



**Royal
Conservatoire
The Hague**

Curriculum Handbook
Master of Music –
Master Chamber Music
and
European Chamber Music Master
(ECMAster)

Royal Conservatoire The Hague

2019-2020

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 our website.

This is version 1, August 2019.

If you have any suggestions for improvement of this Curriculum Handbook, please send an email to curricula@koncon.nl. For questions about courses, you can get in touch with the contact person mentioned in the course description.

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ABOUT THIS PUBLICATION

This Curriculum Handbook aims to provide you with all necessary information related to the curriculum and courses of the Master Chamber Music and the European Chamber Music Master. After Programme Objectives and a schematic overview of the curriculum, you will find descriptions of all courses, including learning goals (called 'objectives'). In the appendix, the General Programme Description of the European Chamber Music Master is added. We would advise you to also read the Royal Conservatoire's Study Guide, which includes the Education and Examination Regulations (EER).

PROGRAMME OBJECTIVES MASTER (EUROPEAN) CHAMBER MUSIC (MASTER)

The Programme Objectives (or 'learning outcomes') of the Master Chamber Music and European Chamber Music Master prescribe the minimum requirements that you need to meet in order to obtain a Master of Music degree from the Royal Conservatoire.

All objectives start with the number 2, indicating that they relate to 2nd cycle (i.e. master's level) studies. The objectives are divided in three categories – practical outcomes (A), theoretical outcomes (B) and generic outcomes (C) – and are numbered for ease of reference.

In the course descriptions, the field 'programme objectives' refers to these codes, e.g. 2.A.1, 2.A.3, 2.B.5, 2.C.1, 2.C.10. This means that the course contributes to obtaining the skills and knowledge described in those programme objectives. There may be several courses contributing to the same objectives.

The programme objectives and coding are based on the AEC Learning Outcomes¹ for 2nd cycle studies, and have been adapted where necessary to fit the study programme of our MMus in (European) Chamber Music.

At the end of the Master of Music programme, you:

A. Practical (skills-based) outcomes

- 2.A.1. Realise, recreate, create, manipulate and/or produce music to a high professional level, expressing your own artistic concepts and reflecting a well-developed musical personality.
- 2.A.2. Evidence sophisticated craft skills in relation to the repertoire, styles, etc. of your discipline or genre.
- 2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to your area of study evidencing fluency across a range of styles and/or a distinctive and individual voice in one particular style.
- 2.A.4. Demonstrate ability to create, realise and express your own artistic concepts, ensuring that any areas of relative weakness in relation to practice, rehearsal, reading, aural, creative and re-creative skills have been addressed.
- 2.A.5. Play a leading role in ensemble and/or other collaborative activity.
- 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 practice.
- 2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice and its presentation to both specialist and non-specialist audiences.
- 2.A.9. Exhibit basic competence in technological utilisation and application.
- 2.A.10. Take responsibility for the engagement between context, audience and musical material, projecting your ideas fluently and with confidence in a wide variety of performance settings.

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

- 2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies.
- 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 sophisticated understanding of the working field, and identify and formulate strategies for developing engagement with them.

B. Theoretical (knowledge-based) outcomes

- 2.B.1. Demonstrate sophisticated knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to your core and, as appropriate, related disciplines, and their associated texts, resources and concepts.
- 2.B.2. Exhibit comprehensive knowledge of repertoire within your area of musical study, demonstrating a sophisticated level of skill in creating and providing coherent musical experiences and interpretations which engage with both well- and lesser-, or unknown repertoire.
- 2.B.3. Develop and extend your knowledge of the theoretical and historical contexts in which music is practiced and presented.
- 2.B.4. Exhibit knowledge of musical styles and a sophisticated and critical understanding of their associated performing traditions.
- 2.B.5. Develop, present and realise programmes that are coherent and suitable to a wide range of different performing contexts.
- 2.B.7. Evidence understanding of a range of sophisticated investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within your discipline, genre, area of study and/or artistic practice.
- 2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within your discipline, genre, and/or area of study.
- 2.B.9. Identify and employ sophisticated research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth artistic project.
- 2.B.10. Recognise the importance of utilising specific technologies to enable the creation, dissemination and/or performance of music appropriate to your discipline, genre, area of study and/or artistic practice.
- 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 sophisticated 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 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 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 sophisticated 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 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.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.

CURRICULUM OVERVIEWS

CHAMBER MUSIC

code	form	Chamber Music	Year 1	Year 2
		Master of Music 2019-2020		
KC-M-KI-		Artistic Development		
CMC	x	Chamber Music Coaching, including Intensive Projects and Improvisation	26	23
IL	i	Instrumental Lessons Own Instrument	8	8
CCD		Collaboration Composition Department	2	2
		Subtotal	36	33
KC-M-		Professional Preparation		
NA-EPMA		Professional Integration and Project Management	4	
KI-CDC		Career Development Coaching	1	3
KI-PAS		Projects Sound Recording Art of Sound Department	2	2
KI-FPI		Professional Integration Project/CDO		9
		Subtotal	7	14
KC-M-AL-		Research		
TRIP	g	Introduction to Research in the Arts	1	0
-	-	Master Elective	3	0
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, research + presentation)	13	13
		Subtotal	17	13
Total per year			60	60

