

Curriculum Handbook Master of Music – The Musician Educator

Academic Year 2023/24

**Royal
Conservatoire
The Hague**

The information contained in this Curriculum Handbook is, beyond errors and omissions, correct at the time of publication, but may be subject to change during the academic year. Therefore, always make sure you are referring to the latest version of this document which can be found on the website and the KC Portal. For questions about courses, you can get in touch with the contact person mentioned in the course description.

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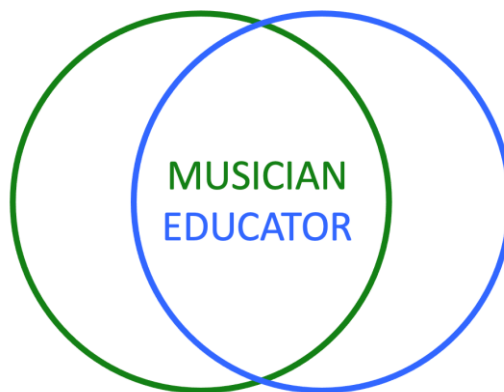
INTRODUCTION

The Musician Educator is for musicians who want to perform on a high level, understand the underlying mechanisms of the learning process and be able to apply them to their own development as well as to others as highly qualified teachers. This master answers the growing need for innovation in education and recognises the fact that many musicians are combining their performing activities with teaching. The programme is for those musicians who want to develop as a performer and as a teacher.

In this master you will relate theory to practice, develop your musical and artistic expertise and carry out a research project, as well as have an opportunity to teach and be involved in projects in the wider community, such as educational projects of orchestras, musical activities with elderly people or orchestras for kids. Beside your individual instrumental or vocal tuition, the topics you will explore include instrumental and vocal pedagogy, improvisation, performance science, entrepreneurship, and research skills. Within the curriculum there is ample space to design your own learning route. As the groups are kept small you have the unique opportunity to customise the content of some classes. In addition, there is a large offer of electives. You will have your own teaching activities, professional integration trajectory and research project.

The programme caters to the individual, but also addresses a wide range of genres and cultural perspectives. There is an emphasis on collaboration and teamwork (for both students and teachers) as well as opportunities for international exchange.

Graduates will be high-level musicians, expert and innovative teachers, and have a deep knowledge and understanding of the musical learning process. This makes them well equipped for employment in all kinds of settings, including in institutions, academia, entrepreneurial work, and on the stage. The two-year course is aimed at students who have recently completed their first study cycle at a conservatoire, professional musicians who want to develop teaching skills and for experienced teachers who want to enhance their expertise.



EDUCATIONAL PHILOSOPHY & MAIN CHARACTERISTICS OF THE PROGRAMME

The educational philosophy of this Master programme is dedicated to developing your individual artistic and pedagogical vision, personal growth, inquisitive and entrepreneurial attitude. And it is designed to bring your instrumental or vocal and pedagogical skills at a high qualitative level. To find your place in the professional practice, you are constantly encouraged to make your own choices and develop and carry out your own ideas and plans.

The Royal Conservatoire strives for alumni to become excellent performers, composers or educators, and also professionals who can reflect on their role in society and navigate the complex realities of today's music profession. As part of the curriculum, you will receive individual and group lessons in to aid you in your artistic and pedagogical development, you will conduct research on a topic of your own choice, and you will design and initiate your own professional integration activity. All these elements and activities are closely related and as much as possible integrated. Your recital will include educational elements and relate to your research. Your teaching activities and research are focussed on musical and artistic learning and teaching. Your Master Project encompasses these three domains: artistic educational development, research and professional integration. To help you achieve this integration successfully, you will receive guidance and support from your instrumental/vocal and pedagogy teachers, research supervisor and professional integration coach. Additionally, you will take part in a peer group, in which you can discuss what you are working on. We challenge you to connect all three domains in a way that is meaningful and relevant to you, so that you can find your 'niche' and prepare yourself for the professional practice after you have finished your studies.

The main characteristics of the programme The Musician Educator are that the programme provides expert knowledge, resources, experiences and tools with an emphasis on students' needs as well. The learning environment invites you in your own curiosity, ingenuity and creativity as well as enhance autonomy and a feeling of connectedness to others. In particular the Learning Pods are spaces in the programme that are designed and run by students. We encourage a crossover of instrumental types, genres, and departments.

You are stimulated to follow electives from other departments in the master programme. We have an international collaboration with other institutes through a joint hybrid project with the Kunstuniversität Graz (AT) and LUCA School of Arts (Leuven, BE) and you have opportunities to study abroad through Erasmus exchange programmes.

FOUR PHASES

The curriculum is designed around the principle of the spiralic nature of the learning process – in both the general structure as well as within courses and individual learning experiences.

Each academic year consists of two semesters. The spiral of learning is reflected in the themes of these four semesters.

Semester 1: IDENTITY & VISION

A starting point to development is to 'know yourself'. A good foundation for the study includes self-regulation theory and application as well as workshops on self-assessment. You can explore questions about your own qualities and characteristics as well as 'the musician and teacher you want to be', by:

Writing and coding your own autobiography of musical learning;

Collecting, sharing and discussing examples of inspiring musicians, performances and music as well as theoretical concepts on performing and teaching music;

Develop an understanding of how (your own) expertise is being developed by integrating own experiences, theory and practices;

Working on long term goals & vision.

At the end of this semester, you have a good idea of their own qualities, their strengths and weaknesses, what is important to you, what inspires you about music and what is important to develop right now. From this standpoint you can decide upon or clarify your research topic.

Semester 2: EXPLORATION

The second phase of the learning process involves having space for exploring skill development, musical expression and teaching. Modules in teaching and performing strategies, practicing and improvisation are based on how to apply theory to your own practice. The tools and insights from the first semester provide the possibility for each student to design a framework that enables effective explorative practices of both performance and teaching.

This exploration is also concerned with the further development of the research project: finding and reading literature, exploratory observations and pre-studies and designing suitable methodologies. In this semester a variety of electives will be offered.

The Royal Conservatoire stimulates students to study abroad as this can help to broaden horizons and expand personal and professional networks. In the frame of Erasmus programmes, students can apply as an exchange student and study for a period at one of our partner institutions.

Semester 3: CONSOLIDATION

In the third phase connections are being made and patterns are being recognised. The final outcomes of your goals become clearer and adjustments can be made so that your goals and intentions for your master trajectory can be steered towards a realistic outcome. The connection between theory and your own experience as well as observations and insights can be understood. Practical modules include a further enhancement of teaching approaches and strategies and their application into practice. Also, practicing performance and applying knowledge about performance preparation and performance anxiety will be addressed in this semester. These practical courses include a teaching placement as well as performing and other educational activities.

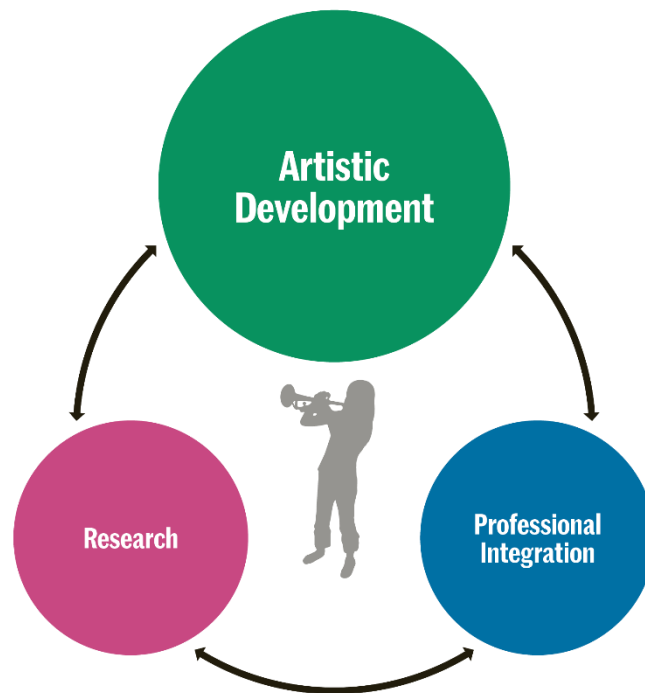
The focus in the research is on structuring your information, reviewing and documenting.

Semester 4: COMMUNICATION

The last phase is focusses on presenting outcomes and reflecting not only on the results, but also on the entire learning process; connecting with the original goals from the first semester and taking an eagle eye view on what happened and what was learned.

The emphasis is on sharing, performing and presenting – artistically, as a teacher and as a researcher. As the result of your Master Project, at the Musician Educator Symposium at the end of your studies you will present how you have connected the three domains (artistic educational development, research, and professional integration) in a way that is meaningful and relevant to you. There will be concerts where you are as well playing together with your pupils, teaching demonstrations, research presentation with discussion, etc.

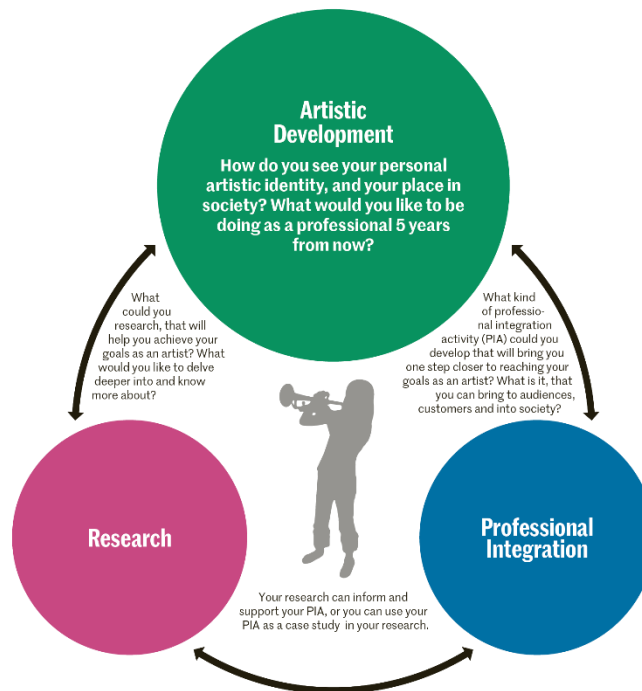
This Curriculum Handbook aims to provide you with all necessary information related to the curriculum and courses of the master's programme The Musician Educator. The handbook includes information on the Master of Music programme including the Master Project, Focus Areas and a timeline. After this, you will find the overarching programme objectives, a curriculum overview, and descriptions of all courses, including learning goals (called 'objectives'), assessments, and assessment criteria. We would advise you to also read the Royal Conservatoire's Study Guide, which includes the Education and Examination Regulations (EER).



The educational philosophy of the Master of Music programme at the Royal Conservatoire is dedicated to developing your individual artistic vision, personal growth, inquisitive and entrepreneurial attitude and independence, and your instrumental and technical skills at a high qualitative level. We strive for our alumni to become excellent performers and composers, and also professionals who can reflect on their role in society and navigate the complex realities of today's music profession.

To guide your development, the curriculum is designed in three domains: artistic development – research – professional integration. The programme is aimed at helping you find your place in the professional practice. Therefore, you are constantly encouraged to make your own choices and develop and carry out your own ideas and plans. We challenge you to connect all three domains in a way that is meaningful and relevant to you, so that you can find your 'niche' and prepare yourself for the professional practice after you have finished your studies.

THE MASTER PROJECT



The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realise the professional practice they aspire by integrating the following three domains:

A. Artistic Development: You develop a vision for your artistic development: What characterises you as a musician in terms of skills, motivations and/or interests? What kind of musician would you like to become? What are your career aspirations? What do you need to work on in order to become this musician? How can your Master Project help you achieve your goals?

You will receive individual tuition by the teacher(s) of your main subject. Furthermore, you will participate in for example: group lessons, combo lessons, chamber music activities, ensemble classes, orchestral projects, Big Band projects or composition projects, and in some departments you will work with a coach pianist.

B. Research: You conduct research that is driven by your artistic vision and that will help you to reach your goals for your artistic practice. You can use your research to inform and support your professional integration activity (PIA), or you can use your PIA as a case study in your research.

You will attend an introductory course on research in the arts and you will receive individual research supervision.

C. Professional Integration:

You design, develop and realise an activity that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. This professional integration activity (PIA) is driven by your artistic development goals. It can be informed and supported by your research, or it can function as a case study for your research. It is the starting point for a professional practice that stretches beyond the duration of your master's programme.

You will attend an introductory course on project management during which you will design a plan for your PIA, and you will receive individual coaching by a professional integration coach.

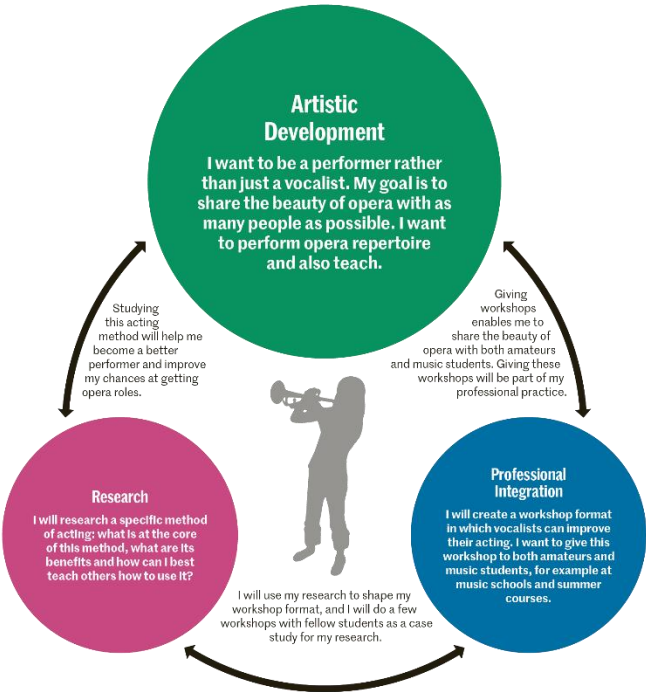
Master Circle

The monthly master circle is a peer learning group where the three domains of the Master Project come together and where you discuss the Master Project as a whole with your fellow students. The circles are organised by focus area. Every circle includes first- and second-year master students and is facilitated by a master circle leader who is knowledgeable in the focus area.

