

Royal  
Conservatoire  
The Hague

# Master of Music Handbook

Academic Year 2022/23

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Although the information in this Handbook has been put together with great care, it may contain errors or omissions. It may be amended or updated at any time. Any updates will be communicated via [portal.koncon.nl](http://portal.koncon.nl) (Master Research page), ASIMUT or KonCon e-mail. Please always make sure that you read the latest information: this is version I: updated 11 July 2022.

# Preface

This handbook provides you with information about the background, structure and content of the research component and, if applicable, the Master Project in the Master of Music programme at the Royal Conservatoire. It also provides teachers, research supervisors, professional integration coaches and master circle leaders with relevant information<sup>1</sup>. The handbook should be read in combination with the Royal Conservatoire's Study Guide, the Curriculum Handbooks, the *Master Electives Handbook* and information on the KC Portal and our website.

The educational philosophy of the Master of Music programme at the Royal Conservatoire is dedicated to developing your individual artistic vision, personal growth, inquisitive and entrepreneurial attitude and independence, and your instrumental and technical skills at a high qualitative level. We strive for our alumni to become excellent performers and composers, and also professionals who can reflect on their role in society and navigate the complex realities of today's music profession. To guide your development, the curriculum is designed in three domains: artistic development – research – professional integration<sup>2</sup>.

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

This handbook focuses on the Master of Music programme. Two other master's programmes offered by the Royal Conservatoire, the Master of Music in Sonology and the Master of Music in

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1 Further information for research supervisors, professional integration coaches, circle leaders and main subject teachers can be found in the 'Master Project Guidelines for internal and external research supervisors, professional integration coaches, master circle leaders and main subject teachers'

2 The names of these domains may differ slightly for some disciplines.

Opera (Dutch National Opera Academy – DNOA), are registered separately. Additional information about those programmes can be found via our website.

As the structure of your curriculum differs depending on your discipline, this handbook consists of two distinct parts.

**Please read only part A or part B, depending on your discipline:**

**Part A** applies to the disciplines Classical Music, Early Music, Jazz, Vocal Studies (except Ensemble Singing), Conducting (except National Master Orchestral Conducting (NMO)), Organ, European Chamber Music Master (ECMAster), European Master of Early Music (EMEM), The Musician Educator, New Audiences and Innovative Practice (NAIP), Art of Sound, and the master specialisations Orchestra Master, Ensemble Academy, Ensemble Percussion, Chamber Music, and Complementary Subject. Please turn to see page 9

**Part B** applies to the disciplines Composition, Theory of Music, Music Education according to the Kodály Concept, and Vocal Studies (Ensemble Singing). Please turn to see page 37

We sincerely hope this handbook will provide you with all the necessary information. Nevertheless, if you are in need of further information, please do not hesitate to contact the Master Research Team and/or Professional Integration Team.

Kathryn Cok  
*Head of Master Research*

Roos Leeftang  
*Coordinator Master Research*

Casper Schipper  
*Research Catalogue support*

Renee Jonker  
*Head of Professional Integration*

Isa Goldschmeding  
*Coordinator Professional Integration*

Martin Prchal  
*Vice-principal Royal Conservatoire*

# Part A

Classical Music

Early Music

Jazz

Vocal Studies (except Ensemble Singing)

Conducting (except National Master

Orchestral Conducting (NMO))

Organ

European Chamber Music Master (ECMAster)

European Master of Early Music (EMEM)

The Musician Educator

New Audiences and Innovative Practice (NAIP)

Art of Sound

**New master's students\* are expected to attend the Master of Music welcome session during the Royal Conservatoire's Start-Up! week.**

**Master of Music welcome session**


Monday 29 August, 19.00 – 20.30  
Conservatoriumzaal

\* Master's students from the following disciplines and specialisations:

- Classical Music
- Early Music (including the European Master of Early Music)
- Jazz
- Vocal Studies (classical & early music)
- Conducting (except students of the National Master Orchestral Conducting)
- The Musician Educator
- Organ
- European Chamber Music Master (ECMAster)
- New Audiences and Innovative Practice (NAIP)
- Art of Sound
- Orchestra Master
- Ensemble Academy
- Ensemble Percussion
- Chamber Music
- Complementary Subject

**Contact Royal Conservatoire**

Become a part of our online community too!

 [facebook.com/royal.conservatoire](https://facebook.com/royal.conservatoire)

 [twitter.com/koncontweets](https://twitter.com/koncontweets)

 [instagram.com/koninklijkconservatorium](https://instagram.com/koninklijkconservatorium)

 [youtube.com/konconservatoriumDH](https://youtube.com/konconservatoriumDH)

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# A.1 – Scope of part A

This part of the handbook focuses mainly on the Master Project and applies to students from the following disciplines:

**Classical Music, Early Music, Jazz, Vocal Studies (except Ensemble Singing), Conducting (except National Master Orchestral Conducting (NMO)), Organ, European Chamber Music Master (ECMAster), European Master of Early Music (EMEM), The Musician Educator, New Audiences and Innovative Practice (NAIP), Art of Sound,** and the master specialisations Orchestra Master, Ensemble Academy, Ensemble Percussion, Chamber Music, and Complementary Subject.

Important: always check the online curriculum overview of your discipline. You can find your curriculum overview in your curriculum handbook.

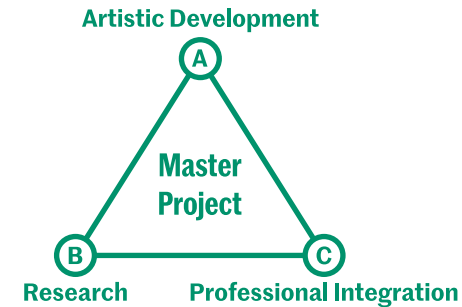
## Art of Sound

Students from the master Art of Sound follow the curriculum that is described in this part of the handbook, but they do not choose a focus area, they follow the course 'Writing Skills' instead of choosing a master elective, and they have their own master circle, which is dedicated to Art of Sound. They will be assigned a research supervisor as well as a methodology coach via the Art of Sound department.

## The Musician Educator

Students from the master The Musician Educator follow part A but have a slightly different curriculum. They do two extra research courses with an emphasis on music education and choose one master elective per year. For more information, check the curriculum overview and course descriptions in the TME curriculum handbook.

# A.2 – Overview of the Master Project



The main goal of the Master of Music programme is for students to develop and complete their own **Master Project** that will integrate the following three domains:

- A. **Artistic Development:** you will receive individual tuition by the teachers of your main subject. You develop a vision for your artistic development: what kind of musician would you like to become? You will be allocated a fixed amount of individual contact time with your teacher(s). Furthermore, you will participate in for example: group lessons, combo lessons, chamber music activities, ensemble classes, orchestral projects, Big Band projects or composition projects, and in some departments you will receive instruction by a coach pianist.
- B. **Research:** you will conduct research on a subject of your own choice, which should be connected to your Artistic Development and Professional Integration Activity and preferably also one of the nine focus areas (see chapter A.4). You will receive individual research supervision and attend an introductory course on research in the arts, as well as an elective course.
- C. **Professional Integration:** you will present yourself and your work in a professional context. You will attend an introductory course on project management during which you will design a plan for your Professional Integration Activity (PIA), and you will receive coaching by a professional integration coach (typically an external expert from the professional practice),

individually and in small groups, who will guide you in realising your PIA. Your PIA should be connected to your Artistic Development and Research.

Your Master Project will be discussed in a monthly Master Circle. The Master Circle is the place where the three elements of the Master Project come together and where the Master Project as a whole is discussed with your peers. The circle includes first- and second-year students and is facilitated by a specially invited master circle leader who is knowledgeable in the focus area.

