



**Royal
Conservatoire
The Hague**

Curriculum Handbook

Master of Music – Early Music

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 1.2, November 2019. Changes to last version: amendment to duration and teachers of the Wind Ensemble course

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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INTRODUCTION

Students who have earned their bachelor's degree in historical performance practice with a grade of good or better can follow the master's programme in the Early Music Department. The two-year master's programme offers you the opportunity to study the main subject in greater depth on the basis of a personally designed study plan. You will now put all of the skills you acquired during the bachelor's programme to practical use in carrying out your research. Source studies, the use of online databases, style analyses are just some of the facets that will underpin your personal quest.

The master's programme offers you the opportunity to study the main subject in greater depth on the basis of a personally designed study plan. You will receive guidance in three domains: Artistic Development (your instrument as main subject), Research, and Professional Preparation.

As a master's student at one of the largest and most important institutes of its kind you have already demonstrated a high degree of musical proficiency. Naturally, you will be given the scope to take the initiative in shaping your own activities in preparation for the transition to a professional career. Central to the master's programme is your own Master Project, in which you are challenged to connect the programme's aforementioned three domains.

Research

Good research is a fundamental element of the Early Music curriculum. At the same time, we believe it is important that you develop into a self-sustaining musician who can handle the ever-changing professional practice well. For this reason you are required to do research on a topic of your choice during the master's programme, as an integral part of your Master Project. You will be assisted by a research supervisor, follow an introductory course about doing (artistic) research and an elective in your first year. You will participate in a Master circle, a 'peer-to-peer' group consisting of fellow students and a circle leader. At the end of your master's programme you are required to present the results of your research. Upon registration to the master's programme, you must write a study plan (Master Plan), in which you describe how you want to compile your master's programme and Master Project.

Professional Preparation

Preparation for professional practice will be on the curriculum throughout the master's programme. Of course, you will spend a large amount of time on stage in one of the many ensembles and combos, that you and your fellow students set up during the degree. But being an exceptional instrumentalist or singer does not guarantee professional success. The course Professional Integration & Project Management will address issues of the professional world. After this course you will receive individual Professional Integration Coaching on creating your own Master Project.

This Curriculum Handbook aims to provide you with all necessary information related to the curricula and courses of the master's programme in Early Music. After Programme Objectives and a schematic overview of the curricula, you will find descriptions of all courses, including learning goals (called 'objectives'). We would advise you to also read the Royal Conservatoire's Study Guide, which includes the Education and Examination Regulations (EER).

PROGRAMME OBJECTIVES

The Programme Objectives (or 'learning outcomes') of the Master of Music in Early Music prescribe the minimum requirements that you need to meet in order to obtain a Master of Music degree in Early Music 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 Early Music.

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

A. Practical (skills-based) outcomes

Skills in artistic expression

- At the completion of their studies, students are expected to be able to create and realise their own artistic concepts and to have developed the necessary skills for the integration of their knowledge in a historically informed performance.

Repertoire skills

- At the completion of their studies, students are acquainted through study and performance with representative repertoire of the area of musical study.
- In the process, they are expected to have become familiar with the main characteristics of various musical styles and have knowledge of approaches in their practical realisation.

Ensemble skills

- At the completion of their studies, students are expected to be able to participate in ensembles various kinds in such a way that their individual contribution is in balance with the whole, using all their generic qualities of musicianship and professional attitudes.

Practising, rehearsing, reading, aural, creative and re-creative skills

Practising and rehearsing skills

- At the completion of their studies, students are expected to have acquired effective practice and rehearsal techniques for improvement through self-study as well as peer learning.
- In the process, they are expected to have embedded good habits of playing technique, posture and mind-set which enable them to use their bodies in the most efficient and non-harmful way.

Reading skills

- At the completion of their studies, students are expected to have acquired appropriate skills for decoding notated musical structures, materials and ideas and relate these to musical performance.

Aural, creative and re-creative skills

- At the completion of their studies, students are expected to have fluency in recognising by ear, memorising and manipulating the structural elements of music.

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

- At the completion of their studies, students are expected to have acquired the skills to arrange music creatively within practical settings of ornamentation, basso continuo and various parameters in historical performance.

Verbal skills

- At the completion of their studies, students are expected to be able to communicate their knowledge of their musical expertise in language or by other means in a generally intelligible way.

Public performance skills

- At the completion of their studies, students are expected to be able to deal with the behavioural and communicative demands of public performance by using comprehensively integrated rules and knowledge of playing their instrument.

Improvisational skills

- At the completion of their studies, students are expected to be able to shape and/or create music independent from, or beyond the information derived from a notated score.

Pedagogical skills (where applicable)

- Where they receive basic pedagogical training, be it in the 1st or 2nd cycle studies, students are expected to be able to teach music at a variety of levels.

B. Theoretical (knowledge-based) outcomes

Knowledge and understanding of repertoire and musical materials

- At the completion of their studies, students are expected to know the main repertoire of their area of musical study within the context of its history.
- Students are expected to know the common elements and organisational patterns of music in the field of their main study and understand their coherence and interaction.