EUROPEAN CHAMBER MUSIC MASTER (ECMASTER)

code	form	European Chamber Music Master - ECMAster	Year 1		Year 2	
			Semester 1	Semester 2	Semester 1*	Semester 2
		Master of Music 2019-2020				
KC-M-KI- Artistic Development						
CMC	x	Chamber Music (Coaching, including HIP and improvisation)	14	12	13	10
IL	i	Instrumental Lessons Own Instrument	4	4	4	4
CCD		Collaboration Composition Department	1	1	1	1
		Subtotal	19	17	18	15
KC-M- Professional Preparation						
NA-EPMA		Professional Integration and Project Management	4		4**	
KI-CDC		Career Development Coaching		1	2	1
KI-PAS		Projects Sound Recording Art of Sound Department	1	1	1	1
KI-FPI		Professional Integration Project/CDO/external activities			7	2
		Subtotal	5	2	10	4
KC-M-AL- Research						
TRIP	g	Introduction to Research in the Arts	1			
-	-	Master Elective		3	3**	
RD	g	Musician's Research and Development (supervision, Master circle, First Year Research Assessment, research + Presentation)	5	8	2	11
		Subtotal	6	11	2	11
Total per year			30	30	30	30
Total			60		60	
* Semester for incoming exchange students						
** Visiting ensembles can also take these courses in this semester. Credits for these courses can be exchanged with credits for External projects/CDO.						

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT/PERFORMANCE

CHAMBER MUSIC COACHING

<i>M-KI-CMC</i>	Chamber Music Coaching
Osiris course code:	KC-M-KI-CMC
Course content:	<p>In this course, you (the ensemble) receive coaching/lessons of 120 minutes. During these lessons you work on repertoire under the coach's guidance. In consultation with the chamber music coach, you devise a programme tailored to the requisite development of repertoire, in the context of the annual schedule of auditions, (final) presentations, projects and extracurricular activities. The entire programme corresponds with the study plan, and there is scope for specialization. The focus is on your development as inspired and inspiring interpreters. Every member is challenged to reflect on and pursue personal growth and to recognize quality.</p> <p>There are regular master classes given by guest lecturers. For some ensembles there is the possibility to participate in chamber music courses outside the conservatoire such as the Intensive Projects (IPs) organized by the European Chamber Music Academy (ECMA).</p>
Objectives:	<p>At the end of this course, you (the ensemble):</p> <ul style="list-style-type: none"> ▪ are able to perform on a level that can be qualified as 'high at an international level'; ▪ relate your position towards the music and the music profession independently and at an advanced level, through a deepened development of craftsmanship and artistic growth; ▪ are able to create your own work based on an original artistic vision and research; ▪ are able to present your work in varied contexts, showing an understanding of the ensemble's position between the score and the (specialist and/or non-specialist) audience, often in an (inter)national multicultural environment; ▪ are able to develop, through an inquisitive attitude, advanced knowledge of repertoire and translate this knowledge musically into a convincing and original interpretation; ▪ communicate and cooperate at an advanced level with colleagues and other professionals in the (inter)national music profession; ▪ show an advanced understanding of the international music profession, in which you are able to function at an advanced level through the application of skills, knowledge, artistic vision and research skills, and by developing and maintaining a professional network; ▪ are able to assess and evaluate the quality of your performance, keep this quality up-to-date and develop it further by continuing to learn independently.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.7, 2.A.10, 2.A.12

	2.B.3, 2.B.4, 2.B.9, 2.B.12 2.C.2, 2.C.3, 2.C.4, 2.C.7, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.16					
Type of course:	Compulsory					
Level:	Master I-II					
Duration:	2 hours per week, 36 weeks per year					
Prior qualifications/ prerequisites:	-					
Teachers:	Chamber music coach and main subject teachers					
Credits:	Master 1: semester 1: 14 ECTS; semester 2: 12 ECTS Master 2: semester 1: 13 ECTS; semester 2: 10 ECTS					
Literature:	Repertoire to be discussed with the chamber music coach					
Work form:	Ensemble lesson					
Assessment:	Year	Month	Type of assessment	Duration*	Grading system	Programme requirements
	Master I	May/June	Presentation	50 minutes (including stage changes, no interval)	pass/fail	Free choice
	Master II	May/June	Final presentation	80 minutes (including stage changes and 15 minute break)	numeric	Free choice
	For all practical exam conditions, please see ' Information (final) presentations BMus and MMus ' (this document can be obtained at the Education Service Centre and on intranet) and for the overall examination regulations the 'Education and Examination Regulations' (EER) that can be found on intranet and in the Study Guide.					
Language:	English and/or Dutch					
Schedule, time, venue:	See ASIMUT schedule					
Information:	Marlon Titre – Head of Classical Music Department (m.titre@koncon.nl)					

INSTRUMENTAL LESSON OWN INSTRUMENT

<i>M-KI-II</i>	Instrumental Lesson Own Instrument
Osiris course code:	KC-M-KI-II
Course content:	In this course, you receive individual lessons of 25 minutes, supporting the lessons with your ensemble. During these lessons you practice repertoire under your teacher's guidance. Together with your teacher, you devise a programme tailored to the development of your instrumental skills. The entire programme corresponds with your study plan, and your chamber music lessons. The focus is on your personal development as a professional musician and as an inspired and inspiring interpreter. You are challenged to reflect on and pursue personal growth and to recognise quality.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to perform on a level that can be qualified as 'high at an international level'; ▪ relate your position towards the music and the music profession independently and at an advanced level, through a deepened development of craftsmanship and artistic growth; ▪ are able to present your work in varied contexts, showing an understanding of the musician's position between the score and the (specialist and/or non-specialist) audience, often in an (inter)national multicultural environment; ▪ develop your knowledge of repertoire and translate this knowledge musically into a convincing and original interpretation; ▪ are able to act as your own teacher as a reflective practitioner, by being able to assess and evaluate the quality of your own performance, keep this quality up-to-date and develop it further by continuing to learn independently.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.7, 2.A.10, 2.A.12 2.B.3, 2.B.4, 2.B.12 2.C.2, 2.C.7, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.16
Type of course:	Compulsory
Level:	Master I-II
Duration:	25 minutes per week, 34 weeks per year
Prior qualifications/ prerequisites:	
Teachers:	Main subject teachers