Examples of such a Master Project could be:

- Organising your own external performance event, festival, concert series or tour for which you have researched the repertoire to be presented during these events and which connects to your final master's presentation (recital) or even takes place instead of your final presentation.
- Working together with a master composition student to create your own new repertoire, research the creative process, perform the works in an external, possibly unusual venue and present the composition at the end of your studies.
- Designing a new interdisciplinary work of art/performance, in collaboration with partners from the Royal Academy of Art and/or Royal Conservatoire, e.g. from the fields of visual arts, arts science, dance, sonology.
- Developing an edition of repertoire that you will present at your final presentation which you have researched and worked on in your main subject lessons or developing a new method book that you will use in your teaching practice.
- Developing a website or online learning resources on a certain topic (such as, for instance, mental training), researching this topic and incorporating your findings into your artistic development.
- Developing a (series of) workshop(s) on a specific skill or aspect of performing, researching this aspect and then using the outcomes in your own practice, as well as to teach others.

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

### Schedule and courses

The programme's schedule will be as follows:

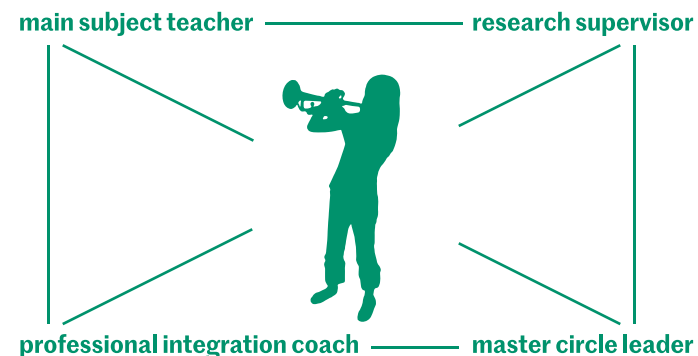
- Semester 1: Introductory courses 'Research in the Arts' and 'Project Management'. Start of the master circles, organised according to nine focus areas, with an introduction to the themes they will be addressing. You will also be assigned to your individual research supervisor and professional

integration coach. Based on the introductory courses and the master circle, you will have a plan ready for your Master Project at the end of this semester. This Master Project proposal will be the conclusion of the course 'Introduction to Research in the Arts' as well as the course 'Introduction to Project Management'.

- Semester 2: Continuation of master circles, in which you can discuss your ongoing Master Project, and work with your individual research supervisor and professional integration coach. In May, you will be asked to present the progress you have made in your Master Project in the master circle. Master electives, which in terms of content will also be connected to the focus areas, usually take place in this semester. Ideally, part of your main subject presentation programme relates to your Master Project.
- Semester 3: Continuation of master circles and of the sessions with individual research supervisors and professional integration coaches. This is also a good moment to go abroad on an ERASMUS exchange (please see page 59 for more information about ERASMUS).
- Semester 4: Finalisation of Master Project, master research presentation, realisation of PIA and final presentation.

### Master Project Network

The three domains in the Master – Artistic Development, Research, and Professional Integration – provide you with a rich network of expertise in which to explore, develop, and present your Master Project.



In order to make the most of this network for both you as the student as well as the network team, it is important to delineate who is responsible for what aspect of the process, and where help or guidance can be requested, if necessary.



The **main subject teacher** is of utmost importance for your artistic development and therefore also plays a crucial role in the development and assessment of your Master Project proposal. Main subject teachers will be invited to take part in the assessment committee for their students during the Master Research Symposium.

The **research supervisor** is responsible for guiding and inspiring you in the development, planning and process of the research domain, and plays an important role in the development and assessment of your Master Project and of course, the assessment of your final research exposition on the Research Catalogue and during the Master Research Symposium. Research supervisors will be required to give feedback on your work in the form of a progress report, which will be sent to the master circle leader, and be taken into account when assessing the First Year Master Project Presentation. In addition, at the end of year 1, supervisors will be required to give a Pass/Fail assessment.

The **professional integration coach** has the role of guiding and encouraging you in the development of your Professional Integration Activity. Coaches will be required to give feedback on your work in the form of a progress report, which will be sent to the master circle leader, and be taken into account when assessing the First Year Master Project Presentation. In addition, at the end of year 1, coaches will be required to give a Pass/Fail assessment.

The master circle is where all three domains come together for you and should function as a safe environment where students can encourage and inspire each other on the development and planning of their Master Project. The **master circle leader** therefore has the important role of facilitator of discussion and is responsible for ensuring the continued connection between artistic development, research and professional integration. Master circle leaders will receive progress reports from both your research supervisor and professional integration coach and will be responsible for assessing the First Year Master Project Presentation of the students in their circle.

In order to ensure that the Master Project Network functions optimally, all network team members are requested to keep in contact with each other throughout the two-year Master study of their respective students.

## A.3 – Timeline Master Project

### First Year Students

Welcome sessions	29 August 2022
Start work with research supervisor	October 2022
Registration master electives	1 – 15 November 2022
Deadline Master Project proposal	18 January 2023
Deadline revised Master Project proposal	1 March 2023
Start work with professional integration coach	October 2022
Master Research Symposium: Attendance of 3 presentations required	27 – 31 March 2023
First Year Master Project Presentation	May 2023 (t.b.a.)

### Second Year Students

Deadline requests date Symposium	5 October 2022
Deadline pilot/prototype PIA	6 November 2022
Deadline preliminary version research exposition or thesis	23 November 2022
Deadline research abstract	15 February 2023
Deadline research exposition or thesis	22 February 2023
Master Research Symposium: research presentations	27 – 31 March 2023
Deadline self-reflective report Professional Integration	7 May 2023
Deadline material re-examinations research	10 May 2023
Re-examinations research presentations	12 – 13 June 2023
Deadline re-examination self-reflective report Professional Integration	18 June 2023

# A.4 – Individual Research Trajectory

Research training in the master's programme centres on performing your own artistic research, where you specialise in your own field. As a rule, your own artistic/musical practice will be the point of departure when choosing a research topic and when formulating the research question.

## A. Focus areas

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

### 1. *Art of Interpretation*

Research topics focussed on the musical interpretation of repertoire, both historical and contemporary. Besides artistic experimentation, research in this area presumes the study of various kinds of sources (scores, texts, recordings) which may inform and inspire the musical interpretation and eventually lead to altered approaches of performance practice. Critical listening and reading, stylistic enquiry and contextualisation of musical choices are typical ingredients of research in this area.

### 2. *Instruments & Techniques*

Research topics focussed on the design, use, role and function of instruments and their playing techniques in musical practice. Research in this area typically requires the application of knowledge about instrument making, acoustics or electronics, or the movement possibilities of the human body. Researchers in this area show a technically oriented interest, eagerness to experiment, sensibility for sound, detail and analytical observation. Examples are the exploration of historical, alternative or extended bowing techniques for string players, breathing techniques for wind

players or singers, the use of microphones and amplification in the classical concert, or the relation between instrumental set-ups and acoustics.

### 3. *Music in Public Space*

Research activities investigating the role of music and musicians in society and daily life. Examples could be the role of music in outreach activities, questions about music curation or the social and political engagement of musicians in public life. Social sensibility, engagement and awareness of cultural dynamics and diversity are essential values in this area.

### 4. *Creative Practice*

Research activities in this area are reflective investigations in and through the creation of music. Artistic experimentation and documentation of the creative process are essential tools for researching in this area. The perspective of the creating artist is central, but also her ability to situate and contextualise research results in a wider artistic and cultural context.