Knowledge and understanding of context

- At the completion of their studies, students are expected to know and understand the main outlines of music history and to do basic research by consulting out of an appropriate bibliography, foundations for performance.
- Students are expected to be familiar with the characteristics of musical styles within the field of study and their associated performing conventions.
- Students are expected to have a broad understanding of how technology serves the field of music as a whole and to be aware of the technological developments applicable to their area of specialisation.
- Students have a basic knowledge of the construction, acoustic properties, classification, history and broader cultural context of their instruments.
- Students are expected to have knowledge of the key financial, business and legal aspects of the music profession.
- At the completion of their studies, students are expected to be aware of the interrelationships and interdependencies between all the elements above and between their theoretical and practical studies.

Improvisational skills

- At the completion of their studies, students are expected to understand the fundamental patterns and processes, which underlie improvisation in a historical style.

C. Generic outcomes

Independence

At the completion of their studies, students are expected to be able to work autonomously on a variety of issues,

- Gathering, analysing and interpreting information
- Developing ideas and arguments critically
- Being self-motivated and self-managing.

Psychological understanding

At the completion of their studies, students are expected to be able to make effective use, in a variety of situations, of

- their imagination
- their intuition
- their emotional understanding
- their ability to think and work creatively when problem-solving
- their ability to think and work flexibly, adapting to new and changing circumstances
- their ability to control and, where possible, prevent anxiety and stress, as well as the interaction of these with physiological demands associated with performance.

Critical awareness

At the completion of their studies, students are expected to be

- critically self-aware and open to constructive criticism coming from others
- able to apply their critical capabilities constructively to the work of others
- able to reflect on social, scientific or ethical issues relevant to their work.
- have a realistic awareness of the value of their work as a contribution to society

Communication skills

At the completion of their studies, students are expected to have effective communication and social skills, including the ability to

- work with others on joint projects or activities
- show skills in teamwork, negotiation and organisation
- integrate with other individuals in a variety of cultural contexts
- present work in accessible form
- have appropriate Information Technology (IT) skills.

CURRICULUM OVERVIEWS

VIOLIN, VIOLA, CELLO

code	form	Master Early Music - Violin, Viola, Cello	Year 1	Year 2
		Master of Music 2019-2020		
KC-M-EM-		Artistic Development		
xx *	x	Main Subject (incl. KC-projects and ensemble coaching)	25	32
		Authentic String Quartet	3	3
HD	q	Early Music Seminars	2	2
		Subtotal	30	37
KC-M-		Professional Preparation		
NA-EPMA	g	Professional Integration and Project Management	4	
	g	Professional Integration Coaching	1	3
AL-CDO	p	CDO	10	5
		Subtotal	15	8
KC-M-AL-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
Total per year			60	60
Total			120	

VIOLONE

code	form	Master Early Music - Violone	Year 1	Year 2
		Master of Music 2019-2020		
KC-M-EM-		Artistic Development		
VLO	x	Main Subject (incl. KC-projects and ensemble coaching)	27	34
		BASSbook	1	1
HD	q	Early Music Seminars	2	2
		Subtotal	30	37
KC-M-		Professional Preparation		
NA-EPMA	g	Professional Integration and Project Management	4	
	g	Professional Integration Coaching	1	3
AL-CDO	p	CDO	10	5
		Subtotal	15	8
KC-M-AL-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
Total per year			60	60
Total			120	

VIOLA DA GAMBA

code	form	Master Early Music - Viola da Gamba	Year 1	Year 2
		Master of Music 2019-2020		
KC-M-EM-		Artistic Development		
VDG	x	Main Subject (incl. KC-projects and ensemble coaching)	26	33
		Viol Consort	2	2
HD	q	Early Music Seminars	2	2
		Subtotal	30	37
KC-M-		Professional Preparation		
NA-EPMA	g	Professional Integration and Project Management	4	
	g	Professional Integration Coaching	1	3
AL-CDO	p	CDO	10	5
		Subtotal	15	8
KC-M-AL-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
		Total per year	60	60
		Total		120

TRAVERSO

code	form	Master Early Music - Traverso	Year 1	Year 2
KC-M-EM-		Artistic Development		
TRV	x	Main Subject (incl. KC-projects and ensemble coaching)	26	33
		Traverso Consort	2	2
HD	q	Early Music Seminars	2	2
		Subtotal	30	37
KC-M-		Professional Preparation		
NA-EPMA	g	Professional Integration and Project Management	4	
	g	Professional Integration Coaching	1	3
AL-CDO	p	CDO	10	5
		Subtotal	15	8
KC-M-AL-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
Total per year			60	60
Total				120