Credits:	Master 1: semester 1: 4 ECTS; semester 2: 4 ECTS Master 2: semester 1: 4 ECTS; semester 2: 4 ECTS					
Literature:	Repertoire to be discussed with teacher					
Work form:	Individual lessons					
Assessment:	Year	Month	Type of assessment	Duration*	Grading system	Programme requirements
	Master I	May/June	Presentation	15'	Pass/fail	The programme is set after discussion between student and teacher. The student needs to fill out the form 'Programme Presentation – Final Presentation'.
	Master II	May/June	Final presentation	15'	Numeric*	The programme is set after discussion between student and teacher. The student needs to fill out the form 'Programme Presentation – Final Presentation'.
	*Grade scale of 10, in halves					
Language:	English and/or Dutch					
Schedule, time, venue:	See ASIMUT schedule					
Information:	Marlon Titre – Head of Classical Music Department (m.titre@koncon.nl)					

COLLABORATION COMPOSITION DEPARTMENT

<i>M-KI-CCD</i>	Collaboration Composition Department
Osiris course code:	KC-M-KI-CCD
Course content:	Your ensemble is linked to a master's student in Composition. This student, in close collaboration with your ensemble, will compose one or more pieces for you. In this way, you gain experience in working closely together with a composer, gaining insight in the process of composing, rehearsing and performing new music. Besides, it will expand your ensemble repertoire.
Objectives:	At the end of this course, you (the ensemble): <ul style="list-style-type: none"> ▪ are able to work with a composer on his/her composition; ▪ understand the process of commissioning a new composition; ▪ are able to show that you master specific playing techniques in new music.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.7 2.B.1 2.C.4, 2.C.5, 2.C.8, 2.C.9, 2.C.10, 2.C.11
Type of course:	Compulsory
Level:	Master I-II
Duration:	Meetings several times a year
Prior qualifications/ prerequisites:	-
Teachers:	Main subject teachers of the Classical and Composition Departments
Credits:	Master 1: semester 1: 1 ECTS; semester 2: 1 ECTS Master 2: semester 1: 1 ECTS; semester 2: 1 ECTS
Literature:	n.a.
Work form:	Ensemble rehearsals and performances with composer(s) in attendance
Assessment:	Assessment takes place after the performance of the new work(s). This can be as part of the master's presentation I-II and/or final master's presentation or as part of a concert organised by the Composition Department (e.g. during the Spring Festival). You need to inform the Head of Department well in advance about when you choose to perform, so that an assessment committee can be present.
Grading system:	Qualifying result
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Marlon Titre – Head of Classical Music Department (m.titre@koncon.nl)

PROFESSIONAL PREPARATION COURSES

PROFESSIONAL INTEGRATION AND PROJECT MANAGEMENT

<i>M-NA-EPMA</i>	Professional Integration and Project Management
Osiris course code:	KC-M-NA-EPMA
Course content:	This module seeks to provide you with opportunities to develop your entrepreneurial competencies and understanding of the skills required to effectively plan and implement projects and performance events in a variety of contexts. The course consists of two sets of intensive days and online tutorials. At the end of this course, you (as an ensemble) write a project plan for a project to be realized in a professional context. You present this project plan in a viva voce presentation.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to demonstrate an understanding of a variety of project management topics through a series of short assignments set during sessions. ▪ are able to formulate your own professional integration goals. ▪ are able to create a plan for a professional integrated project and give an oral presentation of this plan.
Programme objectives:	2.A.5, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.12, 2.A.15 2.B.5, 2.B.7, 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.8, 2.C.9, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory
Level:	Master I
Duration:	8 days during the 1 st semester
Prior qualifications/ prerequisites:	-
Teachers:	Ramon Verberne, Renee Jonker, guest teachers
Credits:	4 ECTS per academic year
Literature:	Course reader, including different articles/book chapters on Project Management & Entrepreneurship topics. Cutler, D., 'The savvy musician', Helios Press – Pittsburg, 2010. (ISBN-13: 978-0-9823075-0-2)
Work form:	Seminars, tutorials, workshops
Assessment:	Submission of a written project plan
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	A. First set of intensive days: t.b.a., October 2019 B. Second set of intensive days: t.b.a., November 2019 C. Details of the schedule t.b.a. via ASIMUT
Information:	Renee Jonker (r.jonker@koncon.nl)