### 5. *Beyond Discipline*

Research topics focussed on multidisciplinary collaborations or expansions of the musical practice through the integration of extra-musical perspectives. Examples are investigations into the role of musicians in multidisciplinary productions, the inclusion of gesture, singing or acting in instrumental performance, or the collaboration with non-artistic disciplines in musical creation. Curiosity, risk-taking and the willingness to temporarily put on hold the norms and values of common craftsmanship are characteristic values in this area.

### 6. *Musical Training, Performance & Cognition*

Topics investigating the process of musical learning and performance. The focus may lie on musical preparation, avoidance of injuries, musical memory, mental and physical focus in performance, or the improvement of musical training and rehearsal methods. Research in this area is often informed by other knowledge fields such as (music) psychology, biomedical sciences, physiotherapy etc. Although there are possible overlaps with focus areas 8 and 9, the performer's perspective is central in this area.

### 7. *Aesthetics & Cultural Discourse*

Where do the standards, beliefs and values that surround musical practice originate from? Research topics in this focus area aim at an in-depth understanding of the entanglement

of musical practice, cultural contexts and societal dynamics. Musical practice and experience are starting points for a broader cultural and aesthetical inquiry. Possible examples of topics are the investigation of changing sound ideals, historical approaches of conceptions of 'the beautiful' or 'musical taste', and discussions about notions of 'musical quality'. The musician-researcher in this area has an affinity for thinking, reasoning and writing through language.

### 8. Educational Settings

Research in this area hones in on contexts such as classrooms, social-cultural work and participatory art projects where the musician operates as a teacher, cultural mediator or coach.

### 9. Music Theory & Aural Skills

Research topics focussed on the combined theoretical and aural understanding of music as an acoustic and cultural phenomenon. Examples are the investigation of tuning systems, scales and modes and their application in music, or the relationship between rhetoric and musical form in baroque music. Projects in this area are often aimed at knowledge that may be systematised for music didactics. An analytical and methodical approach is characteristic for research in this area.

## B. Research Supervisor

You will have a personal research supervisor, from October in your first year up to your research presentation in March or April of the second year. You will be assigned a research supervisor in October. This supervisor will be selected from a pool of teachers and researchers specially trained for this purpose. In addition, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor, should this be deemed necessary. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 5 October 2022 with the Head of Master Research.

You have 60 minutes a month for personal instruction by your research supervisor. This represents 15 hours of individual supervision, including your supervisor's preparation of and attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor). On top of

that, students who choose to write a thesis (see page 23) and communicate this with the Master Research Team before 1 May 2023 will receive 5 additional hours of individual research supervision, bringing their total research supervision over the two years of their studies up to 20 instead of 15 hours. The method and frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another. You and your (internal) supervisor use the online Research Catalogue as a repository of your work in progress and final research exposition.

In April of your first year, your internal supervisor will be asked to write a brief report on the progress of your research, which will be sent to your master circle leader. In the report, your supervisor will be asked to answer the following questions:

1. How would you describe the communication and working relationship between you and the student so far?
2. Has the student settled on a viable research topic?
3. To what extent does the student show insight into what steps to take in order to answer their research question?
4. How would you describe the student's motivation in moving forward at this point in the development of their research?

Based on these questions, your supervisor will also be asked to grade the progress you have made with your research in your first year with a 'pass' (if you are on the right track) or a 'fail' (if you are behind and not progressing). A 'fail' mainly functions as a warning and indicator; your supervisor can re-assess your progress once you are back on track.

The Royal Conservatoire will not pay your travel expenses if you want to visit supervisors in other cities than The Hague, nor will the school pay travel expenses for supervisors who travel from outside The Netherlands.

## C. Documenting and presenting your research

While the format of presentation and documentation may vary greatly depending on the nature of the research, its outcome, and your main subject study, there must be a coherent relationship between the research subject and the resulting documentation and presentation. You should be aware of the importance of the research subject for your own artistic development, for your Master Project, for other students and/or for the music world at large. In the three semesters leading

up to the presentation of the research, you will have developed a viable research question, and undertaken research with the guidance of a research supervisor. The results should have a significant impact on your performing practice.

### Research Catalogue

The Research Catalogue ([researchcatalogue.net](http://researchcatalogue.net)) is an international database for the documentation and publication of artistic research, and you will use it to document and present the research component of your Master Project. You will receive an introduction to the use of the Research Catalogue through a workshop as part of the course 'Introduction to Research in the Arts'.

### Formats

The final documentation of the research results must take the form of a research exposition or thesis and must be presented on the Research Catalogue. The exposition or thesis must be written in English and adhere to one of the following formats:

#### 1. Research exposition

The research exposition is the culmination and final product of an in-depth period of research, and should include: critical thinking, source evaluation, and documentation. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centered upon a process that concerns your musical practice, and at the same time should demonstrate acquired research skills.

In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor(s), what balance and configuration of words, sounds and images, are appropriate to the communication and publication of your research. Here the multimedia possibilities of the Research Catalogue make it possible to choose the most adequate format of the final research exposition.

You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of doing so providing you with additional multimedia research and documentation skills. This, in addition, aids the presentation and dissemination of your research results to the wider world.

During the Master Research Symposium (see page 24) you are required to give a research presentation of 30 minutes, in which the artistic result should be demonstrable.

The research exposition must contain the following information:

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

- You must also adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course;
- Suggested word count: 5,000-10,000 words, with an absolute maximum of 40,000 words.
- The exposition must be uploaded into the Research Catalogue for submission.

#### 2. Thesis

If you wish to write an academic thesis, you should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which you document your research through reasoning and the use of evidence and the correct use of sources. Students planning to continue on to a PhD programme are advised to choose this format. Your artistic/musical practice will still be the point of departure.

During the Master Research Symposium (see page 24) you are required to give a research presentation of 30 minutes, during which you defend your research subject and results

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3 To be discussed in the Introduction to Research in the Arts course.

and in which the artistic result should be demonstrable. The committee will include at least one member with a PhD.

The thesis must contain the following information:

1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Thesis).
  2. The research question or issue addressed and its relevance for peers and your own artistic development;
  3. A description of the research process (the search for the solution to the research question) including methodology;
  4. An analysis or critical discussion of the findings;
  5. Conclusions;
  6. A list of the sources consulted.
- You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course.
  - Suggested word count: 15,000-20,000 words, with an absolute maximum of 60,000 words.
  - The thesis must be uploaded into the Research Catalogue for submission.

Students and supervisors are advised to discuss which format best suits the chosen research topic of the student with Kathryn Cok in year 1. Students who choose to write a thesis and communicate this with the Master Research Team before 1 May 2023 will receive 5 additional hours of individual research supervision, bringing their total research supervision over the two years of their studies up to 20 instead of 15 hours.

### Master Research Symposium

In the second semester of your second year of study, you are required to give a 30-minute presentation of your research in [English](#) to the committee of examiners in front of an interested audience, having chosen an appropriate format of presentation and documentation. The presentation will take place in one of the larger studios of the Royal Conservatoire, and should include live performance or audio and/or video examples in order to demonstrate the outcomes of your research. You are in particular encouraged to demonstrate outcomes with your instrument or voice. The presentation is followed by questions from the committee of examiners and if time allows, members of the audience. You will be given the results of your research and presentation immediately following the deliberations of the committee.

A computer (PC or a Mac; this depends on venue and availability), internet connection, beamer and monitor will be present. You may use your own computer, but you can also use a USB stick for your presentations, which you should test beforehand. If other materials are required (instruments other than a grand piano, equipment, technology, etc.), you must arrange this yourself (via the Planning Department, the IT Department and/or the Electronics Workshop). We will make sure the grand piano has been tuned, but we are not responsible for the tuning of other instruments.