RECORDER

code	form	Master Early Music - Recorder	Year 1	Year 2
		Master of Music 2019-2020		
KC-M-EM-		Artistic Development		
BFL	x	Main Subject (incl. KC-projects and ensemble coaching)	26	33
		Recorder Consort	2	2
HD	q	Early Music Seminars	2	2
		Subtotal	30	37
KC-M-		Professional Preparation		
NA-EPMA	g	Professional Integration and Project Management	4	
	g	Professional Integration Coaching	1	3
AL-CDO	p	CDO	10	5
		Subtotal	15	8
KC-M-AL-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
Total per year			60	60
Total				120

WIND INSTRUMENTS

Oboe, Bassoon, Historical Clarinet

code	form	Master Early Music - Reed Wind Instruments	Year 1	Year 2
		Master of Music 2019-2020		
KC-M-EM-		Artistic Development		
xx *	x	Main Subject (incl. KC-projects and ensemble coaching)	26	33
		Wind Ensemble	2	2
HD	q	Early Music Seminars	2	2
		Subtotal	30	37
KC-M-		Professional Preparation		
NA-EPMA	g	Professional Integration and Project Management	4	
	g	Professional Integration Coaching	1	3
AL-CDO	p	CDO	10	5
		Subtotal	15	8
KC-M-AL-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
Total per year			60	60
Total			120	

BRASS INSTRUMENTS

Trumpet, Trombone, Horn

code	form	Master Early Music - Brass Instruments	Year 1	Year 2
		Master of Music 2019-2020		
KC-M-EM-		Artistic Development		
xx *	x	Main Subject (incl. KC-projects and ensemble coaching)	24	31
		Wind Ensemble	2	2
		Brassbook	2	2
HD	q	Early Music Seminars	2	2
		Subtotal	30	37
KC-M-		Professional Preparation		
NA-EPMA	g	Professional Integration and Project Management	4	
	g	Professional Integration Coaching	1	3
AL-CDO	p	CDO	10	5
		Subtotal	15	8
KC-M-AL-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
Total per year			60	60
Total			120	

HARPSICHORD, HARP, LUTE

code	form	Master Early Music - Harpsichord, Harp, Lute	Year 1	Year 2
		Master of Music 2019-2020		
KC-M-EM-		Artistic Development		
xx *	x	Main Subject (incl. KC-projects and ensemble coaching)	22	29
		Basso Continuo	6	6
HD	q	Early Music Seminars	2	2
		Subtotal	30	37
KC-M-		Professional Preparation		
NA-EPMA	g	Professional Integration and Project Management	4	
	g	Professional Integration Coaching	1	3
AL-CDO	p	CDO	10	5
		Subtotal	15	8
KC-M-AL-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
Total per year			60	60
Total			120	

FORTEPIANO

code	form	Master Early Music - Fortepiano	Year 1	Year 2
		Master of Music 2019-2020		
KC-M-EM-		Artistic Development		
FP	x	Main Subject (incl. KC-projects and ensemble coaching)	28	35
HD	q	Early Music Seminars	2	2
		Subtotal	30	37
KC-M-		Professional Preparation		
NA-EPMA	g	Professional Integration and Project Management	4	
	g	Professional Integration Coaching	1	3
AL-CDO	p	CDO	10	5
		Subtotal	15	8
KC-M-AL-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
		Total per year	60	60
		Total		120

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

MAIN SUBJECT EARLY MUSIC

<i>KC-M-EM-xx</i>	Main Subject Early Music
Osiris course code:	KC-M-EM-xx xx= Harpsichord (HC), Harp (HP), Lute (LT), Traverso (TRV), Cello (VC), Viola da Gamba (VdG), Violin (VL), Viola (VLA), Violone (VLO), Recorder (BFL), Clarinet (CL), Trumpet (TR), Trombone (TB), Natural Horn (HRN), Bassoon (FG), Oboe (OB), Fortepiano (FP)
Course content:	<p>Master's studies of the main subject are divided in two categories: the individual lessons by a specialized main subject teacher, and the participation in projects and/or ensemble lessons.</p> <p>The individual lessons offer you further development on your path towards complete musicianship in the realm of historical performance practice. The master's studies in Early Music include an opportunity to deliver a contribution to the perpetual quest for detailed knowledge about the historical instrument and the way it was played. This contribution will lead to the expansion of your general knowledge about historical performance practice.</p> <p>At the entry of the master's course, you have shown to possess the basic professional skills on your instrument in terms of sound production, intonation, technical and stylistic accuracy. The second phase is intended to reach a higher level of awareness about the meaning of historical context and its implications on the choices to be made when performing repertoire from various periods of history. The goal of the master's studies is to guarantee that you develop a personal frame of reference which, mastering the instrument, you can use in order to reach a convincing performance that is based on knowledge and understanding as well as taste and intuition. Being challenged to use the tools obtained from the compulsory research training, you develop into an independent historically informed performer with a clear personal approach and view.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ present yourself as a performer with a clear individual approach that stands for solid and reliable musicianship. The master's studies aim to explore the specific musical and technical qualities of a student beyond the basic professional demands; ▪ compose and realize a concert programme that shows resourcefulness by choices of repertoire and/or decisions in the performance. This programme as well as performance demonstrates a conscious relation to the relevant sources and defines your artistic profile against a background of contemporary early music conventions, as well as an understanding of the musician's position between the score and the (specialist and/or non-specialist) audience, often in an international multicultural environment;