MASTER PROJECT EXAMPLES

Here are some examples of potential Master Projects. This is just a non-exhaustive list of examples, as there are many possibilities to be explored.

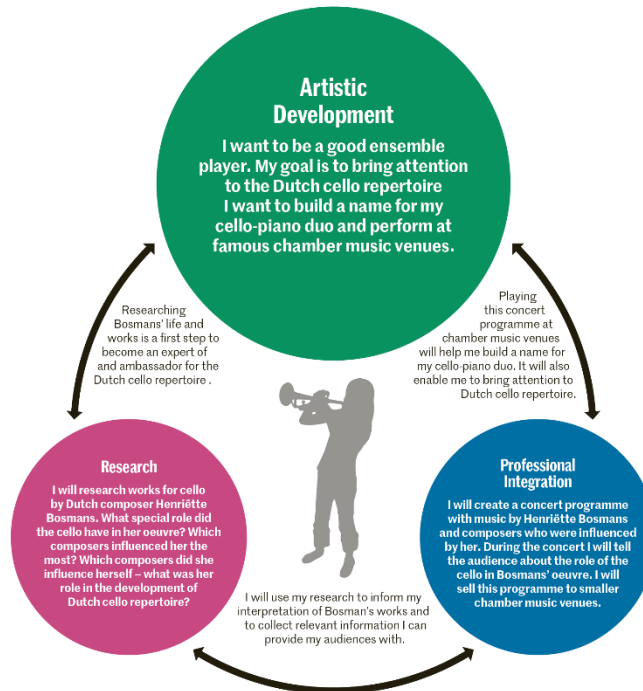
Example 1:



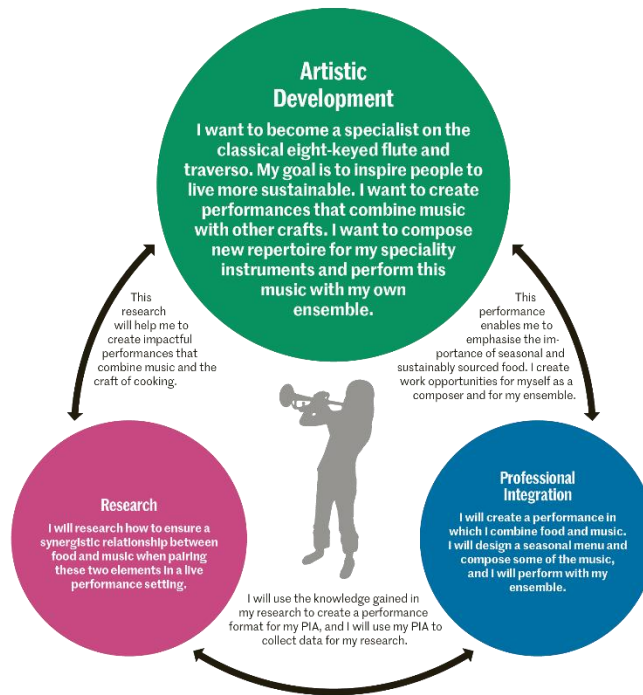
Example 2:



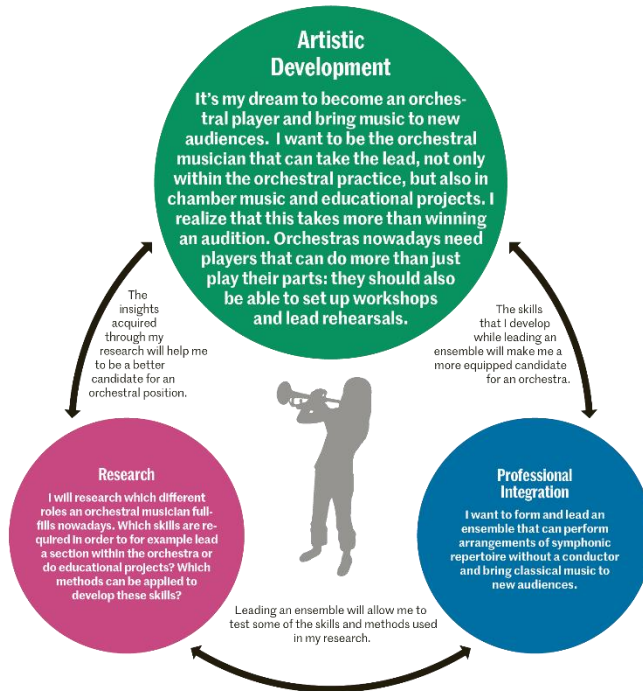
Example 3:



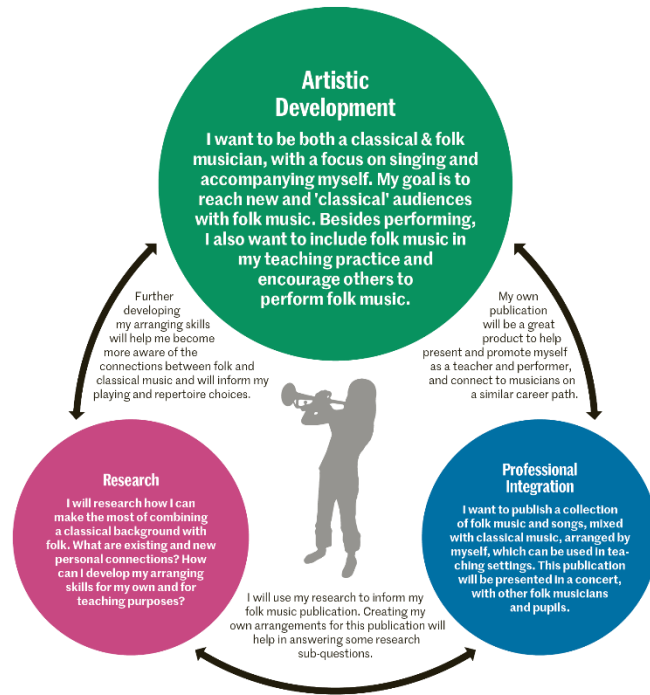
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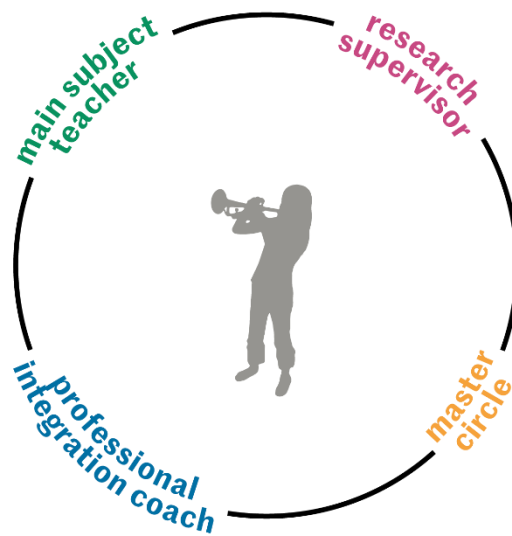
Example 5:



Example 6:



MASTER PROJECT NETWORK



You are in control and at the centre of your Master Project – it's all about what you want to do and what is meaningful to you!

However, you are not alone: you are surrounded by a network of people who can guide you while developing and realising your Master Project. Each person in the network will provide guidance from their specific angles/perspectives, but it is important and your own responsibility to keep them informed of all elements of your Master Project.

Your **main subject teacher**, who can help you define your artistic vision and artistic goals.

Your **research supervisor**, who can help you with your Master Project from a research perspective.

Your **professional integration coach**, who can help you with your Master Project from a professional integration perspective.

Your **master circle**, consisting of your peers and master circle leader, with whom you can discuss the connection and coherence of artistic development, research and professional integration within your Master Project.

FOCUS AREAS

Students will be introduced to nine focus areas during the course 'Introduction to Research in the Arts', and will be placed in a master circle which centres on one of these focus areas. The distribution of students over the various master circles is based on the Master Project Plans sent in as part of the application process. The nine focus areas are:

1. Art of Interpretation

Projects focused on the musical interpretation, contextualisation and performance of musical repertoire, both historical and contemporary. Besides artistic experimentation, research in this area presumes the critical study of various sources (scores, texts, recordings), which may inform and inspire the musical interpretation and eventually lead to altered approaches of performance practice. Professional integration activities may involve the curation and performance of concert programmes, the recording of an album or the creation of a thematic website, podcast or documentary.

2. Instruments, Techniques & Technologies

Projects focused on the design, use, role and function of instruments and their playing techniques in musical practice. Research in this area typically requires the application of knowledge about instrument making, acoustics or electronics, or the movement possibilities of the human body. Students in this area show a technically oriented interest, sensibility for sound and eagerness to experiment and develop. Examples are the exploration of historical, alternative or extended playing techniques, the use of microphones and amplification, the relation between instrumental set-ups and acoustics, and live electronics. Professional integration activities may include the development of new musical tools or instrumental prototypes, or instructive methods on playing techniques.

3. Music in Public Space

Topics related to the possible role and presence of music and musicians in society and the public sphere. The research may focus on possibilities for enhancing the relevance of professional music practice in and outside the concert hall, the presence of musicians in (social) media, and the interaction with audiences. Professional integration activities may lead to innovative curatorial practices, music projects and artistic profiles in the public sphere. Social engagement, communicative interaction and entrepreneurial attitude are essential in this area. In comparison to focus areas 7 and 8, the visibility and public character of the project outcomes should be central.

4. Creative Processes

Projects in this area zoom in on the making of music. Possible topics are the role of imagination, musical traditions, the interaction between composers and performers or the role of musical tools and notation techniques in creation processes. Artistic experimentation and documentation of the creative process are essential tools for researching in this area. Professional integration activities require an attitude of openness and curiosity towards all possible actors and elements that may contribute to the creation of music. The perspective of the creating artist is central, but also her ability to situate and contextualise project outcomes in a wider artistic and cultural context.

5. Beyond Discipline

Projects that deal with the interaction between different disciplines and media. What can music's relation to literature, dance, film, visual arts, theatre, and installation art be? How can the interaction with non-artistic disciplines, new technologies and digital tools inspire musical creation? Research in this area investigates how different disciplines can influence and inform each other, and how the interaction between different media can create new forms of expression. Professional integration activities aim to realise innovative approaches to music experience through the use of multiple media and collaborations beyond disciplines. Curiosity, risk-taking and the willingness to temporarily put on hold the norms and values of common musical craftsmanship are characteristic values in this area.

6. Musical Training, Performance & Cognition

Topics related to the process of musical learning and performance. The focus may be on musical preparation, avoidance of injuries, musical memory, mental and physical focus in performance, or the improvement of musical training and rehearsal methods. Research in this area is often informed by other fields of knowledge such as (music) psychology, biomedical sciences, physiotherapy, etc. Professional integration activities aim at sharing new knowledge and best practices, in a diversity of formats. Although there are possible overlaps with focus areas 8 and 9, the performer's perspective is central in this area.

7. Aesthetics & Cultural Discourse

What are the origins of standards, beliefs and values that relate to musical practice? The student's musical practice and personal experience are starting points for a broader cultural and aesthetic inquiry. Examples of topics are the investigation and challenging of sound ideals and historical conceptions of 'the beautiful', 'musical taste' or 'musical quality'. Hot topics regarding cultural identity, environmentalism, decolonization or gender representation in music may also play a role. Students in this area have an affinity for reasoning, discussing and writing. The use of language may play an important role in professional integration activities, in combination with artistic practice.

8. Co-creative and educational settings

Working with people is key in this focus area. Research projects investigate co-creative, participatory or educational processes. The professional integration activities aim at working with, in and through music with amateurs, children, elderly people or other participants. The role of the student in these projects is that of a coach, guide, teacher or cultural mediator. The context for research and professional integration activities can be classrooms, elderly homes, participatory art projects or other contexts for social-cultural work. Although the student's artistry remains crucial, projects in this area always consider the participant's experience as a guiding principle in musical activities.

9. Music Theory & Aural Skills

Topics in this area focus on the combined theoretical and aural understanding of music as an acoustic and cultural phenomenon. Examples are the investigation of tuning systems, scales and modes and

their application in music, or the relationship between rhetoric and musical form in baroque music. Projects in this area often aim at systemizing knowledge in order to apply it to music didactics. An analytical and clear methodical approach is characteristic for both research and professional integration activities in this area.

PROGRAMME OBJECTIVES

Below you will find a set of requirements which we call programme objectives. These are the minimum requirements that you need to meet in order to obtain a Master of Music degree from the Royal Conservatoire. Our programme objectives are based on the AEC Learning Outcomes (2017)¹, an international qualification framework developed by the European Association of Conservatoires (AEC), which is based on a broad consultation with institutions all over Europe and experts from the music profession. The objectives have been adapted where necessary to fit the study programme of our MMus The Musician Educator.

The master programme objectives are divided in three categories: A) practical outcomes, B) theoretical outcomes and C) generic outcomes – and are numbered for ease of reference. The AEC Learning Outcomes refer to three cycles: 1st cycle (Bachelor), 2nd cycle (Master) and 3rd cycle (Doctoral). Therefore, all master objectives start with the number 2. In the course descriptions, the field ‘programme objectives’ refers to these codes, e.g. 2.A.1, 2.B.5, 2.C.10. This means that the course contributes to obtaining the skills and knowledge described in those objectives. There may be several courses contributing to the same objectives.