CAREER DEVELOPMENT COACHING

<i>M-KI-CDC</i>	Career Development Coaching
Osiris course code:	KC-M-KI-CDC
Course content	As an ensemble, you have to develop your own artistic profile and start building your professional career. In this course, you will receive guidance from a career development coach. Your coach can also give specific help in cultivating contacts in the world of venues, concert impresarios, educative and creative entrepreneurship and can provide advice about drafting a business plan. This course is closely linked to Professional Integration Project/CDO.
Objectives:	At the end of this course, you (the ensemble): <ul style="list-style-type: none"> ▪ have developed your own artistic profile and are able to develop this autonomously; ▪ have expanded your professional network and are able to maintain and expand it further; ▪ have developed a realistic business plan and are able to keep it up to date; ▪ have developed a website and know how to keep it up to date; ▪ know your ensemble's strengths and weaknesses related to building your professional career, and are able to assess when and where to look for professional assistance.
Programme objectives:	2.A.4, 2.A.5, 2.A.7, 2.A.12 2.B.10, 2.B.12 2.C.9, 2.C.15, 2.C.16
Type of course:	Compulsory
Level:	Master I-II
Duration:	A maximum of four meetings of two hours per semester in all four semesters
Prior qualifications/ prerequisites:	-
Teachers:	Guest teachers
Credits:	Master 1: semester 1: -; semester 2: 1 ECTS Master 2: semester 1: 2 ECTS; semester 2: 1 ECTS
Literature:	
Work form:	Group lesson
Assessment:	The ensemble has to deliver a business plan, a website and a written reflection on the lessons with the coach. These are then discussed with the coach.
Grading system:	Qualifying result
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Else van Ommen, Coordinator Classical Music Department (e.vanommen@koncon.nl)

PROJECTS SOUND RECORDING ART OF SOUND DEPARTMENT

<i>M-KI-PAS</i>	Projects Sound Recording Art of Sound Department
Osiris course code:	KC-M-KI-PAS
Course content:	This course is about gaining experience in the recording studio. You will work on compiling a digital portfolio in conjunction with students of recording techniques from the Art of Sound Department. In this process, you will experience all aspects of making a recording, from thinking about your artistic choices to working with a technician. At the end of the course, you are expected to deliver a CD with a professional booklet, including text and photos.
Objectives:	At the end of this course, you (the ensemble): <ul style="list-style-type: none"> ▪ will have a digital portfolio of your ensemble; ▪ understand the division of roles and tasks in a recording studio and are able to manage these effectively; ▪ understand the process of editing and mastering a recording; ▪ are able to reflect on the different artistic concepts of a CD, and are able to explain your artistic choices.
Programme objectives:	2.A.1, 2.A.3, 2.A.4, 2.A.9, 2.A.12 2.B.10 2.C.4, 2.C.8, 2.C.12
Type of course:	Compulsory
Level:	Master I-II
Duration:	Several sessions during the year
Prior qualifications/ prerequisites:	-
Teachers:	Daan van Aalst
Credits:	Master 1: semester 1: 1 ECTS; semester 2: 1 ECTS Master 2: semester 1: 1 ECTS; semester 2: 1 ECTS
Literature:	n/a
Work form:	Ensemble lesson
Assessment:	a. Artistic quality (chamber music coach, 60%) b. Quality of the recording (expert from Art of Sound Department, 30%) c. Final product (Head of Department, 10%) The final grade is an average of these three elements.
Grading system:	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Marlon Titre – Head of Classical Music Department (m.titre@koncon.nl)

PROFESSIONAL INTEGRATION PROJECT/CDO/EXTERNAL ACTIVITIES

<i>M-KI-FPI</i>	Professional Integration Project/CDO/External activities
Osiris course code:	KC-M-KI-FPI
Course content:	This course is the practical outcome of what you are working on with your Career Development coach. Your ensemble is expected to give regular recitals. You are expected to actively explore openings for giving concerts and other activities that are appropriate to your ambitions and your profile as an ensemble. The Career Development Office at the Conservatoire and the annual Chamber Music festival also offer numerous opportunities for this. The study programme links up with existing career development activities, which include a.o. Festival Classique in The Hague and the festival for new music Dag in de Branding.
Objectives:	At the end of this course, you: have realised a number of public recitals in venues outside the conservatoire.
Programme objectives:	2.A.5, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.12, 2.A.15 2.B.5, 2.B.7, 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.8, 2.C.9, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory
Level:	Master II
Duration:	Depending on the projects chosen by the student
Prior qualifications/ prerequisites:	-
Teachers:	Green Room Creatives and/or guest teachers
Credits:	Semester 1: 7 ECTS; Semester 2: 2 ECTS
Literature:	n/a
Work form:	Ensemble concerts
Assessment:	The ensemble's concert activities are assessed as part of the course Professional Integration Project. The assessment does not focus on the actual playing, but on the initiative the ensemble has taken and the ensemble's ability to reflect on its strengths, weaknesses, opportunities and threats.
Grading system:	Pass/fail
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Marlon Titre – Head of Classical Music Department (m.titre@koncon.nl)

RESEARCH COURSES

INTRODUCTION TO RESEARCH IN THE ARTS

<i>M-AL-TRIP</i>	Introduction to Research in the Arts
Osiris course code:	KC-M-AL-TRIP
Course content:	<p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head 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, as well as introducing you to the various methods of documenting and presenting your research (which for a number of disciplines is part of the Master Project – please see the Master of Music Handbook). 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?’ will be addressed.</p> <p>Furthermore, you will receive an introduction to the use of the Research Catalogue through a series of workshops 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. At the conclusion of the course, you will need to present your Master Project or research proposal on the Research Catalogue.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to demonstrate an understanding of what 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 of formulating a project proposal and abstract; ▪ are able to document your project process and results on the Research Catalogue.
Programme objectives:	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
Type of course:	Compulsory
Level:	Master I
Duration:	5 meetings during the 1st semester + 1 workshop Research Catalogue
Prior qualifications/ Pre-requisites:	-
Teachers:	Kathryn Cok, Paul Craenen, Casper Schipper and others
Credits:	1 ECTS
Work form:	Seminar, individual study and workshops
Assessment:	Attendance results (80%) + a written project proposal and abstract + attendance during 1 workshop Research Catalogue
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	Via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or teacher.
Information:	Roos Leeflang, Coordinator Master Research (r.leeflang@koncon.nl)