	<ul style="list-style-type: none"> ▪ have developed a network of colleagues and organisations that you maintain as a starting point of further exploration into the future; ▪ realistically estimate your possibilities in the profession and understand the value of your initiatives in order to enlarge these possibilities; ▪ are able to act as your own teacher as a reflective practitioner by being 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.8, 2.A.12 2.B.2, 2.B.5 2.C.5, 2.C.7, 2.C.10, 2.C.11					
Type of course:	Compulsory					
Level:	Master I-II					
Duration:	75 minutes per week, 34 weeks per year					
Prior qualifications/ prerequisites:	You need to finish the first year of this course to be allowed to enter the second.					
Teachers:	harpsichord: Fabio Bonizzoni harp: Christine Pluhar lute: Joachim Held, Mike Fentross taverso: Kate Clark, Wilbert Hazelzet cello: Lucia Swarts. Guest teachers: Albert Brügger, Catherine Jones, Jaap ter Linden viola da Gamba: Mienke van der Velden violin and viola: Kati Debretzeni, Enrico Gatti, Walter Reiter, Ryo Terakado, Lucy van Dael violone: Maggie Urquhart recorder: Daniel Brügger, t.b.a. clarinet: Eric Hoepfich natural trumpet: Susan Williams trombone: t.b.a. natural horn: Teunis van der Zwart bassoon: Donna Agrell oboe: Frank de Bruine fortepiano: Bart van Oort, Petra Somlai					
Credits:	See the curriculum overview of your main subject for the number of ECTS for both years.					
Literature:	Repertoire to be discussed with teacher					
Work form:	Individual lessons, group lessons, master classes, projects					
Assessment:	Year	Month	Type of assessment	Duration	Grading system	Programme requirements***
	Master I	May/June	Presentation	50 minutes, including stage changes	Pass/fail	The student is free to choose the programme. The student provides the details of the programme in the 'Programme for presentation/final presentation' form. At least one-third of the programme should be related to the subject of the candidate's Master research project.

	Master II	May/June	Final presentation	80 minutes, including stage changes and a 15-minute interval	Numeric*	The student is free to choose the programme. The student provides the details of the programme in the 'Programme for presentation/final presentation' form.
<p>* Grade scale of 10, in halves</p> <p>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.</p>						
Language:	English and/or Dutch					
Schedule, time, venue:	Schedule to be agreed upon between student and teacher					
Information:	Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl)					

EARLY MUSIC SEMINARS

<i>KC-EM</i>	Early Music Seminars
Osiris course code:	KC-EM-
Course content:	<p>A series of seminars with a wide variety of capita selecta on research and performance. Each time a guest will be invited as curator of the seminar to shape the session in accordance with the content. In addition, members of the teaching staff and researchers connected to the school offer relevant expertise. A panel discussion and Q&A are a fixed item on the agenda, where you are invited to participate actively.</p> <p>A work session of repertoire at stake and its context is part of the program of the day.</p> <p>The annual programme will be announced at the beginning of the academic year in the project overview booklet.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have gained insight into current developments in the field of early music; ▪ are able to critically reflect on these; ▪ can articulate your opinion on these matters with basic argumentation.
Programme objectives:	<p>2.A.7, 2.A.8, 2.A.9, 2.A.10 2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.5, 2.C.6, 2.C.8, 2.C.11</p>
Type of course:	Compulsory for Early Music students
Level:	Bachelor I-IV, Master I-II
Duration:	7 seminars divided over two semesters
Prior qualifications/ prerequisites:	-
Teachers:	Invited guests. Moderator: T.b.a.
Credits:	<p>Bachelor compulsory: 1-2-3-3 ECTS Elective: 2 ECTS Master: 2 ECTS</p>
Literature:	Incidental literature preparation, to be announced.
Work form:	Group lesson
Assessment:	<p>Bachelor students need to follow: bachelor I: 4 out of 7 seminars bachelor II: compulsory bachelor III-IV: compulsory + 1 active presentation or musical demonstration</p> <p>Students who take this course as an elective in bachelor II or III: 5 out of 7 seminars)</p> <p>Master students need to follow: master I: 4 out of 7 seminars master II: 1 out of 7 seminars</p> <p>Active participation is asked once during the year from master I by contributing with a live musical presentation and master II students by contributing with a short paper in one of the sessions.</p>
Grading system:	Pass/fail

Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Early Music students: Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl) For students taking this course as an elective: Education Service Centre (electives@koncon.nl)