The live presentations will be recorded and filmed for quality assurance purposes. This material will only be for internal use and school archives, and cannot be shared with students for personal use.

Once the schedule has been made and communicated via our online scheduling system ASIMUT ([koncon.asimut.net](http://koncon.asimut.net)), it is no longer possible to change times, dates and/or locations. Any requests should be sent to the Coordinator Master Research by **5 OCTOBER 2022**. In order to make a correct schedule for the Master Research Symposium in March 2023, all 2nd year students should inform the Master Research Team by **5 OCTOBER 2022** if their chosen format is a thesis. After this date it is no longer possible to alter the format.

### Checklist research documentation and presentation

When finalising your research exposition or thesis and preparing for your research presentation, it can be helpful to use the following checklist.

#### Relevance

- Artistic development  
*Is the research relevant for the artistic development of the student?*
- Wider context  
*Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?*

### Project design and content

- Questions, issues, problems  
*Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies and Professional Integration Activities?*
- Methods  
*Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?*
- Process  
*Is the research process sufficiently well described or otherwise communicated? To what extent is the research process based on a dialogue between artistic practice and reflection?*
- Contextualisation  
*Does the student demonstrate sufficient awareness by relating the research to the field of inquiry and to what others have done in this area?*
- New knowledge, insights, experiences, techniques and/or devices  
*Does the research deliver something that we did not know, understand, experience or have?*

### Argumentation, documentation, presentation

- Reasoning, writing, documentation  
*Does the research make a clear case or claim and how does the use of text relate to the use of non-textual, e.g. artistic material? And does the form of documentation support the claim of the research?*
- Information, source material, referencing, language  
*Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable?*
- Public presentation  
*Is the verbal and public presentation of the research well-structured and convincing? And is the role of the artistic work in the presentation clear? Is the use of English acceptable?*

## **D. Assessment of the Research Results**

The Royal Conservatoire has based its master programme objectives on the AEC Learning Outcomes (2017) for 2nd cycle studies<sup>4</sup> (= master's study). This is an international qualification

<sup>4</sup> Reference Points for the Design and Delivery of Degree Programs in Music, Appendix A. AEC/Tuning Project, Bilbao July 2010. To be found at [unideusto.org/tuningeu/images/stories/Publications/tuningMusic2011.pdf](http://unideusto.org/tuningeu/images/stories/Publications/tuningMusic2011.pdf).

framework developed by the European Association of Conservatoires (AEC), which is based on a broad consultation with institutions all over Europe and experts from the music profession. All our course descriptions in the curriculum handbooks refer to these programme objectives and the course objectives and assessment criteria are connected to them.

You can find more information about the assessment of the research presentation in the course description of 'Individual Research Trajectory' in the Curriculum Handbooks. The course description also contains a detailed assessment rubric, including the assessment criteria, which an examination committee will use to assess your research documentation and presentation. The assessment criteria from the rubric have also been formulated as a checklist you can use when finalising your research documentation and preparing for your research presentation (see page 25).

### **Compliance with international standards**

In general, master's students should attain the learning outcomes as described in the Learning Outcomes for master's studies defined by the European Association of Conservatoires (AEC), such as:

- Practical (skills-based) outcomes  
*2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within their discipline, genre, area of study, and/or own artistic practice.*
- Theoretical (knowledge-based) outcomes  
*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 their discipline, genre, area of study and/or artistic practice*
- Generic outcomes  
*2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen their own artistic development.*

# A.5 – Professional Integration Trajectory

Professional Integration is the third domain of your Master Project: through its connection to your Artistic Development and your Research, this part of the programme aims to help you to become a pro-active and independent musician able to shape your own professional future.

At the core stands the invitation to create, develop and realise a Professional Integration Activity (PIA). The PIA is an activity you initiate yourself (or with fellow students), and needs to be realised outside the Royal Conservatoire. Developing your PIA will help you to compose your own survival kit for dealing with challenges of the profession and create a new ecology for the arts.

## **'Introduction to Project Management'**

You will be prepared for this part of your master's programme in the introductory course 'Introduction to Project Management' in the first semester. It is an art in itself to manage a Professional Integration Activity, to ask yourself the right questions, to determine what value you want to create, to set short- and long-term goals, and to predict what will come on your path in a structured way. In only five seminars we will introduce this art to you. Do you have to develop your own individual PIA? You may, but you can also choose to collaborate with others. Must your PIA be realised within the two years of your master's? Preferably yes, but if your PIA is well prepared, it may extend beyond this period. Does your PIA have to be a success? Let's hope it will be, but most important is that your PIA offers you the best environment for learning. In case it fails, quoting Samuel Beckett, you will learn to 'fail better' next time.

## **Professional Integration Coaching**

You will have a professional integration coach from October in your first year until May in your second year, who will guide you in developing and realising your PIA. The professional

integration coach is typically an external expert from the professional field 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, educative and creative entrepreneurship, and provide general advice about implementing your activity plan.

The coaching will take place individually and in group sessions, during which you will discuss the progress of your PIA with your coach and your peers. You are entitled to 9 hours of coaching, divided over two years. In May of your first year, your coach will be asked to write a brief report on the progress of your PIA, which will be sent to your master circle leader as well as the committee for your Master I Presentation. In the report, your coach will be asked to answer the following questions:

1. How would you describe the communication and working relationship between you and the student so far?
2. Has the student settled on a viable PIA (Professional Integration Activity)?
3. To what extent does the student have a clear idea on what steps to take to realise their PIA?
4. How would you describe the student's motivation in moving forward at this point in the development of the Professional Integration Activities?

Based on these questions, your coach will also be asked to grade the progress you have made with your PIA in your first year with a 'pass' (if you are on the right track) or a 'fail' (if you are behind and not progressing). A 'fail' mainly functions as a warning and indicator; your coach can re-assess your progress once you are back on track.

You will be asked to do a pilot or create a prototype of your PIA to test it and to collect valuable feedback that can help you to develop your PIA. After handing in documentation of your pilot/prototype you will receive feedback from the Head of Professional Integration and professional integration coach(es).

You will finish the Professional Integration Trajectory by writing a self-reflective report in which you reflect on the process and deliverables of your PIA. If you have developed a PIA in collaboration with other students, each student needs to write an individual self-reflective report.

Your self-reflective report should contain the following:

1. Documentation and description of your PIA.
2. Documentation and description of your Pilot/Prototype.
3. A description of your goals and the values your PIA has created.
4. Reflection on the deliverable of your PIA.
5. Reflection on the process.

# A.6 – Deadlines and presentations Master Project

You are expected to hand in written proposals or (interim) results during the two-year master's programme, as well as give presentations, so that the progress of your Master Project can be monitored. This chapter provides you with more information about the deadlines and presentations mentioned in see chapter A.3 (Timeline Master Project).

## **I: Deadline 18 JANUARY 2023 – Master Project proposal (1st year students only)**

You must write and develop your personal Master Project proposal in English as soon as possible in the first semester of the first year of the master's programme in consultation with your research supervisor and master circle leader. This proposal will be the conclusion of the course 'Introduction to Research in the Arts' as well as the course 'Introduction to Project Management'. A detailed assessment rubric for the Master Project proposal can be found in the course description of 'Introduction to Research in the Arts' in the Curriculum Handbooks. Your Master Project proposal must adhere to the following format:

### *Format Master Project proposal*

Your Master Project proposal consists of three elements:

- A. Describe your view on your artistic development, taking into account the following questions:
  1. What characterises you as a musician in terms of skills, motivations and/or interests.
  2. What kind of musician would you like to become? What are your career aspirations?
  3. What do you need to work on in order to become this musician?