At the end of the Master of Music – The Musician Educator programme, you:

A. Practical (skills-based) outcomes

2.A.1. Demonstrate the ability to work with music in performance and music teaching contexts at a high professional level, expressing your own artistic and pedagogical concepts and reflecting a well-developed musical and teaching personality.

2.A.2. Evidence craft skills in relation to the repertoire, styles, etc. of your discipline or genre, including creating and/or arranging music for learners with awareness of appropriate stylistic and technical demands

2.A.3. Demonstrate specialist knowledge in relation to your own instrument/voice and music pedagogy, across a range of styles.

2.A.4. Demonstrate ability to create, realise and express your own artistic and teaching concepts, ensuring that any areas of relative weakness in relation to practice, teaching, rehearsal, reading, aural, creative and re-creative skills have been addressed.

2.A.5. Show leadership and facilitate leadership skills in others, in ensemble and other collaborative activities

2.A.6. Demonstrate improvisational fluency in both performance and educational contexts.

2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within your discipline, genre, area of study, and/or own artistic and teaching practice.

2.A.8. Demonstrate excellent communication skills in performance and teaching settings, including communication with pupils, parents, carers and music specialists.

2.A.9. Exhibit competence in technological utilisation and application.

2.A.10. Take responsibility for the engagement between context, learners, audience and musical material, projecting your ideas fluently and with confidence in a wide variety of settings.

2.A.11. Within the context of the musical learning environment, recognise and identify individual learners needs, and exhibit the ability to differentiate and facilitate activity accordingly.

2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies.

¹ https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english_20171218113003.pdf

- 2.A.13. Evidence ability to translate theoretical knowledge into practical activities and create a motivating, constructive and meaningful learning environment that provokes and enables musical and creative development in others.
- 2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work.
- 2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate understanding of the working field, and identify and formulate strategies for developing engagement with them.

B. Theoretical (knowledge-based) outcomes

- 2.B.1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music and music education and their associated texts, resources and concepts.
- 2.B.2. Have knowledge and understanding of teaching strategies, musical styles, genres and traditions and can make informed and imaginative choices in your teaching.
- 2.B.3. Develop and extend your knowledge of the theoretical contexts in which music is performed, learned and taught.
- 2.B.5. Develop, execute and evaluate musical activities that are coherent and suitable to a wide range of different contexts.
- 2.B.6 Exhibit advanced and embodied knowledge of creative processes, and the ability to apply these in a variety of contexts.
- 2.B.7. Evidence understanding of a range of advanced investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within your teaching and artistic practice.
- 2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your teaching and artistic practice and development in your discipline.
- 2.B.9. Identify and employ advanced research, study, communication and presentation techniques to develop your expertise.
- 2.B.10. Utilise specific technologies to enable the creation, dissemination and/or performance of music appropriate to your teaching and artistic practice.
- 2.B.11. Demonstrate a thorough understanding of pedagogical theories relevant to music education in different educational contexts.
- 2.B.12. Demonstrate a thorough understanding of the role of the musician in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.

C. Generic outcomes

- 2.C.1. Exhibit advanced skills in critical thinking and critical awareness.
- 2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.
- 2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.
- 2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic and educational contexts.
- 2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.
- 2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:
- extended and complex
 - in new or unfamiliar contexts
 - based upon incomplete or limited information.
- 2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic and pedagogical development.
- 2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/ or other musical outputs (recordings, etc.).
- 2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.
- 2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.

- 2.C.11. Exhibit advanced and appropriate public presentation skills in all aspects of your practice and activity.
- 2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural contexts.
- 2.C.14. Engage and share information with specialist and non-specialist musicians, educators and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.
- 2.C.15. Exhibit confidence in using your own psychological understanding – and your sense of your own wellbeing, and that of others – to underpin decision making in a variety of situations associated with professional practice.
- 2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.
- 2.C.17.KC. Demonstrate a strong commitment to the integration of your artistic and pedagogical development, research interests and professional practice.
- 2.C.18.KC. Exhibit awareness and understanding of your personal values and beliefs and how this inspires and shapes your professional approach and professional development.

CURRICULUM OVERVIEW

code	The Musician Educator	Year 1	Year 2
	Master of Music 2023-2024		
	Artistic and Pedagogical Development		
KC-M-TME-PVB	Personal Values and Beliefs	2	
KC-M-TME-PML	Principles of Musical Learning and Teaching	3	
KC-M-TME-SPM	Science and Psychology of Music Performance	5	
KC-M-TME-CE	Creativity and Expression		3
KC-M-TME-IVP	Instrumental and Vocal Pedagogy	4	4
KC-M-TME-IVT	Individual Instrumental or Vocal Tuition	15	15
KC-M-TME-IMP	Improvisation	1	2
KC-M-TME-LG	Collaborative Practice	3	
KC-M-TME-LP	Learning Pods	3	3
	Subtotal	36	27
	Research		
KC-M-AL-IRA	Introduction to Research in the Arts	2	
KC-M-ED-RMM	Research Methodologies in Music Education	1	1
KC-M-AL-MCA	Master Circle	3	3
KC-M-TME-IC&S	International Course & Seminar on Research		3
KC-M-TME-RT	TME Research Trajectory	7	15
	Elective	3	3
	Subtotal	16	25
	Professional Integration		
KC-M-AL-IPM	Introduction to Project Management	2	
KC-M-TME-PIT	Professional Integration Trajectory	6	8
	Subtotal	8	8
	Total per year	60	60
	Total		120

This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.

COURSE DESCRIPTIONS

ARTISTIC AND PEDAGOGICAL DEVELOPMENT

Personal Values and Beliefs

Course title	Personal Values and Beliefs
Department responsible	Education
OSIRIS course code	KC-M-TME-PVB-22
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>This course sets the main starting points of the master programme: the importance of self-determination and professional self-understanding. According to Deci and Ryan (2018), three basic psychological needs motivate human beings to initiate behaviour and specify essential needs for individual psychological health and well-being. These basic psychological needs are autonomy, competence, and relatedness and their implications for education will be addressed.</p> <p>Another, related, starting point is that teachers perform their job on the basis of both formal training and their personal values and beliefs. Values and beliefs refer to more person-based, idiosyncratic convictions, built up through different career experiences during a lifetime and therefore they are deeply rooted in what teachers think and do. During this course the concepts of professional identity and educational theory will be discussed. You will explore, identify and exchange your personal experiences, values and beliefs regarding your own learning, teaching and performing of music.</p>
Programme objectives	2.A.12, 2.A.15, 2.C.1, 2.C.2, 2.C.5, 2.C.7, 2.C.9, 2.C.15, 2.C.16, 2.C.17, 2.C.18
Course objectives	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ have an understanding of the self-determination theory and its implications for education; ▪ recognise the role and importance of subjective educational theory, the concept of professional self-understanding and how they relate; ▪ are able to identify what your motivation, values and beliefs are regarding music, musical practices and music education.
Credits	2 ECTS
Level	Master
Work form	Group lesson
Literature	<p>Biesta, G. (2012) Giving Teaching Back to Education: Responding to the Disappearance of the Teacher, in: Phenomenology & Practice, Volume 6, No. 2, pp. 35-49</p> <p>Deci, E., Ryan, R. (2000) Self-Determination Theory and the Facilitation of Intrinsic Motivation, Social Development and Well-Being. American Psychologist 55(1):68-78</p> <p>Kelchtermans, G. (2014) Stories Making Sense. Teacher Development from a Narrative-Biographical, in: De Baets, T.,</p>

	Buchborn, T., International Perspectives on Music Education: The Reflective Music Teacher, Innsbruck, Helbling (p. 71 – 83) Waring, M., Evans, C. (2015) Understanding Pedagogy. Developing a critical approach to teaching and learning. London: Routledge
Language	English
Scheduling	8 meetings of 90 minutes
Date, time & venue	September – November 2022
Teachers	Adri de Vugt, Susan Williams
Contact information	Adri de Vugt (a.devugt@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Presentation
Assignment description	Presentation of 20 minutes on how your values and beliefs regarding music and music education shape and inspire your own music and teaching practices.
Assignment requirements	20 minutes presentation
Assignment planning	Presentation is held during the last lesson of the course: November 2023
Assessment criteria	<ul style="list-style-type: none"> ▪ Reflective skills, incorporating both personal views and references to theories and concepts discussed during the course ▪ Clarity in reasoning and argumentation ▪ Quality of presentation, including structure, communication and visual support (ppt).
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in consultation

Principles of Music Learning and Teaching

Course title	Principles of Music Learning and Teaching
Department responsible	Education
OSIRIS course code	KC-M-TME-PML-22
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>This course addresses some of the main concepts of music education in general and instrumental and vocal education in particular. It focuses on various conceptual and practical approaches to learning and teaching music and its implications and examines what factors make a given learning approach effective.</p> <p>A wide range of perspectives on instrumental and vocal learning will be presented and discussed such as learning theories, potential and talent, environmental influences and characteristics of age, steering of learning and development, one-to-one teaching, etc. A part of the topics to be studied and discussed will be decided by the participants.</p>

Programme objectives	2.A.12, 2.A.7, 2.A.15, 2.B.1, 2.B.2, 2.B.3, 2.B.8, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.5, 2.C.7, 2.C.9, 2.C.16, 2.C.17, 2.C.18
Course objectives	At the end of the course, you: <ul style="list-style-type: none"> ▪ have an understanding of the variety of aims, strategies and approaches in education in general, vocal, and instrumental education in particular; ▪ have knowledge and understanding of concepts of learning and learning theories; ▪ can relate these insights to your own learning and teaching.
Credits	3 ECTS
Level	Master
Work form	Group lessons
Literature	Hargreaves, D., Lamont, A. (2017) The psychology of musical development. Cambridge: Cambridge University Press (p. 14 – 57). Hout-Wolters, B. van, Simons, RJ, Volet, S. (2000) Active Learning: Selfdirected Learning and Independent Work. In: Simons, R.J., Linden, J. van der, Duffy, T. (2000) New Learning, Kluwer McPherson, G., Welch, G. (Eds.) (2018) Vocal, Instrumental, and Ensemble Learning and Teaching. An Oxford Handbook of Music Education. Volume 3. Oxford: Oxford University Press
Language	English
Scheduling	10 meetings of 90 minutes
Date, time & venue	See ASIMUT
Teachers	Adri de Vugt, Susan Williams
Contact information	Adri de Vugt (a.devugt@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Paper
Assignment description	Paper (750 - 1000 words) describing one or more examples of your own learning or teaching practice that relate to one of the topics that have been presented and discussed during the course. The paper describes how the practical examples relate to theoretical concepts that have been addressed during the course.
Assignment requirements	750 - 1000 words. Uploaded in Teams.
Assignment planning	Deadline: March 2023
Assessment criteria	Assessment criteria (Paper): <ul style="list-style-type: none"> ▪ degree of theoretical and practical understanding ▪ application of reference style ▪ structure ▪ quality of writing
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Science and Psychology of Music Performance

Course title	Science and Psychology of Music Performance
Department responsible	Education
OSIRIS course code	KC-M-TME-SPM
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>This course focuses on specific characteristics of musical learning. Relevant scientific and psychological perspectives are being discussed as well as their practical implications. It will focus on the following topics: motor learning (skill acquisition), music learning and processing, embodied music cognition, performance preparation and practising. The latter will be addressed more extensively as practising is one of the main learning activities of musicians. The aim of teaching and coaching musicians how to practice is that they will be able to work with goals, are confident and intrinsically motivated and take an exploratory approach to music making.</p> <p>Besides theoretical perspectives, the implications and applications for learning and teaching music will be explored and discussed.</p>
Programme objectives	2.A.4, 2.A.7, 2.A.12, 2.A.13, 2.B.1, 2.B.2, 2.B.3, 2.B.7, 2.B.8, 2.B.10, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.5, 2.C.7, 2.C.9, 2.C.17, 2.C.18
Course objectives	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to comprehend literature concerned with theories of musical learning and can explain the essentials; ▪ can identify and explain ways how skill acquisition and embodied learning works in concrete learning and teaching situations; ▪ know how to use and develop effective strategies of musical learning in your own learning and teaching; ▪ have knowledge of methods and strategies that are important for practising; ▪ have experienced your own way of explorative and self-reflective practising;
Credits	5 ECTS
Level	Master
Work form	Group lessons
Literature	<p>Wulf, G. (2007). Attention and Motor Skill Learning. Champaign: Human Kinetics Publishers.</p> <p>Wulf, G. and Mornell, A. (2008). Insights about practice from the perspective of motor learning: a review. Music Performance Research, volume 2, 1-25</p> <p>Dauids, K., Button, C. and Bennett, S. (2008). Dynamics of Skill Acquisition: a constraints-led approach. Champaign: Human Kinetics Publishers.</p> <p>Thorndike, E.L. (1927). The law of effect. American Journal of Psychology, 39. 212-222. Bernstein, N.A. (1967). The Coordination and Regulation of Movements. Oxford: Pergamon.</p>

	<p>Todorov, E. and Jordan, M.I. (2002). Optimal feedback control as a theory of motor coordination. <i>Nature</i>, volume 5 no. 11, 1226-1235.</p> <p>Cranenburgh, B. van, (2020) <i>Van contractie naar actie</i>. Houten/Diegem: Bohn Stafleu van Loghum.</p> <p>Cranenburgh, dr. B. van (1997). <i>Neurowetenschappen, een overzicht</i>. Maarssen: Elsevier/de Tijdstroom.</p>
Language	English
Scheduling	10 meetings of 90 minutes + 7 workshops of 120 minutes on teaching practising
Date, time & venue	See ASIMUT
Teachers	Susan Williams, Bastiaan van der Waals, Suzanne Konings
Contact information	Adri de Vugt (a.devugt@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Motor Learning - Presentation
Assignment description	Presentation of a practical example of how strategies regarding implicit motor learning can be applied to your own instrument.
Assignment requirements	
Assignment planning	June 2023
Assessment criteria	Assessment criteria (Presentation): <ul style="list-style-type: none"> ▪ degree of theoretical and practical understanding ▪ clarity of explanation
Weighting	33%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Music learning and processing - Paper
Assignment description	Paper on how concepts of musical processing can be applied in your own learning or teaching.
Assignment requirements	Paper of 1000 words
Assignment planning	June 2023
Assessment criteria	Assessment criteria (Paper): <ul style="list-style-type: none"> ▪ degree of theoretical and practical understanding ▪ clarity of explanation
Weighting	33%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Practising & Individual Presentation
Assignment description	Assignments after each meeting (done in pairs or groups of 3) must be submitted or presented as well.
Assignment requirements	Final individual presentation of 15-20 minutes. Your presentation must clarify how one of the topics covered during the course can be applied in teaching.