AUTHENTIC STRING QUARTET

<i>M-EM-ASQ</i>	Authentic String Quartet
Osiris course code:	KC-M-EM-ASQ
Course content:	In this course, all bachelor's and master's students of violin, viola and cello play together in string quartets. The focus lies on repertoire from 1750 to 1900. Each quartet is required to learn three string quartets and one piano quintet or a larger scale chamber ensemble with another instrument, for the year. Where possible, all violin and viola students will take turns in playing 1 st and 2 nd violin, as well as viola. Repertoire can be discussed with the teacher, although all new ensembles are encouraged to start with early Mozart or Beethoven.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have studied and performed relevant works of the chamber music repertoire from 1750 to 1900; ▪ are able to analyse a composition on a basic level and incorporate this in your rehearsal process; ▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting; ▪ are able to demonstrate the ability to communicate, react and cooperate within an ensemble, both during rehearsals and performance; ▪ have developed artistically and can show a sense of craftsmanship, both of which enable you to relate independently to the music and the ensemble.
Programme objectives:	2.A.1, 2.A.2, 2.A.4, 2.A.5 2.C.3, 2.C.4, 2.C.5, 2.C.9
Type of course:	Compulsory
Level:	Bachelor I-IV, master I-II
Duration:	Minimum one coaching of 90 minutes per month, during the whole academic year
Prior qualifications/ prerequisites:	-
Teachers:	Rebecca Huber
Credits:	3 ECTS per academic year
Literature:	-
Work form:	Ensemble lesson
Assessment:	<ol style="list-style-type: none"> 1. Progress test before the winter break. Students need to perform at least one quartet. This is assessed by the teacher of the course. 2. Presentation in June. Students need to perform selections of all of the repertoire they worked on, for a jury. <p>Students are assessed and graded on their individual performance within the ensemble: effort and improvement are most important. Minimum attendance: 10 sessions per year. Further rules and regulations are circulated by the teacher of this course. Master students are asked to prepare one trio/quartet rehearsal during the two-year during master.</p>
Grading system:	Progress test: pass/fail; (0%) Presentation: qualifying result (100%)
Language:	English

Schedule, time, venue:	See ASIMUT schedule
Information:	Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl)

BASSBOOK

<i>KI-BB</i>	BASSbook
Osiris course code:	KC-KI-BB
Course content:	This course is offered jointly by the Classical, Early Music and Jazz Departments. Every student and teacher of double bass and violone participates. Every year teacher Quirijn van Regteren Altena arranges 4 full day meetings, where students play for each other and share and develop repertoire and teachers give lessons to the entire group of students. There are also guest lectures and demonstrations, workshops and concerts.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to engage with and perform in a variety of musical genres and styles; ▪ are able to function and cooperate with other musicians in a multidisciplinary professional environment throughout a variety of genres and styles.
Programme objectives:	2.A.1, 2.A.2, 2.A.4, 2.A.5 2.C.3, 2.C.4, 2.C.5, 2.C.9
Type of course:	Compulsory
Level:	Bachelor I-IV, master I-II
Duration:	4 full days per academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Jean-Paul Everts, Clemens van der Feen, Roelof Meijer, Tony Overwater, Quirijn van Regteren Altena, Maggie Urquhart + guest teachers
Credits:	1 ECTS per academic year
Literature:	To be announced
Work form:	Project form: 4 sessions each lasting one full day throughout the academic year
Assessment:	Compulsory attendance: 80%. A record of attendance is kept and absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course. Preparation, dedication and positive participation is required. Students receive feedback based on the objectives.
Grading system:	Pass-fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Classical Music students: Quirijn van Regteren Altena (q.vanregterenaltena2@koncon.nl) Early Music students: Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl) Jazz students: Yvonne Smeets – Head of Jazz Department ad interim (y.smeets@koncon.nl)

VIOL CONSORT, TRAVERSO CONSORT, RECORDER CONSORT

<i>M-EM-ASQ</i>	Viol Consort, Traverso Consort, Recorder Consort
Osiris course code:	KC-M-EM-
Course content:	All bachelor's and master's students of viola da gamba, traverso and recorder play together in their own consort (a family of instruments). Everyone will have the opportunity to play different voices/instruments, so as to become an all-round consort player. You work on developing specific skills that are needed for good consort playing, such as balance, articulation, sound production and counterpoint. The repertoire and styles that will be studied are taken from the wealth of consort music from the early 16 th to late 17 th century.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have studied and performed relevant works of the chamber music repertoire from the early 16th to the late 17th century; ▪ have developed consort playing skills and are able to function in different positions within the ensemble; ▪ are able to analyse consort repertoire such as dances, fantasies etcetera on a basic level and incorporate this knowledge in your rehearsal process; ▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting; ▪ are able to apply these ensemble skills and this understanding in rehearsals and performance; ▪ have developed autonomous artistic vision and can show craftsmanship, both of which enable you to relate to the music and ensemble practice.
Programme objectives:	2.A.1, 2.A.2, 2.A.4, 2.A.5 2.C.3, 2.C.4, 2.C.5, 2.C.9
Type of course:	Compulsory
Level:	Bachelor I-IV, master I-II
Duration:	60 minutes per week during 34 weeks (lessons may be clustered)
Prior qualifications/ prerequisites:	-
Teachers:	Mieneke vd Velden (viola da gamba), Daniël Brügger (recorder), Kate Clark (traverso)
Credits:	2 ECTS per academic year
Literature:	-
Work form:	Group lesson
Assessment:	A minimum attendance of 80% is required. Preparation: leading one session
Grading system:	Pass/fail
Language:	English and/or Dutch
Schedule, time, venue:	Schedule provided by teacher
Information:	Mieneke van der Velden (m.vandervelden@koncon.nl) Daniël Brügger (d.bruegger@koncon.nl) Kate Clark (k.clark@koncon.nl)