4. How can your master studies help you achieve your goals? How is your vision for your artistic development reflected in your research (B) and your Professional Integration Activities (C)?
- B. Using the following format, provide a detailed plan for researching and documenting the research component of your Master Project on the Research Catalogue:
1. Title and possible sub-titles
  2. A research question
  3. Possible sub-questions
  4. A brief description of the topic, including planning, chosen methods, and research process
  5. Chosen form of documentation and presentation (during the Master Research Symposium)
- C. Submit your Brief Description of Professional Integration Activities in the following format:
1. Describe the background and motivation of your PIA.
  2. Describe your PIA.
  3. Describe your deliverable.
  4. Describe the short-term goals of your PIA.
  5. Describe the long-term goals of your PIA.
  6. Describe the values you will create with your PIA.

## II: Presentation MAY 2023 – First Year Master Project Presentation

### (1st year students only)

In May, all first-year students will be asked to present the progress they have made with their Master Project in the master circle. The exact date of your presentation will be communicated to you by your master circle leader. Your presentation should last around 10-15 minutes and address the following 11 questions:

#### *Master Project*

1. How is your Master Project developing?
2. What are its aims and how are the three components (artistic development [main subject], research and professional integration) integrated?

#### *Artistic development*

3. What are your goals for this area, where are you now and what are your goals for the next academic year?

#### *Research*

4. What is your research question at this point in time?
5. Describe your research in one minute; please ensure the link with the other two components in your Master Project (artistic development and professional integration) is also addressed.
6. Are you working with your research supervisor and how is this going?

#### *Professional integration activity*

7. Describe the status of your Professional Integration Activity and how it relates to your research and artistic development.
8. Are you working with your professional integration coach and how is this going?

#### *Planning of your Master Project*

9. What is your timeline from now until the summer holiday?
10. How do you see yourself completing your research and professional integration activity in year two?
11. What issues, obstacles or challenges need a solution, and what are you doing to find solutions?

In May, your master circle leader will also receive reports on your progress from your research supervisor and your professional integration coach. The information in these reports will be taken into account by your master circle leader when grading your presentation. A detailed assessment rubric for the First Year Master Project Presentation can be found in the course description of the 'master circle' in the Curriculum Handbooks.

All first year students are obliged to visit at least three presentations during the Master Research Symposium (for more information about the symposium, see page 24). The schedule of the presentations will be distributed well in time via KonCon e-mail addresses and internet/the KC Portal.

### III: Deadline 6 NOVEMBER 2022 - Pilot/Prototype of PIA (2nd year students only)

1. Provide documentation of your Pilot/Prototype  
Show us your pilot/prototype in video and/or audio recording, images, photos, written statements, etc.
2. Describe your Pilot/Prototype by answering three questions:
  - What did you test?
  - How did you test this?
  - How do the results influence your PIA?

### IV: Deadline 23 NOVEMBER 2022 – preliminary version of research exposition (2nd year students only)

A preliminary version of the final research exposition or thesis must be submitted in English to the Research Catalogue. The preliminary version of the research exposition or thesis should adhere to the same format (length and content) as the final version (see pages 22-24), the only difference being that at this stage you are still permitted to alter and add material, e.g. text, after comments of the Head of Master Research and supervisor(s).

### V: Deadline 15 FEBRUARY 2023 – abstract (2nd year students only)

An abstract of your research must be submitted in English, containing the following:

1. Your name
2. Main subject
3. Name of research supervisor(s)
4. Title of research
5. Research question
6. Summary of the results of the research  
(max. 250 words)
7. Short biography (max. 100 words)

This abstract will be included in the Master Research Symposium programme book.

### VI: Deadline 22 FEBRUARY 2023 – final research exposition or thesis (2nd year students only)

A complete digital version of the final research exposition or thesis must be submitted in English on the Research Catalogue. Please make sure your (internal) supervisor has given their approval for submission of your research on the RC by means of a digital 'post-it note' or comment. Precise instructions about this process on the RC will be sent well in advance to your supervisors by Casper Schipper. Please see pages 22-28 for the formal requirements. A detailed assessment rubric for the Master Research Presentation can be found in the course description of the 'Individual Research Trajectory' in the Curriculum Handbooks.

### VII: Presentation 27 – 31 MARCH 2023 – master research presentation (2nd year students only)

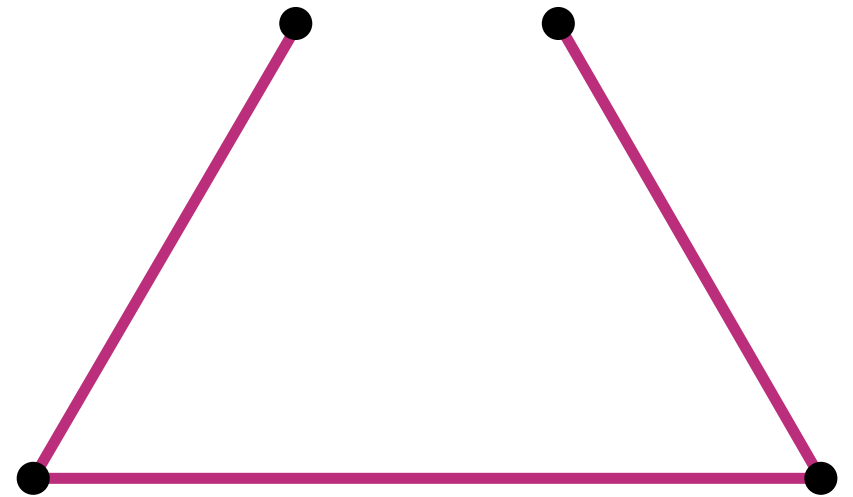
During the Master Research Symposium, you are required to give a 30-minute presentation of your research in English to the committee of examiners in front of an interested audience, having chosen an appropriate format of presentation and documentation. The presentation should include live performance or audio and/or video examples in order to demonstrate the outcomes of your research. You are in particular encouraged to demonstrate outcomes with your instrument or voice. Please see page 24 for more information about the Master Research Symposium. The detailed assessment rubric that will be used for the assessment of the Master Research Presentation can be found in the course description of the 'Individual Research Trajectory' in the Curriculum Handbooks.

### VIII: Deadline 7 MAY 2023 – self-reflective report on Professional Integration Activities (2nd year students only)

You will finish the Professional Integration Trajectory by writing a self-reflective report in which you reflect on the process and deliverable of your PIA and your role in this. Detailed information on the assignment and assessment can be found in the course description of the 'Professional Integration Trajectory' in the Curriculum Handbooks.

# Part B

- **Composition**
- **Theory of Music**
- **Music Education according to the Kodály Concept**
- **Vocal Studies (Ensemble Singing)**



**New master's students\* are expected to attend the Master Research welcome session during the Royal Conservatoire's Start-Up! week.**

**Master of Music welcome session**

Monday 29 August, 19.00 – 20.30  
Conservatoriumzaal

\* Master's students from the following disciplines:

- Composition
- Theory of Music
- Music Education according to the Kodály Concept
- Vocal Studies (Ensemble Singing)

**Contact Royal Conservatoire**

Become a part of our online community too!

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 [twitter.com/koncontweets](https://twitter.com/koncontweets)

 [instagram.com/koninklijkconservatorium](https://instagram.com/koninklijkconservatorium)

 [youtube.com/konconservatoriumDH](https://youtube.com/konconservatoriumDH)

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# B.1 – Scope of part B

This part of the handbook focuses mainly on research and offers relevant information to students from the following disciplines: **Composition, Theory of Music, Music Education according to the Kodály Concept, and Vocal Studies (Ensemble Singing)**. This handbook does not apply to students of the National Master Orchestral Conducting (NMO); students of the NMO should refer to the NMO Curriculum Handbook for further information.