MASTER ELECTIVE

	Master Elective
Course content:	<p>The Master Electives provide you with among other things, an insight into a specific musical subject, research literature 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 research area. The research areas are as follows:</p> <ol style="list-style-type: none">1. Art of Interpretation: historically/contextually informed performance practice2. Instruments & Techniques: instrumental design/techniques/acoustics3. Music in Public Space: diversity/interculturality/social engagement4. Creative Practice: improvisation/composition/experimental practice5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice6. Musical Training, Performance & Cognition7. Aesthetics & Cultural Discourse8. Educational Settings9. Music Theory & Aural Skills <p>In November you must register via Osiris for one Master Elective that 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 Guide 2019-2020 (www.koncon.nl/masterelectives and via https://intranet.koncon.nl/master).</p>
Schedule, time, venue:	Via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or teacher.
Information:	Roos Leeftang, Coordinator Master Research (r.leeftang@koncon.nl)

MUSICIAN'S RESEARCH AND DEVELOPMENT

<i>M-AL-RD</i>	Musician's Research and Development
Osiris course code:	1st year: KC-M-AL-RD1, 2nd year: KC-M-AL-RD2
Course content:	<p>Research and entrepreneurship training in the master's programme centres on undertaking and completing a research project, where you specialise in your own field. As a rule your artistic/musical practice will be the point of departure when choosing a topic for your research and when formulating a research question. For certain disciplines, your research project is part of the Master Project – please see the Master of Music Handbook.</p> <p>Individual supervising: The curriculum provides that you will have a personal research supervisor in the first year, from the beginning of the second semester up to your project presentation in March or April of the second year (15 hours over the entire course of the programme). You will be assigned a research supervisor selected from a pool consisting of both teachers whose duties also include research supervision, as well as specialised supervisors. In addition, this supervisor will be knowledgeable in your research area. Both you and your supervisor use the online Research Catalogue as collaborative workspace (www.researchcatalogue.net).</p> <p>Master circle: Every month, from the second semester, students will participate in a Master circle of first- and second-year students, under the chairmanship of the Head of a department or a specially invited chairman who is knowledgeable in the focus research area of that circle. At meetings of the Master circles students will discuss the project plans submitted by the first-year students and rework them into practical projects, while the second-year students report on the progress with their own projects and any problems they have encountered, and the group discusses possible solutions. Guest lecturers, speakers from the professional field and alumni of the conservatoire can also be invited and interviewed. From January 2020 on, pre-presentations for all second-year students will be held in the Master circles. You are required to invite your supervisors to this trial presentation. First-year students will also have the opportunity to present their results at this time.</p> <p>Individual research and presentation: In order to complete the requirements of the Master of Music programme, you must successfully undertake an individual research project (in some cases: part of your Master Project), and present the findings of this project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year. The format of the final presentation can vary. Please check the Master of Music Handbook for more information.</p>
Objectives:	<p>At the end of the research component of the Master of Music programme, you:</p> <ul style="list-style-type: none"> ▪ have developed a deeper understanding of and insight into music; ▪ analyse and solve technical problems and make a conscious choice for a specific artistic concept of your own on the basis of historical or contemporary information; ▪ increase, through the findings of your research, your understanding of the professional environment, and of your own opportunities and possibilities;

	<ul style="list-style-type: none"> ▪ formulate judgments on the basis of information and link these judgements to reflection on artistic and, where relevant, social and ethical responsibilities. ▪ are able to present the result of your research project to specialist and non-specialist audiences.
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
Type of course:	Compulsory
Level:	Master I-II
Duration:	Individual supervision: 15 hours over two years Master Circle: meeting about once a month
Prior qualifications/ Pre-requisites:	-
Teachers:	<p>Each student will be assigned a research supervisor and a place in a Master circle depending on their chosen research area.</p> <p>The Master circles will be held during the 2019-2020 academic year based on the following research areas:</p> <ol style="list-style-type: none"> 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills
Credits:	Master I: 11 ECTS, master II: 15 ECTS
Work form:	The individual research supervising will occur on a one to one basis and/or in groups. The Master circle meetings will take place in the form of a group lesson.
Assessment:	<p>Active participation in the Master circle meetings, regular contact with the assigned research supervisor(s) and a successful presentation of the project results on the Research Catalogue and during the Master Research Symposium.</p> <p>The Master circle leader keeps a record of attendance in ASIMUT. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</p> <ol style="list-style-type: none"> 1. 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). 2. A previously scheduled in-school project (but not one organized by the student). 3. Illness (extended illness must be accompanied by a doctor's note). 4. Death or illness in the family of the student.