WIND ENSEMBLE

Course title:	Wind Ensemble
Osiris course code:	KC-EM-
Course content:	In the Wind Ensemble lessons, all bachelor's and master's students playing a wind instrument are involved. Depending on your instrument you play together in various settings, within a formation such as Loud Band, Trumpet Ensemble, Oboe Band, Wind Quintet, etc. The repertoire and styles that will be studied are taken out of the wealth of music varying from the 16 th consort music to early 19 th century chamber music. By experiencing various roles within an ensemble you work on developing specific technical skills that are needed for good wind ensemble playing, such as intonation, balance, articulation and sound production as well as leading or accompanying.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have studied and performed relevant ensemble repertoire taken from the 16th to the early 19th century; ▪ have developed ensemble playing skills and are able to function in different positions within a variety of instrumental ensemble formations at a professional level; ▪ are able to analyse a musical work at an advanced level and incorporate this knowledge in your rehearsal process; ▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting; ▪ are able to demonstrate these ensemble skills in rehearsals and performance; ▪ have developed an autonomous artistic vision and can show craftsmanship, both of which enable you to relate independently to the music and ensemble practice.
Type of course:	compulsory
Level:	Master I-II
Duration:	12 lessons of 75 minutes per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Frank de Bruine, Richard Egarr, Eric Hoepfich, Wouter Verschuren, Susan Williams, and guest teachers for wind instruments.
Credits:	2ECTS per academic year
Literature:	To be decided at the beginning of each semester
Work form:	Group lesson
Assessment:	Attendance, 2 presentations per year. Master's students are asked to prepare and lead certain rehearsals and will receive feedback on this.
Grading system:	Pass/fail
Language:	English and/or Dutch
Schedule, time, venue:	Made at the beginning of each semester
Information:	Wouter Verschuren (w.verschuren@koncon.nl)

BRASSBOOK

	BRASSbook
Osiris course code:	KC-M-
Course content:	This course is offered jointly by the Classical, Early Music and Jazz Departments. Six times a year all brass students (bachelor's and master's students of French horn, natural horn, (natural) trumpet, trombone, bass trombone and tuba) meet to practice repertoire and ensemble playing. The six meetings, each deal with a theme, e.g. specific repertoire, improvisation or performance practice. Each class is led by various (guest) teachers.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have insight in techniques and various aspects of brass playing; ▪ are acquainted with a variety of approaches to diverse repertoires and are able to apply that knowledge; ▪ are able to perform repertoire in various styles and genres in the setting of a brass section; ▪ are able to function in an ensemble taking into account the specific features of the various brass instruments.
Type of course:	Compulsory
Level:	Master I-II
Duration:	Lesson of 180 minutes, six times a year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Timothy Dowling, Rik Mol, Susan Williams, guest teachers
Credits:	2 ECTS per academic year
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	Attendance and participation are compulsory. Students receive feedback based on the objectives. Master I students are asked to develop a proposal for one of the session for the year after, and are responsible for co-leading this session. They receive feedback on this specific task. The course is evaluated during the last session.
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Fabienne Kramer (f.kramer@koncon.nl)

BASSO CONTINUO (FOR HARPSICHORD, HARP, LUTE)

<i>KC-</i>	Basso Continuo (for Harpsichord, Harp, Lute)
Osiris course code:	KC-
Course content:	In the individual Basso Continuo lessons, you work on developing a profound understanding of figured bass realisations within the context of a musical work. The focus is on instant harmonisation as accompaniment, while expanding your flexibility and improving relevant instrumental skills. Repertoire ranges from the early 17 th to the end of the 18 th century.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to play from a figured bass and realise harmonisation according to style, genre and function; ▪ are able to improvise on an ostinato bass and play a partimento in 17th and 18th century styles; ▪ are able to accompany a prima vista, a chamber music or vocal work of an average complexity.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.12 2.B.1, 2.A.2, 2.A.3, 2.A.4, 2.A.8 2.C.1, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7
Type of course:	Compulsory
Level:	Bachelor I-IV, master I-II
Duration:	Harpsichord: 30 minutes per week during 34 weeks per year Harp, Lute: 60 minutes per week during 34 weeks per year
Prior qualifications/ prerequisites:	-
Teachers:	Patrick Ayrton (harpsichord), Mike Fentross and Joachim Held (lute), Sara Ridy and Christina Pluhar (harp)
Credits:	6 ECTS per academic year
Literature:	
Work form:	Individual lesson
Assessment:	The assessment criteria (based on the objectives) are the same for bachelor and master, but for master's students, the level of repertoire should be more advanced. Exams take place in May/June. Master I: 15 minute playing exam Master II: 25 minute playing exam
Grading system:	Master I & II: qualifying result
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Patrick Ayrton (p.ayrton@koncon.nl), Mike Fentross (m.fentross@koncon.nl), Sara Ridy (s.ridy@koncon.nl), Christina Pluhar (c.pluhar@koncon.nl)