Assignment planning	June 2023
Assessment criteria	Assessment criteria (Individual Presentation): <ul style="list-style-type: none"> ▪ clarity, relevance and viability of the example ▪ understanding of the course material ▪ creativity and innovation ▪ quality of presentation
Weighting	33%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Creativity and Expression

Course title	Creativity and Expression
Department responsible	Education
OSIRIS course code	KC-M-TME-CE-22
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	Creativity and expression are essential skills and important outcomes of musical learning. Both concepts are very relevant at all levels of musical learning and development. Current insights however show different views and perspectives, including those that are about collaborative creativity. This course follows from the Science of Music Learning course by exploring in more depth how focus on musical intention can affect performance and skill acquisition. Concepts of musical creativity and expression will be addressed from the individual and group musical practice perspectives. Additionally, attention will be drawn to strategies for development and assessment of musical expression and creativity.
Programme objectives	2.A.4, 2.A.7, 2.A.12, 2.A.13, 2.B.1, 2.B.2, 2.B.3, 2.B.6, 2.B.7, 2.B.8, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.5, 2.C.7, 2.C.9, 2.C.17, 2.C.18
Course objectives	At the end of the course, you: <ul style="list-style-type: none"> ▪ have knowledge and understanding of concepts of creativity and expression; ▪ are able to experience and trust focus on expression and creativity not only during performance but also whilst practicing; ▪ have an understanding of the aims, strategies and approaches in music education that provoke, stimulate and develop both skills; ▪ can apply these concepts in your own learning and teaching.
Credits	3 ECTS
Level	Master
Work form	Group lessons
Literature	-
Language	English
Scheduling	5 Meetings of 120 minutes and 2 meetings of 150 minutes
Date, time & venue	Sep - Nov 2023

Teachers	Filip Verneert, Peter Brunt, Susan Williams, Carina Vinke
Contact information	Adri de Vugt (a.devugt@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical example (video or teaching material) and written comments (700 words)
Assignment description	Practical example (video, teaching material) of your own teaching illustrating one of the topics that have been presented and discussed during the course. The example is supported by a written explanation (350 words) of how the examples relates to theoretical concepts that have been addressed during the course.
Assignment requirements	Material needs to be uploaded in Teams.
Assignment planning	December 15th 2023 at the latest.
Assessment criteria	representativeness of the example degree of theoretical and practical understanding clarity of explanation quality of writing
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Instrumental and Vocal Pedagogy

Course title	Instrumental and Vocal Pedagogy
Department responsible	Education
OSIRIS course code	KC-M-TME-IVP1-22;KC-M-TME-IVP2-22
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>This course is about teaching approaches and strategies in instrumental and vocal education and its practical implications. The course includes both skills regarding specific instrument or vocal education in different kinds of settings and more generic teaching approaches and strategies. There will be meetings dedicated to the specific instrumental and vocal pedagogy, depending on your own specialisation, and meetings on general instrumental/vocal pedagogy. Although the content strongly relates to the student's specific needs, in the general meetings six themes and their practical implications will be highlighted:</p> <ul style="list-style-type: none"> - adaptive teaching and self-directed learning - effective teaching and assessment - enriching learning environments - teaching and learning musically - teaching different students - the teacher – student relationship <p>Alongside the course there will be additional seminars (Impulse Days) in which some of the topics will be addressed more extensively, such as music learning in a digital environment,</p>

	Dalcroze, and physical awareness. The emphasis in this course is on the practice of instrumental and vocal teaching. Therefore, the course is closely related to the professional integration activities (see Professional Integration Trajectory). The theoretical backgrounds have been addressed in the courses Principles of Music Learning and Teaching, Science and Psychology of Music Performance, and Creativity and Expression.
Programme objectives	2.A.1, 2.A.3, 2.A.4, 2.A.7, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.1, 2.B.2, 2.B.3, 2.B.5, 2.B.6, 2.B.7, 2.B.8, 2.B.10, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.5, 2.C.7, 2.C.9, 2.C.17, 2.C.18
Course objectives	At the end of the course, you: <ul style="list-style-type: none"> ▪ have a good understanding of instrumental and vocal learning and teaching both in general and regarding your own instrument/voice; ▪ are able to make informed and imaginative choices from a wide variety of appropriate teaching strategies, approaches, repertoire, exercises and other resources that support, challenge and extend the learner's development in learning to play an instrument or sing; ▪ know how to motivate and facilitate the musical creativity of learners, as well as the skills and confidence they need in order to express and communicate their ideas; ▪ know how to help learners to orientate themselves in the field of music, and find ways of enabling their engagement in order to pursue their own musical interest and goals; ▪ have strategies for planning and evaluating learning activities for learners to progress in their music learning; ▪ know how to communicate with learners about their learning; ▪ have an overview of the current developments in current practices of instrumental and vocal education.
Credits	8 ECTS
Level	Master
Work form	Group lessons, seminars, workshops, individual lessons
Literature	Hattie, J and Yates, G. (2014). Visible Learning and the Science of How we Learn. New York: Routledge. Karsten, W. (2019). In de muziek: over musiceren, studeren en het brein. Amsterdam: Amsterdam University Press. Harris, P. (2006). Improve your teaching. London: Faber Music. Harris, P. (2008). Improve your teaching: Teaching beginners. London: Faber Music. Harris, P. (2012). The Virtuoso Teacher. London: Faber Music. Harris, P. (2014) The Practice Process. London: Faber Music. Dweck, C. (2012). Mindset: How you can fulfil your Potential. London, Robinson
Language	English
Scheduling	Both in Master I + II: 16 group meetings of 90 minutes 3 seminars (general courses) of 180 minutes, Weekly (32 weeks) individual meetings (instrument or voice specific) of 30 minutes

Date, time & venue	Master I: Sept 2022 – June 2023; Master II: Sept 2023 – June 2024
Teachers	Wieke Karsten, Irma Kort and other teachers related to the student's specialisation
Contact information	Adri de Vugt (a.devugt@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Presentation.
Assignment description	Presentation (Small Teaching Enhancing Project) on how you have translated a topic that is relevant for your own teaching practice.
Assignment requirements	Presentation of 30 minutes followed by 15 minutes questioning
Assignment planning	June
Assessment criteria	<ul style="list-style-type: none"> • degree of pedagogical content knowledge regarding the instrument/voice • quality of the presentation • relevance for own teaching practice • attendance 80% and active participation.
Weighting	25%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Portfolio
Assignment description	Collection of assignments, related to the specific instrument/voice, such as exercises, lessons plans, syllabi, repertoire lists and reflection of this.
Assignment requirements	uploaded in Teams
Assignment planning	June
Assessment criteria	<ul style="list-style-type: none"> • degree of pedagogical content knowledge regarding the instrument/voice • well informed choices of appropriate teaching strategies, approaches, repertoire, exercises and other resources • quality of writing and presentation of material • attendance 80% and active participation.
Weighting	25%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Presentation.
Assignment description	Presentation (Small Teaching Enhancing Project) on how you have translated a topic that is relevant for your own teaching practice. Presentation is part of an integrated presentation of the courses Instrumental Pedagogy and Teaching placement.
Assignment requirements	
Assignment planning	June

Assessment criteria	<ul style="list-style-type: none"> • degree of pedagogical content knowledge regarding the instrument/voice • quality of the presentation • relevance for own teaching practice • attendance 80% and active participation
Weighting	25%
Grading scale	Qualifying
Re-assignment description	same as assignment above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks,
Assignment	Assignment 4
Assignment type	Portfolio
Assignment description	Collection of assignments, related to the specific instrument/voice, such as exercises, lessons plans, syllabi, repertoire lists and reflection of this. Presentation is part of an integrated presentation of the courses Instrumental Pedagogy and Teaching placement.
Assignment requirements	uploaded in Teams
Assignment planning	June
Assessment criteria	
Weighting	25%
Grading scale	Qualifying
Re-assignment description	same as assignment above.
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks,

Individual Instrumental or Vocal Tuition

Course title	Individual Instrumental or Vocal Tuition
Department responsible	Education
OSIRIS course code	KC-M-ED-IV1-18; KC-M-TME-IVT1-22; KC-M-ED-IV2-18; KC-M-TME-IVT2-22
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	To teach music musically means that teachers need to have high musical skill and understand subject matter deeply and flexibly so they can stimulate, inspire and support students' musical learning. Furthermore, their musical expertise should be clearly visible in their way of teaching. Music teachers need to maintain and develop their musical skills and be flexible in musical repertoire and musical approaches they use in their educational work.
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.8, 2.A.10, 2.A.12, 2.A.15, 2.B.2, 2.B.3, 2.B.5, 2.B.10, 2.B.12, 2.C.1, 2.C.3, 2.C.8, 2.C.9, 2.C.11, 2.C.14, 2.C.15, 2.C.16, 2.C.17, 2.C.18
Course objectives	At the end of the course, you: <ul style="list-style-type: none"> ▪ show you have maintained and/or expanded the musical skills previously acquired; ▪ show that you have musical flexibility and depth which serves as basis for teaching on an excellent level;

	▪ are able to give a public musical performance that includes music educational aspects.
Credits	Master I: 15 ECTS, Master II: 15 ECTS
Level	Master
Work form	Individual lessons
Literature	-
Language	English or Dutch
Scheduling	60 minutes per week (32 weeks)
Date, time & venue	Weekly lessons Sep - June
Teachers	variable
Contact information	Adri de Vugt (a.devugt@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Public recital Master I
Assignment description	Master I: In a public recital the student performs a varied repertoire and includes clear educational elements, for example a programme explanation or the participation of pupils.
Assignment requirements	In a reflection report that is handed in prior to the recital, you are required to explain how the recital relates to your research and professional integration activities
Assignment planning	Duration recital: 30 minutes (Master I) Recitals take place in June.
Assessment criteria	<ul style="list-style-type: none"> • Artistry: Identity & authenticity and expressiveness. Having something to say • Musicality: Awareness of musical style and language, phrasing, timing and rhythm. • Technique: Sound quality and production, facility, intonation, accuracy. • Performance: Communicative skills, ensemble skills, stage presence. • Learning skills and attitude: Practice methods and strategies, organisation and time management, learning attitude. • Pedagogy and research: Awareness of education and research dimension like focus on particular skills or repertoire, relation to research project, including students.
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in consultation.
Assignment	Assignment 2
Assignment type	Public Recital Master II
Assignment description	In the second year the recital is part of the Musician Educator Symposium. In the recital the student performs a varied repertoire and include clear educational elements, for example programme explanation or participation of pupils. Additionally, your recital is part of your Master Project which encompasses the three domains of your master programme: artistic educational development, research and professional integration and can act as a starting point for a professional practice that stretches beyond the duration of your master's programme.

Assignment requirements	In a reflection report that is handed in prior to the recital, you are required to explain how the recital relates to your research and professional integration activities.
Assignment planning	Duration recital: 45 minutes (Master II). Recitals take place in June.
Assessment criteria	<p>Assessment criteria:</p> <ul style="list-style-type: none"> • Artistry: Identity & authenticity and expressiveness. Having something to say. • Musicality: Awareness of musical style and language, phrasing, timing and rhythm. • Technique Sound quality and production, facility, intonation, accuracy. • Performance: Communicative skills, ensemble skills, stage presence. • Learning skills and attitude: Practice methods and strategies, organisation and time management, learning attitude. • Pedagogy and research: Awareness of education and research dimension like focus on particular skills or repertoire, relation to research project, including students
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in consultance.