Depending on your discipline, only certain parts of this handbook may be relevant for you. Please read the part about your discipline below to find out which parts of this handbook apply to you. Additional information about the curriculum of your discipline can be obtained through the relevant Curriculum Handbook on our website.

Important: always check the online curriculum overview of your discipline.

## **Composition**

Students of the Composition department follow the regular master's curriculum as described in this handbook, but will have a separate Master Research Symposium. You will also be assigned a research supervisor via the Composition department.

## **Theory of Music**

Students from the discipline Theory of Music follow the regular master's curriculum as described in this handbook, but will be assigned a research supervisor via Head of Department Suzanne Konings ([s.konings@koncon.nl](mailto:s.konings@koncon.nl)).

## **Music Education according to the Kodály Concept**

Students of the discipline Music Education according to the Kodály Concept follow the regular master's curriculum as described in this handbook, but will be assigned a research supervisor via Suzanne Konings. You will have a separate Master Research Symposium. Designated deadlines of the preliminary and final version of the research exposition or thesis may differ. More information will follow via Head of Department Suzanne Konings ([s.konings@koncon.nl](mailto:s.konings@koncon.nl)).

## **Ensemble Singing**

Vocal students of the Ensemble Singing discipline follow the regular master's research curriculum as described in this handbook. In addition, to help them prepare for the NKK NXT project, Ensemble Singing students follow the 'Introduction to Project Management' course.

# B.2 – Timeline Research

## Schedule and courses

The programme's schedule will be as follows:

- Semester 1: Introductory course 'Research in the Arts'. Start of the master circles, organised according to nine focus areas, with an introduction to the themes they will be addressing. You will also be assigned to your individual research supervisor, who will assist you with the development of your research. Based on the introductory course and the circle, you will have a plan ready for your research and hand in your research proposal at the end of this semester.
- Semester 2: Continuation of master circles. In May, first year students will be asked to present the progress they have made with their research in the master circle. Master electives, which in terms of content will also be connected to the focus areas, usually take place in this semester.
- Semester 3: Continuation of master circles and of the sessions with individual research supervisors. This is also a good moment to go abroad on an ERASMUS exchange (please see page 59 for more information about ERASMUS).
- Semester 4: Finalisation of research, master research presentation.

## First Year Students

Welcome session	29 August 2022
Start work with research supervisor	October 2022
Registration Master Electives	1 – 15 November 2022
Deadline research proposal	18 January 2023
Deadline revised research proposal	1 March 2023
Master Research Symposium: Attendance of 3 presentations required	27 – 31 March 2023 (Kodály: 13 – 14 June 2023; Composition: 15 – 16 May 2023)
First Year Research Presentations	May 2023 (t.b.a.)

## Second Year Students

Deadline requests date Symposium	5 October 2022
Deadline preliminary version research exposition or thesis	23 November 2022 (Kodály: 9 January 2023; Composition: 1 February 2023)
Deadline abstract	15 February 2023 (Kodály: 1 April 2023; Composition: 15 March 2023)
Deadline research exposition or thesis	22 February 2023 (Kodály: 15 May 2023; Composition: 29 March 2023)
Master Research Symposium: research presentations	27 – 31 March 2023 (Kodály: 13 – 14 June 2023; Composition: 15 – 16 May 2023)
Deadline material re-examinations research	10 May 2023
Re-examinations research presentations	12 and 13 June 2023

# B.3 – Individual Research Trajectory

Research training in the master's programme centres on performing your own artistic research, where you specialise in your own field. As a rule your artistic/musical practice will be the point of departure when choosing a research topic and when formulating the research question.

## A. Focus areas

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

### 1. Art of Interpretation

Research topics focussed on the musical interpretation of repertoire, both historical and contemporary. Besides artistic experimentation, research in this area presumes the study of various kinds of sources (scores, texts, recordings) which may inform and inspire the musical interpretation and eventually lead to altered approaches of performance practice. Critical listening and reading, stylistic enquiry and contextualisation of musical choices are typical ingredients of research in this area.

### 2. Instruments & Techniques

Research topics focussed on the design, use, role and function of instruments and their playing techniques in musical practice. Research in this area typically requires the application of knowledge about instrument making, acoustics or electronics, or the movement possibilities of the human body. Researchers in this area show a technically oriented interest, eagerness to experiment, sensibility for sound, detail and analytical observation. Examples are the exploration of historical, alternative or extended bowing techniques for string players, breathing techniques for wind players or singers, the use of microphones and amplification in the classical concert, or the relation between instrumental set-ups and acoustics.

### 3. Music in Public Space

Research activities investigating the role of music and musicians in society and daily life. Examples could be the role of music in outreach activities, questions about music curation or the social and political engagement of musicians in public life. Social sensibility, engagement and awareness of cultural dynamics and diversity are essential values in this area.

### 4. Creative Practice

Research activities in this area are reflective investigations in and through the creation of music. Artistic experimentation and documentation of the creative process are essential tools for researching in this area. The perspective of the creating artist is central, but also her ability to situate and contextualise research results in a wider artistic and cultural context.

### 5. Beyond Discipline

Research topics focussed on multidisciplinary collaborations or expansions of the musical practice through the integration of extra-musical perspectives. Examples are investigations into the role of musicians in multidisciplinary productions, the inclusion of gesture, singing or acting in instrumental performance, or the collaboration with non-artistic disciplines in musical creation. Curiosity, risk-taking and the willingness to temporarily put on hold the norms and values of common craftsmanship are characteristic values in this area.

### 6. Musical Training, Performance & Cognition

Topics investigating the process of musical learning and performance. The focus may lie on musical preparation, avoidance of injuries, musical memory, mental and physical focus in performance, or the improvement of musical training and rehearsal methods. Research in this area is often informed by other knowledge fields such as (music) psychology, biomedical sciences, physiotherapy etc. Although there are possible overlaps with focus areas 8 and 9, the performer's perspective is central in this area.

### 7. Aesthetics & Cultural Discourse

Where do the standards, beliefs and values that surround musical practice originate from? Research topics in this focus area aim at an in-depth understanding of the entanglement of musical practice, cultural contexts and societal dynamics. Musical practice and experience are starting points for a broader cultural and aesthetical inquiry. Possible examples of topics are the investigation of changing sound ideals, historical

approaches of conceptions of 'the beautiful' or 'musical taste', and discussions about notions of 'musical quality'. The musician-researcher in this area has an affinity for thinking, reasoning and writing through language.

### 8. Educational Settings

Research in this area hones in on contexts such as classrooms, social-cultural work and participatory art projects where the musician operates as a teacher, cultural mediator or coach.

### 9. Music Theory & Aural Skills

Research topics focussed on the combined theoretical and aural understanding of music as an acoustic and cultural phenomenon. Examples are the investigation of tuning systems, scales and modes and their application in music, or the relationship between rhetoric and musical form in baroque music. Projects in this area are often aimed at knowledge that may be systematised for music didactics. An analytical and methodical approach is characteristic for research in this area.

## B. Research Supervisor

You will have a personal research supervisor, from October in your first year up to your research presentation in March or April of the second year. You will be assigned a research supervisor in October. This supervisor will be selected from a pool of teachers and researchers specially trained for this purpose. In addition, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor, should this be deemed necessary. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 5 October 2022 with the Head of Master Research.

You have 60 minutes a month, for personal instruction by your research supervisor. This represents 15 hours of individual supervision, including your supervisor's preparation of and attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor). On top of that, students who choose to write a thesis (see page 49) and communicate this with the Master Research Team before 1 May 2023 will receive 5 additional hours of individual research supervision, bringing their total research supervision

over the two years of their studies up to 20 instead of 15 hours. The method and frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another. You and your (internal) supervisor use the online Research Catalogue as a repository of your work in progress and final research exposition.