PROFESSIONAL PREPARATION**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 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
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:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

PROFESSIONAL INTEGRATION COACHING

<i>M-KI-PIC</i>	Professional Integration Coaching
Osiris course code:	KC-M-EM-PIC
Course content	<p>In the course Professional Integration and Project Management, you have developed your own project plan connected to your artistic profile. You are expected to implement this project - ideally -at the end of the second year of the master's programme. It could well be connected to your final instrumental/vocal presentation.</p> <p>In this course, you will receive guidance from a professional integration coach in making your project a reality. The professional integration coach is typically an external expert from the professional field of music with substantial expertise and experience with the production of concerts, tours and other musical events, and/or setting up and running an ensemble or orchestra. Your coach can give specific help in cultivating contacts in the world of venues, concert impresarios, educative and creative entrepreneurship including raising funds, and provide general advice about implementing your project plan. The coaching will take place in small working group sessions, during which you will discuss your individual or group projects with the coach and your peers.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have developed a realistic project plan and are able to keep it up to date; ▪ 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; ▪ know your own strengths and weaknesses related to building your professional career, and are able to assess when and where to look for professional assistance.
Programme objectives:	<p>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</p>
Type of course:	Compulsory
Level:	Master I-II
Duration:	Master I second semester, master II both semesters. Maximum 8 hours divided over two years.
Prior qualifications/ prerequisites:	The student must have produced an approved project plan during the course Professional Integration and Project Management.
Teachers:	Guest teachers
Credits:	Master I: 1 ECTS, master II: 3 ECTS
Literature:	t.b.a.
Work form:	Small group sessions, during which the project plans of individual or groups of students are discussed.
Assessment:	Assessment takes place on the basis of:

	<ul style="list-style-type: none"> ▪ 80% attendance of coaching sessions ▪ The progress of the student in the further development of the project plan in terms of pro-activity, professionalism and ownership ▪ The quality of the final project
Grading system:	Pass/fail
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Heads of Department

CDO/CAREER DEVELOPMENT OFFICE, EXTERNAL PERSONAL/PROFESSIONAL PROJECTS

<i>M-AL-CDO</i>	CDO/Career Development Office, External Personal/Professional Projects
Osiris course code:	KC-M-AL-CDO
Course content:	<p>The Career Development Office (CDO) is a central place in the Royal Conservatoire where students can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities. Via the CDO students can earn study credits within the master's curriculum for activities usually completed outside the conservatoire. This proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> • gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations. Performances as soloist and/or section leader; • creating an own ensemble, band or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions. Showing evidence of performance results in recognised venues and through press reviews; • making a website; • engaging in challenging activities such as leading (international) competitions and masterclasses at the highest level; • engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity; • widening abilities for organisation and administration in support of activities; • involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations; • developing contacts and opportunities related to your professional ambitions.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to take initiatives with regard to your employment or the advancement of your specialism beyond the institute; ▪ are able to identify career opportunities and demonstrate sufficient organisational and motivational skills to function in the profession; ▪ have developed autonomous administrative, communication and management skills with regard to your own professional activities.
Programme objectives:	<p>2.A.15 2.B.10, 2.B.12 2.C.2, 2.C.4, 2.C.10, 2.C.16</p>
Type of course:	Compulsory
Level:	Master I-II
Duration:	<p>Please note: Master I students: you can obtain CDO credits from activities from 01-09-19 to 31-08-20. Master II students: you can obtain CDO credits from activities from 01-09-19 to 01-05-20. If the project occurs outside those dates it will not be valid for the 19/20 academic year.</p>
Prior qualifications/ prerequisites:	-