Improvisation

Course title	Improvisation
Department responsible	Education
OSIRIS course code	KC-M-TME-IMP1-22;KC-M-TME-IMP2-22
Type of course	Compulsory course
Prerequisites	Course I need to be passed before you can follow course II.
Course content	<p>Many musical traditions value creative music-making in the form of improvisation. Being able to improvise has a positive effect on several aspects of the learner's musical development. It contributes to musical understanding, develops agency and ownership of learning, provides performing versatility, enhances creativity, empowers musical discovery, and finally it can support the social relevance of music.</p> <p>This course will help you develop a broad (practical and theoretical) understanding of the field of improvised music. It provides you with the general foundational skills necessary to improvise more freely in a variety of musical settings. You will learn several ways to practice improvisation on your own and with others and you will gain a better understanding of how and for which purpose you can integrate improvisation into educational settings. Throughout the sessions, we will explore idiomatic and non-idiomatic improvisation and use different stimuli (broad scores) as a source to improvise. We will work on how to build rhythmical stability and independence, increasing our intuitive and analytical listening ability and exploring several strategies to interact with each other. You will practice both</p>

	<p>solo and ensemble improvisation and experience the thin boundary between improvising and composing. This course promotes peer learning, meaning you will be invited to support each other in designing specific ways of practicing improvisation related to different areas of interest. You will also be invited to collaboratively compose pieces that will become the foundation for improvisation exercises as well as for final collective performances.</p>
Programme objectives	<p>2.A.1, 2.A.2, 2.A.4, 2.A.5, 2.A.6, 2.A.12, 2.B.2, 2.B.6, 2.C.2, 2.C.4, 2.C.8, 2.C.9, 2.C.16, 2.C.17, 2.C.18</p>
Course objectives	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> - Have acquired practical and theoretical insights into the basic principles of modal/tonal and free improvisation, and have experienced a variety of modes of expression; - Have gained a systematic approach to practice (and keep practicing) improvisation both on your own (self-sufficiency) and with peers (collaborative learning) and are able to integrate a creative improvisational approach to your instrumental and repertoire training; - Are able to perform thematically focused improvisation and improvise with a certain degree of flow, ownership, and enjoyment; - Have practiced a set of rhythmical, melodic, and harmonical skills you are able to integrate into improvised music and use in educational settings (can create improvisation exercises and activities). More specifically you: <ul style="list-style-type: none"> - have developed a broader and more solid sense of rhythm; - can play by ear with more functional awareness - are able to recognize several chords typologies and progressions - are capable to copy and transpose melodic lines with ease - are able to complexify and/or simplify given harmonies and melodies - have a better awareness of chord/scales relations - are able to create simple musical frameworks (chord progressions and arrangements) to improvise with - Are able to structure an improvisation by playing and developing ideas (storytelling) of your own and from your peers; - Have developed a sensibility for ensemble music playing and are more aware of interactional strategies and group dynamics (leading, co-leading, following, etc.); - Have developed agency and awareness of your artistic choices and learning processes.
Credits	<p>Master I 1 ECTS - Master II 2 ECTS</p>
Level	<p>Master</p>
Work form	<p>Group lesson</p>
Literature	<p>Materials (pdf, audio, and video) will be provided during the lessons</p>
Language	<p>English</p>

Scheduling	master I: 16 meetings of 90 minutes master II: 16 meetings of 90 minutes
Date, time & venue	See ASIMUT
Teachers	Christiano Viviani
Contact information	Adri de Vugt (a.devugt@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Master I - Individual practical test
Assignment description	Individual practical test of general improvisational skills: rhythm, playing by ear, chord recognition, copying/transposing/developing melodic patterns – small thematically focused improvisation.
Assignment requirements	
Assignment planning	June 2024
Assessment criteria	<ul style="list-style-type: none"> - 80 % attendance, - delivering weekly subassignments - active participation - degree of mastering skills as described above.
Weighting	25%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Master I - Group presentation
Assignment description	Performance (ensemble) of small pieces of improvisations, led by each student
Assignment requirements	
Assignment planning	February
Assessment criteria	<p>General improvisational skills: Being able to perform the general skills practiced throughout the sessions with a certain degree of accuracy and to integrate them in an improvised musical context</p> <p>Ensemble playing:</p> <ul style="list-style-type: none"> - Leading and co-leading the ensemble - Following and developing others' musical ideas - Soloing and accompanying (integrating the skills practiced through the sessions) - Musicality - 80 % attendance, - delivering weekly subassignments - active participation
Weighting	25%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Group presentation

Assignment description	Performance of a broad repertoire of improvised music to be performed in solo (1/2 pieces) and ensemble (2/3 pieces)
Assignment requirements	
Assignment planning	January 2025
Assessment criteria	<p>Artistic performance:</p> <ul style="list-style-type: none"> - Broad repertoire (free elements/modal approaches/functional harmonies, existing pieces to improvise with and/or students' compositions) - Leading and co-leading the ensemble - Following and developing others' musical ideas - Soloing and accompanying (integrating the skills practiced throughout the sessions and having achieved a certain degree of flow) - Musicality and creativity - Communication and confidence <p>All assessments must be passed in order to pass this course. Furthermore, in order to attend the final assessment sessions (Master I and Master II) the students need to have:</p> <ul style="list-style-type: none"> - A minimum attendance of 80% - Prepared and delivered the weekly task and assignments - Actively participated during the class
Weighting	50%
Grading scale	Qualification
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 1, see the Year Schedule for the exact weeks

Collaborative Practice (TME)

Course title	Collaborative Practice (TME)
Department responsible	NAIP
OSIRIS course code	KC-M-TME-LG-22
Type of course	Compulsory course
Prerequisites	Compulsory for NAIP and TME students. Elective course for other Master students. Please note this course can only accept a limited number of participants; early registration is recommended. If more elective students apply than places are available, a selection will be made based on a written motivation of the applicant.
Course content	A lot of music is created as product of a collaborative practice. We tend to believe that it is the genius of a single individual that creates the kind of works that nowadays form the Western art music canon. But that is not the case. Musicians sitting together singing, plucking a string or beating a drum exploring how the sounds they produce merge is often the root of musical creation. This course introduces the student skills and knowledge necessary to be a competent facilitator of collaborative processes to create music together.
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.12, 2.C.1, 2.C.2, 2.C.3,

	2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16, 2.C.16
Course objectives	At the end of this course, you are able: <ul style="list-style-type: none"> ▪ to demonstrate an understanding of and capacity for music-based activity in a variety of ensemble performance contexts and in facilitating group creative work both within exclusively musical contexts and in various cross-arts, intercultural and community situations; ▪ to demonstrate skills of leadership in relation to the facilitation of collaborative practices and/or group participation in specialist and non-specialist environments; ▪ to demonstrate effective communication and social skills for working with others on joint projects as well as being able to lead, negotiate with and organise others; ▪ to demonstrate an ability to engage with a variety of musical styles and genres.
Credits	3 ECTS (TME students)
Level	Master
Work form	Laboratory, field study, tutorial, individual study
Literature	Small, C. (1996) Music, Society and Education. Wesleyan University Press. Renshaw, P. (2010). Engaged Passions: Searches for Quality in Community Contexts. Delft: Eburon Academic Publishers. Frasz & Sidford (2017) Mapping the landscape Helicon Collaborative www.passthesound.org
Language	English
Scheduling	12 laboratories
Date, time & venue	See ASIMUT
Teachers	Renee Jonker, Cristiano Viviani
Contact information	Isa Goldschmeding (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Report
Assignment description	A written self-reflection focussing on students' experiences in a leading role in the laboratories, submitted at the end of the module. The self-reflection draws on personal learning, peer-feedback and students' own observations of peers leading workshops. Students will address what constitutes quality in facilitating collaborative practices. Students facilitate collaborative practices in an external setting and include this in their self-reflective report.
Assignment requirements	Word count for the self-reflection is max. 800 words.
Assignment planning	End of 1st semester
Assessment criteria	quality of reflection on the personal learning process in facilitating collaborative creative practices description of own role and style in facilitating collaborative creative practices description of what constitutes quality in collaborative practices and what criteria can be applied to do so

Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the teacher
Assignment	Assignment 2
Assignment type	Participation
Assignment description	
Assignment requirements	
Assignment planning	
Assessment criteria	Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others. Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. Attendance (at least 80%): includes punctuality.
Weighting	50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	In consultation with the department
Re-assignment planning	In consultation with the department

Learning Pods

Course title	Learning Pods
Department responsible	Education
OSIRIS course code	KC-M-TME-LP1-22; KC-M-TME-LP2-22
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The purpose of the Learning Pods is to create learning environments that stimulate your own curiosity, ingenuity, creativity and collaboration. The meetings and activities are designed together with the Learning Pod coach but they are steered by you and your peers yourself. The aim of the Learning Pods is to enhance your skills and/or knowledge, autonomy and feeling of connectedness to others. It encourages a crossover of instrumental types, genres and departments. Examples of themes that students can explore are practice methods, performance preparation, chamber music, cross departmental creative music collaboration or sharing research strategies. Learning Pods consist of around 3 to 5 members. There are regular (weekly) meetings for a period of 6 weeks. The group formulates goals, documents their process and presents outcomes.
Programme objectives	2.A.5, 2.A.7, 2.A.15, 2.B.9, 2.B.12, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.10, 2.C.13, 2.C.16, 2.C.18
Course objectives	At the end of the Learning Pods, you: <ul style="list-style-type: none"> ▪ have created – together with your peers – learning environments that stimulate and develop your own skills and

	<p>/or knowledge, curiosity, ingenuity, creativity and collaborative skills;</p> <ul style="list-style-type: none"> ▪ have learned how to set goals, and execute and monitor strategies for your own learning and that of your peer group; ▪ have enhanced your competencies, autonomy and your feeling of connectedness to others. ▪ have gained insights into how to work with others and how to design a peer-learning environment.
Credits	Master I: 3 ECTS, Master II: 3 ECTS
Level	Master
Work form	Workshops, peerlearning sessions, logbooks, presentation
Literature	
Language	English
Scheduling	2 Learning Pods per year, each Learning Pod consists of 6 meetings of 120 minutes.
Date, time & venue	Master I: October - November + March – April Master II: October – November + March - April
Teachers	Susan Williams
Contact information	Adri de Vugt (a.devugt@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Report and presentation or performance
Assignment description	Report includes both individual and group reflection on strategies, collaboration and outcomes. The guidelines are agreed on in consultation with the teacher.
Assignment requirements	Self- and Peer-assessment is part of the assessment process by using a qualifying rubric and the provision of feedback.
Assignment planning	At the end of each Learning Pod period.
Assessment criteria	<ul style="list-style-type: none"> • appropriate strategies and approaches • degree and quality of engagement and collaboration • quality of reflection • quality of writing, presentation and/or performance
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

RESEARCH

Introduction to Research in the Arts

Course title	Introduction to Research in the Arts
Department responsible	Master Research
OSIRIS course code	KC-M-AL-IRA-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head

	<p>of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, including an introduction to the nine focus areas we have set up to facilitate the Master Projects of our Master students:</p> <ol style="list-style-type: none"> 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills <p>There will also be an exploration of the various methods of documenting and presenting the research component of your Master Project, addressing questions such as: ‘How do I formulate a viable research question that is close to my own artistic practice?’ and ‘What sources can I use and where can I find them?’</p> <p>Furthermore, you will receive an introduction to the use of the Research Catalogue through a workshop by Casper Schipper. The Research Catalogue (www.researchcatalogue.net) is an international online repository for the documentation and publication of artistic research results, which you will use to document and present your research.</p> <p>During the course, you will be required to complete assignments incorporating the various research skills and strategies that were discussed during the sessions. In addition, you will present your Master Project Proposal, demonstrating an understanding of the importance of the three domains of artistic development, research, and professional integration, and indicating your plan for undertaking and completing this important element of the Master programme.</p>
<p>Programme objectives</p>	<p>2.A.7, 2.A.9, 2.A.12, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16</p>
<p>Course objectives</p>	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to demonstrate an understanding of what artistic research in the master’s programme of the conservatoire comprises; ▪ show an understanding of the use of source material; ▪ show an understanding of the skills required to document your research results; ▪ are able to demonstrate skills for formulating a project proposal and abstract;

	▪ are able to document your project process and results on the Research Catalogue.
Credits	2 ECTS
Level	Master
Work form	Seminar, individual study and workshops
Literature	t.b.a.
Language	English
Scheduling	6 meetings during the first semester + 1 workshop Research Catalogue
Date, time & venue	See ASIMUT
Teachers	Kathryn Cok, Casper Schipper and others
Contact information	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written assignments
Assignment description	You will be informed about these assignments by the teacher during the course.
Assignment requirements	
Assignment planning	Every seminar is followed by an assignment.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the written assignments, see Appendix 1 of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place at the end of semester 1
Assignment	Assignment 2
Assignment type	Master Project proposal
Assignment description	You must write and develop your personal Master Project proposal in English as soon as possible in the first semester of the first year of the master's programme in consultation with your main subject teacher, research supervisor and professional integration coach. This proposal will be the conclusion of the course 'Introduction to Research in the Arts' as well as the course 'Introduction to Project Management'.
Assignment requirements	Your Master Project proposal must adhere to the following format: Format Master Project proposal Your Master Project proposal consists of three elements: A. Describe your view on your artistic development, taking into account the following questions: 1. What characterises you as a musician in terms of skills, motivations and/or interests. 2. What kind of musician would you like to become? What are your career aspirations? 3. What do you need to work on in order to become this musician?

	<p>4. How can your Master Project help you achieve your goals? How is your vision for your artistic development reflected in your research (B) and your Professional Integration Activity (C)?</p> <p>B. Using the following format, provide a detailed plan for researching and documenting the research component of your Master Project on the Research Catalogue:</p> <ol style="list-style-type: none"> 1. Title and possible sub-titles 2. A research question 3. Possible sub-questions 4. A brief description of the topic, including planning, chosen methods, and research process 5. Chosen form of documentation and presentation (during the Master Research Symposium) <p>C. Submit your Brief Description of Professional Integration Activities in the following format:</p> <ol style="list-style-type: none"> 1. Describe the background and motivation of your PIA including how it is supporting your artistic goals. 2. Describe your PIA: what is your deliverable, and for whom are you creating it? 3. Describe the scope of your PIA in quantifiable terms. 4. Describe the goals of your PIA: what do you want to achieve? 5. Describe the values you will create with your PIA.
Assignment planning	The deadline for the Master Project proposal is 17 January 2024.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 2 of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	In case of a re-assignment, you only have to resubmit the domain(s) that you have failed the first time.
Re-assignment planning	The deadline for the re-assignment is 6 March 2024.