	<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 <u>before</u> the date in question. Too much absence will lead to substantial additional assignments.</p> <p>At the presentation all students are required to demonstrate the following points:</p> <p><u>Relevance</u></p> <ul style="list-style-type: none"> - Artistic development <i>Is the research relevant for the artistic development of the student?</i> - Wider context <i>Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?</i> <p><u>Project design and content</u></p> <ul style="list-style-type: none"> - Questions, issues, problems <i>Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies?</i> - Contextualization <i>Is it clear how the research relates to the (artistic, historical, cultural, theoretical) state of the art in the field of inquiry and to what others have done in this area?</i> - Methods <i>Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?</i> - New knowledge, insights, experiences, techniques and/or devices <i>Does the research deliver something that we did not know, understand, experience or have?</i> - Process <i>Is the research process sufficiently well described or otherwise communicated?</i> - Outcome <i>Is the balance between the research process and the (artistic) outcome of the research satisfactory?</i> <p><u>Argumentation, documentation, presentation</u></p> <ul style="list-style-type: none"> - Reasoning, writing, documentation <i>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?</i> - Information, source material, referencing, language <i>Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable?</i> - Public presentation <i>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?</i> <p>You are not permitted to conclude the practical part (the principal subject) of your studies at the end of the second year if you have not received a pass grade for the research presentation.</p>
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	<p>The final presentation of the research is given before a committee of examiners consisting of three or more persons, including:</p> <ol style="list-style-type: none"> 1. a chairman (generally the Head of a department or the Head of Master Research); 2. your own research supervisor(s); 3. if possible, your Master Circle leader; 4. if possible, your principal subject teacher; 5. an external member, usually from an institution abroad; 6. if possible, first year master students who are invited to attend the research presentation and participate in the deliberations of the committee. However, their assessment is not binding and they may not award a grade.
Grading system:	<p>Master circle: pass/fail First Year Research Assessment: pass/fail Presentation: qualifying result</p>
Language:	English
Schedule, time, venue:	<p>Master circle: via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or teacher.</p> <p>Research presentations: 23 – 27 March 2020, Studio 1 and 3, 9:00 a.m. to 22:00 p.m.. Detailed schedule via ASIMUT (https://koncon.asimut.net) at the beginning of the new calendar year. Any changes will be communicated via ASIMUT (Planning Department).</p>
Information:	Roos Leeftang, Coordinator Master Research (r.leeftang@koncon.nl)

APPENDIX 1: GENERAL PROGRAMME DESCRIPTION EUROPEAN CHAMBER MUSIC PROGRAMME (ECMASTER)



COOPERATING CONSERVATOIRES

The following higher music education institutions:

- Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP)
- Fondazione Scuola di Musica di Fiesole Onlus (SMF)
- Koninklijk Conservatorium, Den Haag (KC)
- Lietuvos Muzikos ir Teatro Akademija, Vilnius (LMTA)
- Norges musikkhøgskole, Oslo (NMH)
- Royal Northern College of Music, Manchester (RNCM)
- Norges musikkhøgskole, Oslo (NMH)
- Universität für Musik und darstellende Kunst, Wien (mdw)

in cooperation with European Chamber Music Academy (ECMA), are offering a joint European master programme in Chamber Music.

ECMA is an association of European music universities, conservatoires and festivals in the field of chamber music. Within the ECMA-programme, the partner institutions host regular sessions throughout the year in different places all over Europe. Renowned tutors work intensively with selected young professional ensembles who are receiving on-going training and additional creative impulses through lectures, round tables and interdisciplinary workshops. ECMA is constantly re-evaluating the treasures of cultural heritage and reflecting the traditions of understanding and interpretation of the vast chamber music repertoire from the 18th to the 20th century. This approach is based on research into the philosophy and musical language of the 17th and 18th centuries, as well as direct contact and collaboration with contemporary composers to help develop new creative potential for state-of-the-art interpretation. Experiencing the different backgrounds and heritage of European cultures contributes to a wider horizons and a deeper understanding of music. By building networks with concert promoters and festivals, and strongly supporting co-operation for performances, ECMA also assists young chamber music groups negotiate the commercial music market.

All ECMA partner institutions share a similar vision: to contribute, through music, to a society and a future that is greatly enhanced through the arts.

This document is a general programme description that applies to all partner institutions. The partners of the Consortium offering the European Chamber Music Master Programme have adopted their own programme descriptions based on this general description and in line with national regulations.

GENERAL PROGRAMME DESCRIPTION

Programme	European Chamber Music Master Programme
Acronym	ECMAster
Duration	120 ECTS, two years of full-time study
Language of instruction	English/ local language if applicable

The European Chamber Music Master Programme is an advanced two-year programme, which aims to educate students to act as strong, independent and innovative musicians with a profile in chamber music and to meet the high, professional standards that are expected in tomorrow's music scene.

Key aspects of the programme include the development of the ensemble's artistic intentions and abilities as chamber musicians and the individual student's abilities of artistic self-expression as well as refinement of her or his musical presentation, communication, and technical skills. The programme will cover rehearsal and performance of a comprehensive, balanced repertoire. The individual group's area of interest and musical preferences will be emphasised and challenged. The programme focus on development of the students' artistic and technical skills on their principal instrument and their ability to convey musical expression in a chamber music group.

The European Chamber Music Master is a *joint programme*, which means that the programme has a joint programme description and structure that applies to all institutions, as described in this document. The detailed course descriptions might differ from institution to institution, within the framework of this document and the general programme description, and each institution awards the degree to its *own* students. Students have the opportunity to take advantage of the expertise, culture and tradition of three separate institutions, as well as gaining access to a European network of contacts in the relevant profession through ECMA. Students spend semesters 1 and 4 at their home institution and semesters 2 and 3 at two different host institutions. Exchange semesters at partner institutions and intensive programmes are both obligatory in this master programme.