In April of your first year, your internal supervisor will be asked to write a brief report on the progress of your research, which will be sent to your master circle leader. In the report, your supervisor will be asked to answer the following questions:

1. How would you describe the communication and working relationship between you and the student so far?
2. Has the student settled on a viable research topic?
3. To what extent does the student show insight into what steps to take in order to answer their research question?
4. How would you describe the student's motivation in moving forward at this point in the development of their research?

Based on these questions, your supervisor will also be asked to grade the progress you have made with your research in your first year with a 'pass' (if you are on the right track) or a 'fail' (if you are behind and not progressing). A 'fail' mainly functions as a warning and indicator; your supervisor can re-assess your progress once you are back on track.

The Royal Conservatoire will not pay your travel expenses if you want to visit supervisors in other cities than The Hague, nor will the school pay travel expenses for supervisors who travel from outside The Netherlands.

## C. Documenting and presenting your research

While the format of presentation and documentation may vary greatly depending on the nature of the research, its outcome, and your main subject study, there must be a coherent relationship between the research subject and the resulting documentation and presentation. You should be aware of the importance of the research subject for your own artistic development and for other students and/or for the music world at large. In the three semesters leading up to the presentation of the research, you will have developed a viable research question, and undertaken research with the guidance of a research supervisor. The results should have a significant impact on your performing practice.

### Research Catalogue

The Research Catalogue ([researchcatalogue.net](https://researchcatalogue.net)) is an international database for the documentation and publication



of artistic research, and you will use it to document and present your research. You will receive an introduction to the use of the Research Catalogue through a workshop as part of the course 'Introduction to Research in the Arts'.

### Formats

The final documentation of the research results must take the form of a research exposition or thesis and must be presented on the Research Catalogue. The exposition or thesis must be written in [English](#) and adhere to one of the following formats:

#### 1. Research exposition

The research exposition is the culmination and final product of an in-depth period of research, and should include: critical thinking, source evaluation, and documentation. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centered upon a process that concerns your musical practice, and at the same time should demonstrate acquired research skills.

In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor(s), what balance and configuration of words, sounds and images, are appropriate to the communication and publication of your research. Here the multimedia possibilities of the Research Catalogue make it possible to choose the most adequate format of the final research exposition.

You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of doing so providing you with additional multimedia research and documentation skills. This, in addition, aids the presentation and dissemination of your research results to the wider world.

During the Master Research Symposium (see page 50) you are required to give a research presentation of 30 minutes, in which the artistic result should be demonstrable.

The research exposition must contain the following information:

1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague,

name(s) of research supervisor(s) and the final chosen format of documentation (Exposition);

2. The research question or issue addressed and its relevance for peers, your own artistic development and the music world at large;
  3. A description of the research process (the search for the solution to the research question) including methodology<sup>5</sup>;
  4. An analysis or critical discussion of the findings;
  5. Conclusions;
  6. A list of the sources consulted: next to the bibliography this may also include a list of interviews, experiments, etc;
  7. The exposition may include performance registrations, transcriptions, original compositions, musical analysis, instruction manuals, images or other material relevant to the research. It should be structured and embedded within the Research Catalogue.
- You must also adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course;
  - Suggested word count: 5,000-10,000 words, with an absolute maximum of 40,000 words.
  - The exposition must be uploaded into the Research Catalogue for submission.

#### 2. Thesis

If you wish to write an academic thesis, you should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which you document your research through reasoning and the use of evidence and the correct use of sources. Students planning to continue on to a PhD programme are advised to choose this format. Your artistic/musical practice will still be the point of departure.

During the Master Research Symposium (see page 50) you are required to give a research presentation of 30 minutes, during which you defend your research subject and results and in which the artistic result should be demonstrable. The committee will include at least one member with a PhD.

The thesis must contain the following information:

1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Thesis);

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<sup>5</sup> To be discussed in the Introduction to Research in the Arts course.

2. The research question or issue addressed and its relevance for peers and your own artistic development;
  3. A description of the research process (the search for the solution to the research question) including methodology;
  4. An analysis or critical discussion of the findings;
  5. Conclusions;
  6. A list of the sources consulted.
- You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course.
  - Suggested word count: 15,000-20,000 words, with an absolute maximum of 60,000 words.
  - The thesis must be uploaded into the Research Catalogue for submission.

Students and supervisors are advised to discuss which format best suits the chosen research topic of the student with Kathryn Cok in year 1. Students who choose to write a thesis and communicate this with the Master Research Team before 1 May 2023 will receive 5 additional hours of individual research supervision, bringing their total research supervision over the two years of their studies up to 20 instead of 15 hours.

### Master Research Symposium

In the second semester of your second year of study, you are required to give a 30-minute presentation of your research in English to the committee of examiners in front of an interested audience, having chosen an appropriate format of presentation and documentation. The presentation will take place in one of the larger studios of the Royal Conservatoire, and should include live performance or audio and/or video examples in order to demonstrate the outcomes of your research. The presentation is followed by questions from the committee of examiners and if time allows, members of the audience. You will be given the results of your research and presentation immediately following the deliberations of the committee.

A computer (PC or a Mac; this depends on venue and availability), internet connection, beamer and monitor will be present. You may use your own computer, but you can also use a USB stick for your presentations, which you should test beforehand. If other materials are required (instruments other than a grand piano, equipment, technology, etc.), you must arrange this yourself (via the Planning Department, the IT Department and/or the Electronics Workshop). We will make sure the grand piano has been tuned, but we are not responsible for the tuning of other instruments.

The live presentations will be recorded and filmed for quality assurance purposes. This material will only be for internal use and school archives, and cannot be shared with students for personal use.

Once the schedule has been made and communicated via our online scheduling system ASIMUT ([koncon.asimut.net](http://koncon.asimut.net)), it is no longer possible to change times, dates and/or locations. Any requests should be sent to the Coordinator Master Research by **5 OCTOBER 2022**. In order to make a correct schedule for the Master Research Symposium in March 2023, all 2nd year students should inform the Master Research Team by **5 OCTOBER 2022** if their chosen format is a thesis. After this date it is no longer possible to alter the format.

### Checklist research documentation and presentation

When finalising your research exposition or thesis and preparing for your research presentation, it can be helpful to use the following checklist.

#### Relevance

- Artistic development  
*Is the research relevant for the artistic development of the student?*
- Wider context  
*Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?*

#### Project design and content

- Questions, issues, problems  
*Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies?*
- Methods  
*Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as a method employed?*
- Process  
*Is the research process sufficiently well described or otherwise communicated? To what extent is the research process based on a dialogue between artistic practice and reflection?*

- Contextualisation  
*Does the student demonstrate sufficient awareness by relating the research to the field of inquiry and to what others have done in this area?*
- New knowledge, insights, experiences, techniques and/or devices  
*Does the research deliver something that we did not know, understand, experience or have?*

#### Argumentation, documentation, presentation

- Reasoning, writing, documentation  
*Does the research make a clear case or claim and how does the use of text relate to the use of non-textual, e.g. artistic material? And does the form of documentation support the claim of the research?*
- Information, source material, referencing, language  
*Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable?*
- Public presentation  
*Is the verbal and public presentation of the research well-structured and convincing? And is the role of the artistic work in the presentation clear? Is the use of English acceptable?*

### **D. Assessment of the Research Results**

The Royal Conservatoire has based its master programme objectives on the AEC Learning Outcomes (2017) for 2nd cycle studies<sup>6</sup> (= master's study). This is an international qualification framework developed by the European Association of Conservatoires (AEC), which is based on a broad consultation with institutions all over Europe and experts from the music profession. All our course descriptions in the curriculum handbooks refer to these programme objectives and the course objectives and assessment criteria are connected to them.