Research Methodologies in Music Education I & II

Course title	Research Methodologies in Music Education I & II
Department responsible	Education
OSIRIS course code	KC-MED-RMM
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In addition to the course Introduction to Research in Arts, there will be a series of meetings focussing on undertaking research in music education each year. The research project you undertake, relates to your own musical and educational practice. Therefore, your research is practice-oriented, e.g., by describing musical processes of learners or your own development as educator, or by designing educational material like exercises for your pupils. Specific strategies and tools that are commonly used in these kinds of research such as

	observation, self-observation, interviews, or design strategies. These strategies and tools will be discussed and practiced.
Programme objectives	2.A.1, 2.A.3, 2.A.4, 2.A.7, 2.A.9, 2.A.13, 2.A.14, 2.B.1, 2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.B.10, 2.C.1, 2.C.2, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16, 2.C.17, 2.C.18
Course objectives	At the end of course I, you: <ul style="list-style-type: none"> ▪ will have an understanding of practitioner’s research like action research and design research; ▪ are able to formulate a preliminary research proposal; ▪ can describe in detail your strategies and approaches of data collecting and analysis (methodology); ▪ can communicate your research plan with others. At the end of course II, you: <ul style="list-style-type: none"> ▪ can give a clear outline of your research project; ▪ have developed in detail your data collecting and analysis tools; ▪ can present clearly your research project to others.
Credits	Master I: 1 ECTS, Master II: 1 ECTS
Level	Master
Work form	Group lessons, online meetings, seminars
Literature	
Language	English
Scheduling	12 (6 per year) meetings of 120 minutes
Date, time & venue	See ASIMUT
Teachers	Adri de Vugt, Mathias Moors
Contact information	Adri de Vugt (a.devugt@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Research Plan (paper)
Assignment description	You deliver a final version of your research plan that includes: <ul style="list-style-type: none"> ▪ introduction on theme and focus of the research project; ▪ research question and sub-questions ▪ approach ▪ expected outcomes ▪ short theoretical framing ▪ preliminary list of literature
Assignment requirements	uploaded in Teams
Assignment planning	January
Assessment criteria	clarity research plan and addressing all relevant topics (introduction, research question, approach, expected outcomes, literature) clarity structure quality of writing
Weighting	30%
Grading scale	pass/fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Assignment	Assignment 2
Assignment type	Paper
Assignment description	final version of your methodology (design) of the research project that describes: <ul style="list-style-type: none"> ▪ nature and characteristics of your research (e.g. action research, mixed method, etc.) and argumentation ▪ clear description of context (who, what, where, when, why) ▪ approach and strategies of data collection ▪ outline approach and strategies of data analysis
Assignment requirements	uploaded in Teams
Assignment planning	At the end of course I (January)
Assessment criteria	clarity research approach, including approaches of data collection and analysis quality of writing
Weighting	30%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Paper
Assignment description	you deliver an updated version of the aspects described above with more detailed information
Assignment requirements	Uploaded in Teams
Assignment planning	At the end of course II (March)
Assessment criteria	<ul style="list-style-type: none"> ▪ structure and content of the theoretical framework; ▪ concrete tools like observation sheets, interview questions, questionnaires; ▪ clear description of ways of analysis of data.
Weighting	40%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Master Circle

Course title	Master Circle
Department responsible	Master Research
OSIRIS course code	KC-M-AL-MCA
Type of course	Compulsory course
Prerequisites	-
Course content	Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, which is facilitated by a master circle leader. The master circle is the place where the three elements of the Master Project come together and where the Master Project is discussed as a whole. At meetings of the Master Circles, students will discuss the progress of their Master Projects, acquired insights and problems they have encountered with their peers. In addition, circle leaders may host guest lectures

	<p>from alumni or (guest) professors, as well as provide common assignments and group discussions on topics within the focus area of the circle. There will also be presentation trainings available.</p> <p>From January on, trial presentations for all second-year students will be held in the Master Circles in preparation of the annual Master Research Symposium. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Master Project Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles.</p> <p>You will be assigned a Master Circle depending on your chosen focus area. The Master Circles are based on the following focus areas:</p> <ol style="list-style-type: none"> 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills
Programme objectives	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> - will be aware of the skills required to successfully communicate the results of your Master Project; - will be aware of how your Master Project relates to the wider context of your chosen focus area and to the professional field; - will be able to give and receive feedback and to reflect on your own work.
Credits	3 ECTS per academic year
Level	Master
Work form	Group sessions
Literature	T.b.a.
Language	English
Scheduling	Monthly meetings of 2 hours
Date, time & venue	See ASIMUT schedule
Teachers	Depending on focus area. (Possible circle leaders include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Renee Jonker, Tony Overwater, Martin Prchal, Anna Scott, Adri de Vugt, Suzanne Konings, Yvonne Smeets, Marlon Titre, Loes Rusch, Daan van Aalst, Paul Jeukendrup)
Contact information	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)

Assessment	All assignments need to be passed in order to pass this course. In year 1 this course is assessed through assignment 1 (First Year Master Project Presentation) and assignment 2 (participation); in year 2 the course is assessed through assignment 3 (participation, including trial research presentation).
Assignment	Assignment 1
Assignment type	M1: First Year Master Project Presentation
Assignment description	In May, all first-year students will be asked to present the progress they have made with their Master Project in the master circle.
Assignment requirements	<p>Your presentation should last around 10-15 minutes and address the following 11 questions:</p> <p>Master Project</p> <ol style="list-style-type: none"> 1. How is your Master Project developing? 2. What are its aims and how are the three components (artistic development [main subject], research and professional integration) integrated? <p>Artistic Development</p> <ol style="list-style-type: none"> 3. What are your goals for this area, where are you now and what are your goals for the next academic year? <p>Research</p> <ol style="list-style-type: none"> 4. What is your research question at this point in time? 5. Describe your research in one minute; please ensure the link with the other two components in your Master Project (artistic development and professional integration) is also addressed. 6. Are you working with your research supervisor and how is this going? <p>Professional integration activity</p> <ol style="list-style-type: none"> 7. Describe the status of your Professional Integration Activity and how it relates to your research and artistic development. 8. Are you working with your professional integration coach and how is this going? <p>Planning of your Master Project</p> <ol style="list-style-type: none"> 9. What is your timeline from now until the summer holiday? 10. How do you see yourself completing your research and professional integration activity in year two? 11. What issues, obstacles or challenges need a solution, and what are you doing to find solutions?
Assignment planning	The exact date of your presentation will be communicated to you by your master circle leader.
Assessment criteria	A detailed assessment rubric for the First Year Master Project Presentation can be found in Appendix 3 of this curriculum handbook.
Weighting	50%

Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in June
Assignment	Assignment 2
Assignment type	M1: Participation
Assignment description	
Assignment requirements	<p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year.</p> <p>Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> • An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question). • A previously scheduled in-school project (but not one organised by the student). • Illness (extended illness must be accompanied by a doctor's note). <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader before the date in question.</p>
Assignment planning	Continuous assessment
Assessment criteria	<ul style="list-style-type: none"> - Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. - Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others. - Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. - Attendance (at least 80%): includes punctuality.
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Too many absences will lead to substantial additional assignments.
Re-assignment planning	In consultation with the Master Circle leader.
Assignment	Assignment 3
Assignment type	M2: Participation
Assignment description	Participation, including a trial presentation.
Assignment requirements	<p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year.</p> <p>Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> • An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question).

	<ul style="list-style-type: none"> • A previously scheduled in-school project (but not one organised by the student). • Illness (extended illness must be accompanied by a doctor's note). <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader before the date in question.</p>
Assignment planning	Continuous assessment. The trial presentations take place around January – March. The exact date will be confirmed by your Master Circle leader.
Assessment criteria	<ul style="list-style-type: none"> - Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. - Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others. - Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. - Attendance (at least 80%): includes punctuality.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Too many absences will lead to substantial additional assignments.
Re-assignment planning	In consultation with the Master Circle leader.

International Course & Seminar on Research

Course title	International Course & Seminar on Research
Department responsible	Education
OSIRIS course code	KC-M-TME-IC&S-22
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>This course is in collaboration with the Kunstuniversitat Graz (AT), LUCA School of Arts (BE), MTU School of Music Cork (IE) and the Royal Conservatoire (NL). It uses a combination of physical and virtual teaching and learning activities. The focus of this programme is on Practice based research, in particular Practitioner Research and on collaborative learning in research activities. In this blended intensive project students share their research projects, develop their skills in how to undertake research, how to present and communicate their research and how to give and receive feedback. They gain experience and skills in how to collaborate in research activities.</p> <p>The project consists of 6 online meetings and one intensive week:</p> <ol style="list-style-type: none"> 1. One virtual meeting as an introduction to the intensive week. In this meeting the main aims, content and structure of the

	<p>project are explained as well as what needs to be prepared for the intensive week.</p> <p>2. Intensive week of 5 days to be held at one of the three institutes. It includes:</p> <ul style="list-style-type: none"> - Poster sessions in which students present, compare and discuss their research activities; - Presentations of current research activities of the participating institutes regarding music education and developing ideas for future collaboration; - Workshops on collaborative work: creating a community, peer-to peer coaching, dealing with feedback, planning and organisation of teamwork; - Lectures, workshops and pitches on specific tools and strategies regarding research: data collection and analysis, communicating your research; - Discussing and validating tools that students are planning to use in their own research, such as questionnaires and observation sheets; - Musical activities: collaborative improvisation, ensemble playing; - Duo and group work on discussing own research projects; - Opportunities for consulting research experts to discuss issues related to own research; - Cultural activities like visiting concerts, city tour; <p>3. Series of 5 online meetings.</p> <p>Based on the themes and planning that is decided on during the intensive week, a series of 5 online meetings will be organised after the seminar.</p>
Programme objectives	2.A.1, 2.A.3, 2.A.4, 2.A.7, 2.A.9, 2.A.13, 2.A.14, 2.B.1, 2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.B.10, 2.C.1, 2.C.2, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16, 2.C.17, 2.C.18
Course objectives	<p>At the end of the project, you:</p> <ul style="list-style-type: none"> ▪ are able to communicate your own research and it's progress to fellow students; ▪ are able to contribute to and give and receive feedback; ▪ are able to collaborate with others in research activities;
Credits	3 ECTS
Level	Master
Work form	Group lessons
Literature	
Language	English
Scheduling	Intensive week (5 days) + 6 online meetings of 120 minutes each
Date, time & venue	TBC
Teachers	Susan Williams, Adri de Vugt, Elizabeth Bucura, Mathias Moors, Thomas De Baets and guest teachers.
Contact information	Adri de Vugt (a.devugt@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Mix of tasks

Assignment description	During the course you are collaborating on small tasks and assignments and you will work on communicating your research project in the form of a poster presentation.
Assignment requirements	Uploaded in Teams.
Assignment planning	March 2024
Assessment criteria	<ul style="list-style-type: none"> ▪ full attendance of the online meetings and participation in the intensive week; ▪ fulfilment of tasks and assignments; ▪ degree of collaboration in group work and other activities
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

TME Research Trajectory 1

Course title	TME Research Trajectory 1
Department responsible	Education
OSIRIS course code	KC-M-TME-RT1
Type of course	Compulsory course
Prerequisites	-
Course content	<p>As a rule, your artistic/musical/educational practice will be the point of departure when choosing a topic for your research and when formulating a research question. You are free to choose the theme of your research project, provided that the following criteria are taken into account:</p> <ul style="list-style-type: none"> • the topic should have relevance from a music educational perspective; • the theme should be to some extent original, i.e. the project should add something new to the actual theories and practices of instrumental/vocal teaching and learning; • there is an emphasis on practitioner’s research, it strongly relates to your own teaching. <p>Your research project may vary in focus (your own developments as a teacher, your student’s progress, the design of exercises, etc.). Your final product can include material in the form of a paper, project or some other form such as video, audio, etc. You will be asked to use the online Research Catalogue to present your research project (www.researchcatalogue.net).</p> <p>Individual supervision: The curriculum provides that you will have a personal research supervisor throughout the two years of your studies. You will be assigned a research supervisor who will be knowledgeable in your research area.</p>
Programme objectives	2.A.1, 2.A.3, 2.A.4, 2.A.7, 2.A.9, 2.A.13, 2.A.14, 2.B.1, 2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.B.10, 2.C.1, 2.C.2, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16, 2.C.17, 2.C.18
Course objectives	At the end of the course, you:

	<ul style="list-style-type: none"> ▪ are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic and pedagogical field; ▪ are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic and pedagogical practice and reflection; ▪ are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal material.
Credits	7 ECTS
Level	Master
Work form	The individual research supervising will occur on a one-to-one basis and/or in groups. Students are required to maintain regular contact with supervisors and work independently on their research.
Literature	You will look for relevant literature yourself, based on your chosen research topic.
Language	English
Scheduling	Individual supervision: 15 hours over two years, M1 and M2
Date, time & venue	Individual research supervision takes place based on appointments made between the student and their supervisor(s).
Teachers	Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area. Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 4 October 2024 with the Head of Master Research.
Contact information	Adri de Vugt (a.devugt@koncon.nl)Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Presentation
Assignment description	Presentation and paper of research proposal and methodology, assessed by your research supervisor and teachers of the course Research Methodologies in Music Education.
Assignment requirements	Presentation of 15 minutes
Assignment planning	June
Assessment criteria	<ul style="list-style-type: none"> • clarity of research plan (rationale, research question, approach); • clarity of strategies and underpinning • degree of feasibility

	<ul style="list-style-type: none"> • quality of presentation • quality of writing
Weighting	100%
Grading scale	Qualifying
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher

TME Research Trajectory 2

Course title	TME Research Trajectory 2
Department responsible	Education
OSIRIS course code	KC-M-TME-RT2
Type of course	Compulsory course
Prerequisites	
Course content	<p>As a rule, your artistic/musical/educational practice will be the point of departure when choosing a topic for your research and when formulating a research question. You are free to choose the theme of your research project, provided that the following criteria are taken into account:</p> <ul style="list-style-type: none"> • the topic should have relevance from a music educational perspective; • the theme should be to some extent original, i.e. the project should add something new to the actual theories and practices of instrumental/vocal teaching and learning; • there is an emphasis on practitioner’s research, it strongly relates to your own teaching. <p>Your research project may vary in focus (your own developments as a teacher, your student’s progress, the design of exercises, etc.). Your final product can include material in the form of a paper, project or some other form such as video, audio, etc. You will be asked to use the online Research Catalogue to present your research project (www.researchcatalogue.net).</p> <p>Individual supervision: The curriculum provides that you will have a personal research supervisor throughout the two years of your studies. You will be assigned a research supervisor who will be knowledgeable in your research area.</p>
Programme objectives	2.A.1, 2.A.3, 2.A.4, 2.A.7, 2.A.9, 2.A.13, 2.A.14, 2.B.1, 2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.B.10, 2.C.1, 2.C.2, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16, 2.C.17, 2.C.18
Course objectives	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic and pedagogical field; ▪ are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic and pedagogical practice and reflection;