The order of rotation is as follows:

SEMESTERS	1	Home institution
	2	Fiesole, Manchester, Oslo or Vienna
	3	Paris, The Hague or Vilnius
	4	Home institution

ADMISSION REQUIREMENTS

Bachelor's degree in Music or equivalent qualifications. Applicants must be a member of an established ensemble, and all ensemble members must apply at the same time and to the same institution. The programme is open to established ensembles with a standard instrument combination:

- String quartets
- Piano trios
- String trios
- Piano quartets
- Wind quintets
- Brass quintets
- Saxophone quartets
- Other ensembles with an established original repertoire of sufficient scope. These will need specific approval by the home institution and the host institutions for semesters 2 and 3. These ensembles must have a minimum of three and a maximum of five musicians. Larger ensembles may be accepted, by agreement of the home institution and both host institutions, and approval from the Programme Board.

DEGREES AWARDED

Students who complete the programme will have the right to use the following degree titles, pursuant to the respective national and institutional regulations:

Conservatoire national supérieur de musique et de danse de Paris	Prix de musique de chambre
Fondazione Scuola di Musica di Fiesole Onlus	Diploma accademico de secondo livello in Chamber Music *
Koninklijk Conservatorium, Den Haag	Master of Music in Chamber Music
Lietuvos Muzikos ir Teatro Akademija, Vilnius	Master of Arts
Norges musikkhøgskole, Oslo	Master of Music in Performance
Royal Northern College of Music, Manchester	Master of Music in Performance
Universität für Musik und darstellende Kunst, Wien	Master of Arts

* The degree will be awarded by Conservatorio statale di musica Giuseppe Verdi Torino, in accordance with an agreement between Fondazione Scuola di Musica di Fiesole Onlus and Conservatorio statale di musica Giuseppe Verdi Torino.

A documented supplement to the diploma (ECMAster Certificate), will be provided for all graduates of the programme. The document shall be signed by the home institution and will provide the following information:

- Names and logos of all partners
- Short programme description
- Information on which institutions the ensemble have visited
- Name of the ensemble that has completed the programme

LEARNING OUTCOMES

Students graduating from the ECMAster programme demonstrate:

- Ability to realise and convey their artistic intentions as chamber musicians with a clear profile.
- A high level of technical ability on their principal instrument ② Advanced level of performance and ensemble skills.
- Autonomy when meeting demanding artistic challenges and by initiating, implementing and directing a variety of projects.
- Ability to contribute to innovation and advancement in the field of chamber music as well as understanding the demands of music life and the music industry.
- Ability to apply new knowledge to expand their academic, artistic and creative perspectives.
- Ability to develop new knowledge through independent artistic research activity.
- Ability to reflect upon, discuss and present issues concerning music as an art form and its functions in a societal context.
- Insight and critical assessment of ethical norms and issues of a musical and professional nature.
- Ability to show social responsibility in sharing the values of (chamber) music with a wider public in artistic, educational and social settings.
- Skills in dealing with social aspects encountered within the work of a chamber music ensemble.
- Exhibit knowledge of improvisational patterns and processes, and the ability to apply these in a chamber music setting.
- Utilise specific technologies to enable the creation, dissemination and/ or performance of music appropriate to chamber music.
- Ability to play a leading role in a collaborative activity in a multi-disciplinary setting.
- Ability to identify and utilise a wide range of repertoire to inform their practice and development as a chamber music ensemble.

ORGANISATION

The study programme consists of teacher-led instruction, artistic and/or academic supervision and independent study in connection with this instruction. The individual programme descriptions will specify the organisation of the programme further.

Each ensemble is appointed a principal artistic supervisor from the home institution and artistic supervisors from each host institution. The responsibility of the principal artistic supervisor is to have regular contact with the students, to have a full overview of the ensemble's progression and to act as a contact person for the other institutions' artistic supervisors. Each institution may also have additional administrative and academic supervisors/ contact persons which handles other aspects of the programme.

ECTS credits are used as the unit of measure to express workload and scope of the courses in the study programme. The complete Master's degree programme consists of 120 credits. One year of full-time study is equal to 60 credits. One credit corresponds to 27-30 hours of work including instruction and self-study work.

The students pursue the programme in a given order, spending semester one at their home institution, semesters two and three on study periods at two of the partner institutions, and the final semester back at their home institution.

ASSESSMENT

All subject areas are to be assessed at the end of each semester, in accordance with institutional rules and requirements concerning assessment. The individual course descriptions indicate which assessment and grading system will be used.

ASSESSMENT ELIGIBILITY REQUIREMENTS AND ADMISSION

A) ELIGIBILITY REQUIREMENTS

In order to be eligible to apply for the programme, applicants must have completed a bachelor's degree in music performance or equivalent qualifications pursuant to requirements at the home institution. Applicants must be member of an established ensemble, and all ensemble members must apply at the same time and to the same institution. Equal opportunity regulations of each institution apply.

B) JOINT ADMISSION CRITERIA

In all areas listed below, applicants must demonstrate skills and experience at a level sufficient to commence the programme, individually and as an ensemble.

Applicants must

- have advanced instrumental and musical skills,
- have the relevant skills and experience in chamber music,
- have the ability to reflect upon and make independent artistic choices.