Teachers:	-
Credits:	Varies per study programme – please see your curriculum overview
Literature:	-
Work form:	Depending on the activity, but based on working towards increased employability in the profession.
Assessment:	<p>Evaluation of activities on the basis of forms submitted, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.).</p> <p>Procedure If you apply for CDO study credits for activities outside the conservatoire, you need to do this via a form which is available from the CDO, or which can be downloaded via intranet. With this form you can ask for approval from your Head of Department in advance for the activity with which you would like to receive study credits. You must fill in the report part of the form once the activity has been completed, and add any relevant materials (promotional materials, programmes, recordings etc.). The completed form must then be returned to the CDO for approval by the CDO and the relevant Head of Department. After an evaluation by the Head of Department, the relevant number of study credits will be allocated to the task (see appendix).</p> <p>Allocation of CDO credits is done by the Head of Department or by a teacher nominated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.</p>
Grading system:	Pass/fail
Language:	English or Dutch
Schedule, time, venue:	-
Information:	Dominy Clements (podium@koncon.nl)
APPENDIX:	<u>Indication of ECTS allocation and restrictions for activities under the CDO.</u>
General:	<p>CDO ECTS credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main study.</p> <ul style="list-style-type: none"> - Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir does not qualify for ECTS. - Teaching for a few hours per week for a year = on average 3 ECTS. - Maximum credits for teaching are set at 4 ECTS per year (bachelor) and 6 ECTS (master). - Making a website = maximum 2 ECTS. - Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value. - In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO. - Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS. - Passive attendance of masterclasses does not qualify for ECTS.
Classical:	<p>One week working with a professional orchestra/ensemble = 2 ECTS.</p> <ul style="list-style-type: none"> - Orchestra Master automatically qualifies for 10 ECTS in the CDO: form and copy of contract with RO required.

	<ul style="list-style-type: none"> - NJO (National Youth Orchestra) winter tour = 3 ECTS. - EuYO/Gustav Mahler orchestras etc. = 5 ECTS.
Conducting:	<p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> - One year rehearsing with a permanent ensemble = 3 ECTS. - One week with a professional orchestra (ca 15 hours rehearsal & 6 hours concerts) = 2 ECTS.
Vocal studies:	<p>Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a capella, large-scale symphonic or contemporary) = between 2 and 4 ECTS.</p> <ul style="list-style-type: none"> - Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average no more than 0,5 ECTS. - Solo work with a professional ensemble/organisation can, depending on the repertoire = up to 2 ECTS. - Participation in competitions or masterclasses is seen as close to the usual main study activities. Value depends on level, degree of involvement etc. = average 1 ECTS.

RESEARCH

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:	<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>
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 Leeftang, Coordinator Master Research (r.leeftang@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 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 <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.</p> <p>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; ▪ formulate judgments on the basis of information and link these judgements to reflection on artistic and, where relevant, social and ethical responsibilities.

	<ul style="list-style-type: none"> ▪ are able to present the result of your research project to specialist and non-specialist audiences.
Programme objectives:	<p>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</p>
Type of course:	Compulsory
Level:	Master I-II
Duration:	<p>Individual supervision: 15 hours over two years Master Circle: meeting about once a month</p>
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. 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> - 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> <p><u>Project design and content</u> - 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> <p><u>Argumentation, documentation, presentation</u> - 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> <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. 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.
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Grading system:	Master circle: pass/fail First Year Research Assessment: pass/fail Presentation: qualifying result
Language:	English
Schedule, time, venue:	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. 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).
Information:	Roos Leeftang, Coordinator Master Research (r.leeftang@koncon.nl)

APPENDIX: ASSESSMENT CRITERIA MASTER OF MUSIC - EARLY MUSIC

	Skills	Programme and style	Communication	Creativity
10	Full focus on all musical intentions through an exceptional mastery of the technical demands.	Optimal transmission of personal musical statements throughout the programme.	Performance marked by flawless concentration on the musical and artistic message while continuously inviting ensemble and/or audience into a shared conviction.	Throughout an exciting and very personal recital, demonstration of the highest level of musical creativity in delivery, view and contextual realization.
9 - 9,5	Natural and flawless mastery of the instrument	Predominant and convincing transmission of personal and musical statements within the context of programme and style.	Remarkable performance which engages and surprises the audience. Unity in all aspects of ensemble playing.	Abundance in a demonstration of original musical ideas that are proof of invention, imagination and spontaneity.
8 - 8,5	Very good control of the instrument, realising musical intentions.	Coherent artistic choices and personal stylistic awareness in a convincing programme.	Convincing performance throughout: an engaging and inspired musical interaction with ensemble and/or audience.	Refreshing delivery of an inventive programme or views on its content that surprise regularly during the performance and give proof of potential growth in a future career.
6,5-7,5	Solid instrumental technique and freedom in the use thereof.	Attractive programme - awareness of pertinent aspects of style and musical language.	Accurate musical interaction and comprehensive awareness within an ensemble or as a soloist while engaging the audience.	Demonstrating a professional attitude in the design and realization of the programme that is proof of musical autonomy.
5,5 - 6,5	Convincing ability to handle the instrument in all aspects.	Coherent programme and basic stylistically defined realisation.	Satisfying the general needs of musical communication.	In performance and/or composition of the programme a basic independence is shown in the creative aspects.
0 - 5 (fail)	Inadequate control, seriously impinging on the capacity to project musical intentions.	Very limited awareness of style and no proof of contextual knowledge.	Throughout inadequate in actively sharing musical content with ensemble and/or audience.	Demonstrating a complete lack of original ideas