	<ul style="list-style-type: none"> ▪ are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal material.
Credits	15 ECTS
Level	Master
Work form	The individual research supervising will occur on a one-to-one basis and/or in groups. Students are required to maintain regular contact with supervisors and work independently on their research.
Literature	You will look for relevant literature yourself, based on your chosen research topic.
Language	English
Scheduling	Individual supervision: 15 hours over two years (M1 and M2)
Date, time & venue	Individual research supervision takes place based on appointments made between the student and their supervisor(s).
Teachers	<p>Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area.</p> <p>Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 4 October 2024 with the Head of Master Research.</p>
Contact information	Adri de Vugt (a.devugt@koncon.nl) Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Master Research Presentation
Assignment description	<p>The presentation of the findings of your research in the context of your Master Project is two-fold: a written submission via the Research Catalogue and an oral presentation during the Musician Educator Symposium.</p> <p>While the format of presentation and documentation may vary greatly depending on the nature of the research, its outcome, and your main subject study, there must be a coherent relationship between the research subject and the resulting documentation and presentation. You should be aware of the importance of the research subject for your own artistic development, for your Master Project, for other students and/or for the music world at large. In the three semesters leading up to the presentation of the research, you will have developed a viable research question, and undertaken research with the guidance of a research supervisor. The results should have a significant impact on your performing practice.</p>

	<p>The final documentation of the research results must take the form of either a research exposition or thesis and must be presented on the Research Catalogue. Students and supervisors are advised to discuss which format best suits the chosen research topic of the student with Head of Master Research in year 1.</p> <p>During the Musician Educator Symposium you will give a presentation of your research to the committee of examiners in front of an interested audience. The presentation is followed by questions from the committee of examiners and if time allows, members of the audience.</p> <p>A computer (PC or a Mac; this depends on venue and availability), internet connection, beamer and monitor will be present. You may use your own computer, but you can also use a USB stick for your presentations, which you should test beforehand. If other materials are required (instruments other than a grand piano, equipment, technology, etc.), you must arrange this yourself (via the Planning Department, the IT Department and/or the Electronics Workshop). The live presentations will be recorded and filmed for quality assurance purposes. This material will only be for internal use and school archives, and cannot be shared with students for personal use.</p>
<p>Assignment requirements</p>	<p>Research exposition or thesis The exposition or thesis must be written in English and adhere to one of the following two formats:</p> <p>1. Research exposition The research exposition is the culmination and final product of an in-depth period of research, and should include: critical thinking, source evaluation, and documentation. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centered upon a process that concerns your musical practice, and at the same time should demonstrate acquired research skills.</p> <p>In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your pedagogical - artistic practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor(s), what balance and configuration of words, sounds and images, are appropriate to the communication and publication of your research. Here the multimedia possibilities of the Research Catalogue make it possible to choose the most adequate format of the final research exposition.</p> <p>You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of</p>

doing so providing you with additional multimedia research and documentation skills. This, in addition, aids the presentation and dissemination of your research results to the wider world. The research exposition must contain the following information:

1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Exposition);
2. The research question or issue addressed and its relevance for peers, your own pedagogical-artistic development and the music world, including education, at large;
3. A description of the research process (the search for the solution to the research question) including methodology;
4. An analysis or critical discussion of the findings;
5. Conclusions;
6. A list of the sources consulted: next to the bibliography this may also include a list of interviews, experiments, etc;
7. The exposition may include teaching materials, videos of teaching/performance, transcriptions, instruction manuals, images or other material relevant to the research. It should be structured and embedded within the Research Catalogue.

- You must also adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course;
- Suggested word count: 5,000 - 10.000 words, with an absolute maximum of 40.000 words.
- The exposition must be uploaded into the Research Catalogue for submission.

2. Thesis

If you wish to write an academic thesis, you should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which you document your research through reasoning and the use of evidence and the correct use of sources. Students planning to continue on to a PhD programme are advised to choose this format. Your artistic/musical practice will still be the point of departure. During the Musician Educator Symposium you are required to give a research presentation of 30 minutes, during which you defend your research subject and results and in which the artistic result should be demonstrable. The committee will include at least one member with a PhD.

The thesis must contain the following information:

1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Thesis).
2. The research question or issue addressed and its relevance for peers and your own artistic development;

	<p>3. A description of the research process (the search for the solution to the research question) including methodology; 4. An analysis or critical discussion of the findings; 5. Conclusions; 6. A list of the sources consulted.</p> <p>- You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course. - Suggested word count: 15,000-20,000 words, with an absolute maximum of 60,000 words. - The thesis must be uploaded into the Research Catalogue for submission.</p> <p>Musician Educator Symposium - Presentation During the Musician Educator Symposium you are required to give a 30-minute presentation of your research in English to the committee of examiners, having chosen an appropriate format of presentation and documentation. Your presentation should include live performance or audio and/or video examples in order to demonstrate the outcomes of your research. You are in particular encouraged to demonstrate outcomes with your instrument or voice. You should also make clear in your presentation how your research connects to your artistic development and PIA.</p>
Assignment planning	June
Assessment criteria	<p>For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 4 of this curriculum handbook.</p> <p>Checklist research documentation and presentation When finalising your research exposition or thesis and preparing for your research presentation, it can be helpful to use the following checklist.</p> <p>Relevance</p> <ul style="list-style-type: none"> •Pedagogical - Artistic development Is the research relevant for the pedagogical - artistic development of the student? •Wider context Is the research relevant for others, e.g. other students, music educators, musicians, for the professional field or musical life at large? <p>Project design and content</p> <ul style="list-style-type: none"> •Questions, issues, problems Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies and Professional Integration Activities? •Methods Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?

	<ul style="list-style-type: none"> •Process Is the research process sufficiently well described or otherwise communicated? To what extent is the research process based on a dialogue between artistic practice and reflection? •Contextualisation Does the student demonstrate sufficient awareness by relating the research to the field of inquiry and to what others have done in this area? •New knowledge, insights, experiences, techniques and/or devices Does the research deliver something that we did not know, understand, experience or have? <p>Argumentation, documentation, presentation</p> <ul style="list-style-type: none"> •Reasoning, writing, documentation Does the research make a clear case or claim and how does the use of text relate to the use of non-textual, e.g. artistic material? And does the form of documentation support the claim of the research? •Information, source material, referencing, language Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable? •Public presentation Is the verbal and public presentation of the research well-structured and convincing? And is the role of the artistic work in the presentation clear? Is the use of English acceptable?
Weighting	100%
Grading scale	Qualifying
Re-assignment description	The same as the original assignment; students may be asked to improve the research exposition or thesis, give an improved research presentation, or both.
Re-assignment planning	The re-examination of the research presentations takes place before August 31st

Master Elective

Course title	Master Elective
Department responsible	Master Research
OSIRIS course code	Depends on chosen course
Type of course	Elective
Prerequisites	Non applicable
Course content	The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen focus area.

	<p>The focus areas are as follows:</p> <ol style="list-style-type: none"> 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills <p>You must register for a Master Elective via Osiris between 1 - 15 November. Your Master Elective normally takes place in semester two of your first study year. You will find more information about registration and the course descriptions in the Master Electives Handbook (https://denhaagkabk.sharepoint.com/sites/masterresearch).</p>
Credits	3 ECTS
Level	Master
Date, time & venue	See ASIMUT
Contact information	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)

PROFESSIONAL INTEGRATION

Introduction to Project Management

Course title	Introduction to Project Management
Department responsible	Master Professional Integration
OSIRIS course code	KC-M-AL-IPM-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>This course will prepare you to design your own Professional Integration Activity (PIA). You will develop competencies and understanding of the skills required to effectively design, develop and realise artistic projects. The course consists of five seminars with accompanying assignments in which you will develop a plan for your Professional Integration Activity (PIA). You will be taught to create the following components that together will form a project plan: a brief description of your PIA that defines the values to be created, the quantifiable results and the goals, a product based planning, a budget, a risk analysis, a pilot/prototype in which you test the essence of your PIA, a pitch.</p>
Programme objectives	<p>2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16</p>
Course objectives	At the end of this course, you will be able to:

	<ul style="list-style-type: none"> - demonstrate an understanding of a variety of project management topics; - formulate your own professional goals; - create a brief description of an artistic project.
Credits	2 ECTS
Level	Master
Work form	Seminars, tutorials, individual study, assignments
Literature	Course reader available in Teams
Language	English
Scheduling	5 seminars during the 1st semester
Date, time & venue	See ASIMUT
Teachers	Renee Jonker + guests
Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written assignments
Assignment description	<p>After every seminar you will be given an assignment. There are five assignments in total (equally weighted):</p> <ul style="list-style-type: none"> - BDPIA (Brief Description of Professional Integration Activities) - Product Based Planning and Risk Log - Budget - Design of Prototype/Pilot and test - Pitch <p>The BDPIA will become part of the Master Project proposal.</p>
Assignment requirements	
Assignment planning	Each seminar is followed by an assignment
Assessment criteria	<ul style="list-style-type: none"> - Being able to give a clear description of the deliverable of the PIA - Being able to define quantifiable results of the PIA - Being able to define goals of the PIA - Being able to describe the values created by the PIA - Giving evidence of a coherent relation between the three domains of the Master Project (artistic development, research and professional integration) - Creating a budget - Making a product-based planning - Designing a pilot/prototype - Formulating a message with a specific objective for a specific receiver
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Deadline for re-assignments will be in January 2024

Professional Integration Trajectory 1 & 2 (TME)

Course title	Professional Integration Trajectory 1 & 2 (TME)
Department responsible	Master Professional Integration
OSIRIS course code	KC-M-TME-PIT1-22; KC-M-TME-PIT2-22

Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>Your professional integration trajectory makes up an important part of the curriculum. Here your artistry, musical and pedagogical expertise and reflective attitude are brought together into practice in your profession as musician educator. Your hybrid practice will include observations, teaching activities, performances with educational aspects, or musical project work. Your Professional Integration Trajectory consist of a teaching placement and a Professional Integration Activity (PIA).</p> <p>Teaching placement: Throughout your master programme you will have your own teaching practice. This teaching placement can include teaching at a conservatoire, at a (music) school or music community work. The content of this teaching placement will vary for each student. If you already have a teaching job, then this can be seen as a teaching placement. If not, you will be supported by finding opportunities to teach. In your teaching placement you can apply theories and practical skills learnt during the programme. These teaching activities will also give you possibilities for research activities such as observations, testing and tuning research tools. You will be stipulated to undertake diverse activities as the professional field is multifaceted and musician educators need to be aware of that. Of course, at the same time you will develop your professional expertise with a particular focus. Your teaching activities can be undertaken as an ongoing activity during the two years, but can also be divided in periods of several teaching placements.</p> <p>Professional Integration Activity (PIA): As part of your teaching placement, you are required to further develop and execute your PIA with the help of a professional integration coach. The content of the PIA is defined by yourself and takes the form of a project, initiated and executed by you. The project needs to take place outside the conservatoire. The PIA is part of your Master Project which encompasses the three domains of your master programme: artistic educational development, research and professional integration and can act as a starting point for a professional practice that stretches beyond the duration of your master's programme.</p>
Programme objectives	2.A.1, 2.A.2, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.1, 2.B.2, 2.B.3, 2.B.5, 2.B.6, 2.B.7, 2.B.8, 2.B.10, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.4, 2.C.5, 2.C.7, 2.C.9, 2.C.10, 2.C.13, 2.C.15, 2.C.16, 2.C.17, 2.C.18
Course objectives	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> - are able to combine your musical artistry with education; - have the musical, creative and pedagogical skills and attitude to create a safe and stimulating learning environment that connects to the needs and possibilities of the learners/participants both as individuals and as a group;

	<ul style="list-style-type: none"> - are able to combine your musical artistry with education; - use a wide variety of appropriate teaching approaches, starting points and frameworks both regarding the specific aspects of the instrument/voice and those of education in general; - make well informed and imaginative choices in your teaching that supports the learner's musical learning and engagement; - motivate and facilitate musical learning and creativity of learners/participants, and support their skills and confidence to engage with music; - have ability to analyse and evaluate learning processes, plan and support progression in learning, and communicate this clearly with learners; - can help learners/participants to orientate themselves in the field of music, and find ways of enabling their engagement to pursue their own musical interest and goals; - Initiate activities or projects, and work with others through interaction or collaboration; - have a good knowledge of the variety of music education, including concepts and practices; - are able to reflect on your own professional development as a musician educator.
Credits	M1: 6 ECTS, M2: 8 ECTS
Level	Master
Work form	Individual activities and group work
Literature	
Language	English
Scheduling	
Date, time & venue	In consultation with your coach. The frequency of coaching is entirely up to the coach and to you and will differ from one individual to another.
Teachers	Irma Kort, Wieke Karsten
Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl) & Adri de Vugt (a.devugt@koncon.nl)
Assessment	This course is assessed using the following assignments. The assignments needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Report
Assignment description	Interim report on Professional Integration Trajectory (looking back and forward).
Assignment requirements	
Assignment planning	Each year in January
Assessment criteria	<ul style="list-style-type: none"> - good communication with your coach - having settled on a viable PIA - having a clear idea on what steps to take to realise your PIA - showing motivation in moving forward with development of your PIA
Weighting	50%
Grading scale	Qualifying result