C) APPLICATION PROCEDURE

Applications are to be submitted to the institution the ensemble wishes to be considered their home institution. It is strongly recommended to do live auditions, but live auditions via online systems may be allowed.

The application must include:

1. A curriculum vitae containing the applicant's relevant artistic activities.
2. A description of the ensemble's activities
3. Documentation of a bachelor's degree or equivalent (to be completed before the commencement of the master study).
4. A master project proposal according to the requirements of the home institution.

Institutions might require further documentation.

D) AUDITION

The audition includes:

1. A prepared ensemble program of 60 minutes of at least three contrasting works or movements in different styles relevant for the ensemble type.
2. An interview

QUALITY ASSURANCE

The institutions in the Consortium each have systems for educational quality assurance and development that applies to all aspects of the education provided. Every two years the programme is also evaluated as a whole. Students play a vital role in these efforts by, among other things, participating in student evaluations of courses and programmes.

JOINT INTENSIVE MODULES (ECMA SESSIONS)

The ensembles are committed to attend a minimum of 6 ECMA sessions within the two years, normally one session in semesters 1 and 4, and two sessions in semesters 2 and 3. In semesters 2 and 3, one of the sessions will be at the host institution. In semester 1 or 4, the ensemble will participate in the session at their home institution. Ensembles are encouraged to visit each partner country. Each institution must put up funds for travel and accommodation for normally three (and maximum four, if necessary) ECMA sessions for their home ensembles over the two years. Intensive modules are organized by ECMA. Ensembles may also attend ECMA sessions at institutions/ venues that are not partners in the joint master programme. Participation in such ECMA sessions, and participation in more than 6 sessions, is subject to approval by ECMA and the hosting organisation/ institution.

COURSE STRUCTURE

The overall structure of the programme is described below. Each partner institution will adopt its own programme structure and relevant course offerings within this overall structure. The number of ECTS credits in each subject area may differ from institution to institution. Semesters 1 and 4 are flexible for the home institutions to decide, but semesters 2 and 3 will be subject to mutual agreement between home and host institutions with regards to study content.

Subject area	ECTS	ECTS per semester			
		1.	2.	3.	4.
Chamber Music/ Performance		15-25	15-25	15-25	0-15
Electives / institution specific subjects		5-15	5-15	5-15	0-15
Master project		0-7,5	0-7,5	0-7,5	7,5-30
Sum	120	30	30	30	30

In the Master project, ensembles will acquire advanced knowledge of a self-selected thematic area or repertoire. The Master project is to be an independent project that reflects artistic maturity in musical performance for the ensemble and each of its members. The project should have a limited topic with a defined artistic issue. The repertoire should normally be of 120 minutes where minimum 60 minutes should be performed in public before the final artistic presentation.

Dependent on institutional and/or national regulations, the master project may also include a written part, closely connected to the artistic output.

The Master project is mainly comprised of the ensemble's work with developing and implementing their own artistic project, researching, rehearsing and interpreting the repertoire for the Master project and developing, preparing and implementing public presentations of the output of the project.

APPENDIX 2: ASSESSMENT CRITERIA ARTISTIC DEVELOPMENT COURSES MASTER CLASSICAL MUSIC

	Technique	Musicianship & performance	Artistry
	<p>sound</p> <p>precision facility</p>  <p>virtuosity intonation</p> <p>control</p>	<p>phrasing</p> <p>style rhythm</p>  <p>presence character</p> <p>dynamics communication</p>	<p>creativity</p> <p>booklet vision</p>  <p>personality innovation</p> <p>listener experience concept</p>
Grade	Description		
10	Extraordinary and remarkable technical ability	Extraordinary and remarkable application of the elements of musicality and performance	Exceptional artistry shades grade upward
9	Highly advanced and distinctive technical ability	Imaginative and inspiring application of the elements of musicality and performance	
8	Convincing and balanced technical ability with room for further growth	Convincing application of the elements of musicality and performance with room for further growth	
7	Proficient technical ability, still requiring more consistency and coherence across its elements	Proficient application of the elements of musicality and performance, still requiring growth in musical conviction	
6	Acceptable technical ability, but in need of consistency in order to support convincing music making	Acceptable application of the elements of musicality and performance, but in need of development to create a compelling musical argument	
5	Insufficient technical ability	Insufficient application of the elements of musicality and performance	

Bachelor standard [Grade of 8 approx.]	Accomplished and consistent music making, under way to achieve musical maturity and developing a musical vision
Master standard [Grade of 8 approx.]	Professional and consistent music making, with considerable musical maturity and artistic vision

APPENDIX 3: OVERVIEW EXEMPTIONS MASTER CHAMBER MUSIC

Section	Code	Course title	Department
Artistic Development	CMC	Chamber Music (Coaching, including HIP and improvisation)	Classical
	IL	Instrumental Lessons Own Instrument	Classical
	CCD	Collaboration Composition Department	Classical
Professional Preparation	NA-EPMA	Professional Integration and Project Management	Classical
	KI-CDC	Career Development Coaching	Classical
	KI-PAS	Projects Sound Recording Art of Sound Department	Classical
	KI-FPI	Professional Integration Project/CDO/external activities	Classical
Research	TRIP	Introduction to Research in the Arts	Research
	-	Master Elective	Research
	RD	Musician's Research and Development (supervision, Master circle, First Year Research Assessment, research + Presentation)	Research