Re-assignment description	A 'fail' mainly functions as a warning and indicator; your coach can re-assess your progress once you are back on track.
Re-assignment planning	If you do not pass the first time, your progress can be re-assessed by your coach at any point in time.
Assignment	Assignment 2
Assignment type	Portfolio
Assignment description	Portfolio of activities, including PIA. Your portfolio includes video material, lesson and workshop plans, reports of observations and reflections. Oral exam on discussing this portfolio.
Assignment requirements	
Assignment planning	Each year in June
Assessment criteria	<ul style="list-style-type: none"> - quality of activities both artistically and pedagogically - degree of critical evaluation - adequate amount of activities - degree of reflection on professional development - quality of writing
Weighting	50%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department

APPENDIX 1: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: WRITTEN ASSIGNMENTS

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is aware of how artistic research can be used to develop skills as a reflective practitioner	The student has demonstrated an awareness of the role artistic research plays in the development of reflective skills	Currently no evidence of understanding or awareness of the benefits of the role of artistic research as a reflective skill.	Limited understanding or limited awareness is evident. However, student is in contact with head of research.	Student has demonstrated a willingness to improve understanding or awareness and is in contact with head of research.	Good understanding and awareness evident and student has taken the necessary steps to apply themselves to the course-work.	Excellent understanding and awareness evident and student is on track towards developing a viable Master Project topic and to complete the course-work.	25%
The student understands how to use source materials correctly	The student has demonstrated the correct use of source materials	No evidence or understanding of the use of source materials in the documentation of artistic research.	Incorrect use of source materials demonstrated in the assignments, but student has sought advice/help in this area.	Adequate use and understanding of source materials demonstrated and student is showing more dedication to the requirements of the course-work.	Correct and fitting use of source materials have been demonstrated and student has shown considerable improvement in this important area of the course.	Excellent use of source materials demonstrated. Student is able to work independently and apply their understanding to a high level.	25%
The student is aware of the possibilities for effectively documenting research results	The student has demonstrated an understanding of the skills required to document their research results	No awareness of skills needed for research documentation.	Limited understanding of skills needed for documentation and help is needed.	Adequate understanding of skills needed for documentation and student is demonstrating improvement in this area of the coursework.	Good understanding and demonstration of skills needed for documentation and student is able to function independently in the documentation of their artistic research discoveries/results.	Excellent understanding and demonstration of skills needed for documentation and student is able to apply themselves accordingly.	25%
The student is able to document their project process and results on the Research Catalogue	The student has demonstrated the ability to document their project process and results on the Research Catalogue	Research Catalogue is not used.	Research Catalogue is used ineffectively.	Research Catalogue is used adequately.	Research Catalogue is used well.	Research Catalogue is used well and creatively.	25%

APPENDIX 2: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: MASTER PROJECT PROPOSAL

	Learning objectives	Assessment criteria	Points					%
			1	2	3	4	5	
A – artistic development	The student has developed a vision on their artistic development	The student has clearly formulated a feasible and ambitious vision on his/her artistic development	No vision formulated.	Vision is poorly formulated and/or unrealistic.	The vision is adequately formulated and is feasible but moderately ambitious.	Vision is clearly formulated, is feasible and is showing ambition for high achievement.	Vision is very well formulated and is the driving motor for development and high achievement.	33,3%
	The student is able to set goals for their artistic development	The student has set feasible goals matching the his/her vision	No goals are set.	Unclear and/or unrealistic goals are set.	Goals set are feasible and match the student’s vision.	Goals set are feasible, and match the student’s vision very well.	Goals set are feasible, match the student’s vision very well and give strong direction to personal development.	33,3%
	The student is able to connect research and professional integration activities to their artistic development	The student has connected research and professional integration activities to their artistic development	No connection of research and professional integration activities to student’s artistic development.	Poor connection of research and professional integration activities to student’s artistic development.	Connection of research and professional integration activities to student’s artistic development is clear.	Connection of research and professional integration activities to student’s artistic development adds value to one or more domains.	Connection of research and professional integration activities to student’s artistic development leads to an outstanding result in one or more domains.	33,4%
B – research	The student is able to write a complete, feasible and clearly formulated research plan	The student has written a complete, feasible and clearly formulated research plan	No research plan has been submitted.	The research plan is incomplete, unrealistic and/or unclear.	The research plan is complete, feasible and adequately formulated.	The research plan is complete, feasible and clearly formulated.	The research plan is complete, feasible and clearly formulated, with all elements worked out carefully and in detail.	60%
	The student is able to create an innovative research plan, of which the outcomes could be relevant for	The student has created an innovative research plan, of which the outcomes could be	No research plan has been delivered or the research plan is not viable.	Very similar research has already been done.	The research offers new elements and is relevant for the	The research is innovative and relevant for the student’s own	The research is very innovative and very relevant for the student’s own practice	40%

	the student's own practice and the artistic field	relevant for the student's own practice and for the artistic field			student's own practice.	practice as well as for the artistic field.	as well as for the artistic field.	
C – professional integration	Student is able to describe the PIA and its deliverable	The students gives a clear and complete description of PIA and its deliverable	Missing, incomplete or unclear description of both PIA and deliverable.	Missing, incomplete or unclear description of either PIA or deliverable.	PIA and deliverable are described.	Description of PIA and deliverable are clear and complete.	Description of PIA and deliverable are clear, complete and appealing.	25%
	Student is able to describe the scope of the deliverable in quantifiable terms	Student clearly describes the scope of the deliverable in quantifiable terms	Scope of the deliverable is not described.	Scope of the deliverable is not described in quantifiable terms.	Scope of the deliverable is described in quantifiable terms.	Scope of the deliverable is described in quantifiable terms that give insight into the feasibility of the PIA.	Scope of the deliverable is described in quantifiable terms that convincingly show that the PIA is feasible.	25%
	Student is able to define ambitious goals	The student clearly defines goals that show ambition	goals are not defined.	goals are insufficiently defined.	goals are sufficiently defined.	goals are clearly defined.	goals are clearly defined and show ambition.	25%
	Student is able to clearly define substantial value(s) that the PIA will create	Value(s) created by the PIA are clearly defined and can be qualified as substantial	Value(s) created by the PIA are not defined.	Value(s) created by the PIA are not clearly defined.	Value(s) created by the PIA are defined.	Value(s) created by the PIA are clearly defined.	Value(s) created by the PIA are clearly defined and can be qualified as substantial.	25%
Please note: You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment.								

APPENDIX 3: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: FIRST YEAR MASTER PROJECT PRESENTATION

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to connect artistic development, research and professional integration	The student has connected artistic development, research and professional integration within their Master Project, and all three domains are equally present	One or more domains are lacking.	Unequal presence of one or more domains.	Equal presence of the three domains.	Equal presence of the three domains + clear connections between the domains.	Equal presence of the three domains + the connection between the three domains adds value to each of the three domains.	20%
The student is able to communicate with their research supervisor and professional integration coach about current progress and future planning	The student communicates with their research supervisor and professional integration coach about current progress and future planning	Communication is lacking.	Unclear or insufficient communication.	Adequate and regular communication, planning is still in development.	Adequate and regular communication, planning is developed.	Clear and regular communication, planning is strong and fully developed.	10%
The student is able to clearly communicate their engagement with their Master Project during a presentation	The student has clearly communicated their engagement with their Master Project during the presentation	Presentation is unclear and unconvincing.	Unclear communication of engagement during presentation.	Adequate communication of engagement during presentation.	Clear communication of engagement during presentation.	Excellent communication of engagement during presentation.	30%
The student is able to make progress in the execution of their Master Project	The student has made progress in the execution of their Master Project since handing in their Master Project Proposal	Student has yet to demonstrate any evidence of progress or commitment towards completing their Master Project.	Limited progress and/or student dedication currently evident. Supervisor/Coach advice is needed to	Sufficient progress is evident and student is working hard, but still requires assistance and/or advice to make project feasible.	Good progress and development evident, however still work to be done before progress can be	Excellent progress and development evident with a clear connection between the three domains.	40%

			assist in getting the project back on track.		considered excellent.		
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APPENDIX 4: ASSESSMENT CRITERIA & RUBRIC | INDIVIDUAL RESEARCH TRAJECTORY: MASTER RESEARCH PRESENTATION

Learning objectives	Assessment criteria	Points				
		1	2	3	4	5
The student is able to formulate a clear research question, focus or problem, leading to relevant outcomes for the student's own practice as well as for the artistic field	The student has formulated a clear research question, focus or problem, leading to relevant outcomes for the student's own artistic/educational practice	No clear focus, or relevant questions or problems are formulated.	Inadequate research questions, lack of focus. The relevance for the student's own practice is unclear.	Adequate research focus, questions or problems, with potentially relevant outcomes for the student's own practice.	Good research focus, questions or problems with relevant outcomes for the student's own practice and potential relevance for the artistic field.	Excellent research focus, original questions or problems leading to new knowledge and innovative outcomes that are relevant for the student's own practice as well as for the artistic field.
The student is aware of what others have done in this area and is able to relate the research to the field of inquiry, with due regard to the correct use of sources	The student is aware of what others have done in this area and has related their research to the field of inquiry, with due regard for the correct use of sources	The student is unaware of what others have done in this area; no relation with the field of inquiry is mentioned, sources are lacking.	The student has not enough awareness of what others have done in this area; the relation between the research and the field of inquiry is mentioned, but unclear or with inaccurate use of sources.	The student is sufficiently aware of what others have done in this area. Sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student has good awareness of what others have done in this area and has made clear the relation between this research and the field of inquiry; sources are used properly.	The student provides an excellent contextualization and has defined the relationship between this research and the field of inquiry very clearly, the use of sources complies with academic norms.

The student is able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection	The student has applied research methods adequate to the research focus, questions or problems and based on a dialogue between artistic/educational practice and reflection	No clear choice of research method or plan. No dialogue between artistic practice and reflection.	Inadequate application of research methods, with unclear dialogue between artistic practice and reflection.	Adequate application of research methods, although the dialogue between artistic practice and reflection remains too superficial.	Good application of research methods, based on a convincing dialogue between artistic practice and reflection.	Excellent and creative application of research methods, based on a strong interaction between artistic practice and reflection.
The student is able to apply a form of documentation and presentation supporting the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material	The student has applied a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material	No description or proper documentation and presentation of the research process and outcomes.	The research process is insufficiently documented and presented; the documentation and presentation do not yet support the aims and objectives of the research.	The research process is sufficiently documented and presented, although the verbal and artistic material are not yet in balance or need improvement to adequately support the aims and objectives of the research.	The research process is documented and presented convincingly, with a good balance between verbal and artistic materials; the documentation and presentation support the aims and objectives of the research.	The research process is documented and presented in a compelling and creative way, with an inspiring dialogue between verbal and artistic materials; the documentation and presentation admirably support the aims and objectives of the research.

APPENDIX 5: GRADING SCALES



GRADING SCALES

The Royal Conservatoire uses four grading scales for its assessments: Qualifying results - Numeric results - Participation results - Pass/Fail

QUALIFYING RESULTS

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Excellent	EXC	Excellent	EXC	Yes	No
Very good	VG	Zeer goed	ZG	Yes	No
Good	G	Goed	G	Yes	No
More than sufficient	MTS	Ruim voldoende	RV	Yes	No
Sufficient	S	Voldoende	V	Yes	No
Insufficient	I	Onvoldoende	O	No	No
Very insufficient	VI	Zeer onvoldoende	ZO	No	No
Poor	PR	Zwak	Z	No	No
Very poor	VP	Zeer zwak	ZZ	No	No
Extremely poor	EP	Uiterst zwak	UZ	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Absent	AB	Niet verschenen	NV	No	No
Extension	EXT	Uitstel	U	No	No

NUMERIC RESULTS

A numeric grade between 0 and 10, including a maximum of one digit after the decimal point.

10 Excellent	9 Very good	8 Good	7 More than sufficient	6 Sufficient	5 Insufficient	4 Very insufficient	3 Poor	2 Very poor	1 Extremely poor
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Other possible results are Exemption, Pass based on entrance exam, Absent and Extension.

PARTICIPATION RESULTS

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Participation sufficient	PS	Voldoende deelname	DV	Yes	No
Participation insufficient	PI	Onvoldoende deelname	DNV	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Never participated	NP	Nooit deelgenomen	ND	No	No
Extension	EXT	Uitstel	U	No	No

PASS/FAIL

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Pass	P	Pass	P	Yes	No
Fail	F	Fail	F	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Absent	AB	Niet verschenen	NV	No	No
Extension	EXT	Uitstel	U	No	No

APPENDIX 6: FURTHER READING

If you are interested in further reading or if you would like to have an impression of what kind of material and literature will be used during the programme, see the list below. Please note that this is just a selection of the literature that will be used.

Deci, R., Ryan, E. (2018) *Self-Determination Theory: basic psychological needs in motivation, development, and wellness*. Guilford Publications.

Hargreaves, D., Lamont, A. (2017) *The psychology of musical development*. Cambridge: Cambridge University Press.

Klashorst, G.O. van de (2002). *The disposition of the musician*. Amsterdam: Broekmans & van Poppel.

McPherson, G. (Eds.) (2006), *The Child as Musician*, Oxford University Press.

McPherson, G, Welch, G. (Eds.) (2018) *Vocal, Instrumental and Ensemble Learning and Teaching. An Oxford Handbook of Music Education Vol 3*. Oxford University Press.

Williamson, A (Eds.) (2004) *Musical Excellence*, Oxford University Press.

Williams, S. (2017) *Quality Practice. A Musicians Guide*. Royal Conservatoire & Netzwerk Musikhochschulen, https://www.hfm-detmold.de/fileadmin/lia_hfm_2014/pool/Netzwerk_MuHo_Williams_UEben_manual_EN.pdf

Wulf, G. (2007). *Attention and Motor Skill Learning*. Champaign: Human Kinetics Publishers.

Wulf, G. and Mornell, A. (2008). *Insights about practice from the perspective of motor learning: a review*. Music Performance Research, volume 2, 1-25.