You can find more information about the assessment of the research presentation in the course description of 'Individual Research Trajectory' in the Curriculum Handbooks. The course description also contains a detailed assessment rubric,

<sup>6</sup> Reference Points for the Design and Delivery of Degree Programs in Music, Appendix A. AEC/Tuning Project, Bilbao July 2010. To be found at [unideusto.org/tuningeu/images/stories/Publications/tuningMusic2011.pdf](http://unideusto.org/tuningeu/images/stories/Publications/tuningMusic2011.pdf).

including the assessment criteria, which an examination committee will use to assess your research documentation and presentation. The assessment criteria from the rubric have also been formulated as a checklist you can use when finalising your research documentation and preparing for your research presentation (see page 51).

#### **Compliance with international standards**

In general, master's students should attain the learning outcomes as described in the Learning Outcomes for master's studies defined by the European Association of Conservatoires (AEC), such as:

- Practical (skills-based) outcomes  
*2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within their discipline, genre, area of study, and/or own artistic practice.*
- Theoretical (knowledge-based) outcomes  
*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 their discipline, genre, area of study and/or artistic practice.*
- Generic outcomes  
*2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen their own artistic development.*

# B.4 – Deadlines and presentations Research

You are expected to hand in written proposals or (interim) results during the two-year master's programme, as well as give presentations, so that the progress of your research can be monitored. This chapter provides you with more information about the deadlines and presentations mentioned in see chapter B.2 (Timeline Research).

## **I: Deadline 18 JANUARY 2023 – research proposal (1st year students only)**

You must write and develop your personal research proposal in English as soon as possible in the first semester of the first year of the master's programme in consultation with your research supervisor and master circle leader. This proposal will be the conclusion of the course 'Introduction to Research in the Arts'. A detailed assessment rubric for the research proposal can be found in the course description of 'Introduction to Research in the Arts' in the Curriculum Handbooks. Your research proposal must be uploaded to the Research Catalogue and adhere to the following format:

1. Title and possible sub-titles
2. A research question
3. Possible sub-questions
4. A brief description of the topic, including planning, chosen methods, and research process
5. Chosen form of documentation and presentation (during the Master Research Symposium)

## **II: Presentation MAY 2023 – First Year Research Presentation (1st year students only)**

In May, all first-year students will be asked to present the progress they have made with their research in the master circle. The exact date of your presentation will be communicated to you by your master circle leader. Your presentation should last around 10-15 minutes and address the following questions:

1. What is your research question at this point in time?
2. Describe your research in one minute.
3. Are you working with your research supervisor and how is this going?
4. What is your timeline from now until the summer holiday?
5. How do you see yourself completing your research in year two?
6. What issues, obstacles or challenges need a solution, and what are you doing to find solutions?

In May, your master circle leader will also receive a report on your progress from your research supervisor. The information in this report will be taken into account by your master circle leader when grading your presentation. A detailed assessment rubric for the First Year Research Presentation can be found in the course description of the 'master circle' in the Curriculum Handbooks.

All first year students are obliged to visit at least three presentations during the Master Research Symposium (for more information about the symposium, see page 50). The schedule of the presentations will be distributed well in time via KonCon e-mail addresses and internet/the KC Portal.

### III: Deadline 23 NOVEMBER 2022 – preliminary version of research exposition

#### (2nd year students only)

(Students Music Education according to the Kodály Concept: 9 JANUARY 2023; Composition students: 1 FEBRUARY 2023)

A preliminary version of the final research exposition or thesis must be submitted in English to the Research Catalogue. The preliminary version of the research exposition or thesis should adhere to the same format (length and content) as the final version (see pages 48-50), the only difference being that at this stage you are still permitted to alter and add material, e.g. text, after comments of the Head of Master Research and supervisor(s).

### IV: Deadline 15 FEBRUARY 2023 – research abstract

#### (2nd year students only)

(Students Music Education according to the Kodály Concept: 1 APRIL 2023; Composition students: 15 MARCH 2023)

An abstract of your research must be submitted in English, containing the following:

1. Your name
2. Main subject
3. Name of research supervisor(s)
4. Title of research
5. Research question
6. Summary of the results of the research (max. 250 words)
7. Short biography (max. 100 words)

This abstract will be included in the Master Research Symposium programme book.

### V: Deadline 22 FEBRUARY 2023 – final research exposition or thesis

#### (2nd year students only)

(Students Music Education according to the Kodály Concept: 15 MAY 2023; Composition students: 29 MARCH 2023)

A complete digital version of the final research exposition or thesis must be submitted in English on the Research Catalogue.

Please make sure your (internal) supervisor has given their approval for submission of your research on the RC by means

of a digital 'post-it note' or comment. Precise instructions about this process on the RC will be sent well in advance to your supervisors by Casper Schipper. Please see pages 48-53 for the formal requirements and assessment guidelines. A detailed assessment rubric for the Master Research Presentation can be found in the course description of the 'Individual Research Trajectory' in the Curriculum Handbooks.

### VI: Presentation 27 – 31 MARCH 2023 – master research presentation

#### (2nd year students only)

(Music Education According to the Kodály Concept: 13 – 14 JUNE 2023; Composition: 15 – 16 MAY 2023)

During the Master Research Symposium, you will you are required to give a 30-minute presentation of your research in English to the committee of examiners in front of an interested audience, having chosen an appropriate format of presentation and documentation. The presentation should include live performance or audio and/or video examples in order to demonstrate the outcomes of your research. Please see page 50 for more information about the Master Research Symposium. The detailed assessment rubric that will be used for the assessment of the Master Research Presentation can be found in the course description of the 'Individual Research Trajectory' in the Curriculum Handbooks.

# Collaborations with other institutions

## **Study abroad periods as part of the ERASMUS programme**

Master's students from the Royal Conservatoire have the opportunity to take part in the ERASMUS programme and are encouraged to do so. If you decide to study abroad as part of your master's, you should contact the Master Research Team and the Professional Integration Team before the first semester of your time abroad. Erasmus students coming from abroad wishing to register for a master elective or the course 'Introduction to Research in the Arts' should also contact Kathryn Cok and Roos Leeftang. For further information regarding the ERASMUS programme and the exchange and internship opportunities it offers, please contact Team International via [koncon.nl/international](http://koncon.nl/international).

## **Cooperation with the Academy for the Creative and Performing Arts and Leiden University**

Taking a master's degree at the Royal Conservatoire, you have a unique opportunity to combine the arts and academic study at a high level. Since September 2001, Leiden University's Academy for the Creative and Performing Arts (part of the Faculty of the Humanities) and the University of the Arts The Hague have been collaborating intensively in a programme designed to integrate arts and academic study and to develop a new course that combines artistic input and research. Consequently, many of the hundreds of subjects taught at Leiden University are open to you. For more information please check [studiegids.leidenuniv.nl](http://studiegids.leidenuniv.nl), our Study Guide and the *Master Electives Handbook*.

# Contact and further information

For more information about the mandatory elements please check the course descriptions in the Curriculum Handbooks of your programme via [koncon.nl/opleidingen](https://koncon.nl/opleidingen) (choose your discipline and go to the page 'Curriculum & Courses').

## Schedule

Your schedule for all courses is available via our online scheduling system ASIMUT ([koncon.asimut.net](https://koncon.asimut.net)) at the beginning of the academic year.<sup>7</sup> Any changes will be communicated via ASIMUT (Planning Department) and/or teacher(s).

## Master Electives

For more information about our Master Electives, please check the Master Electives Handbook on the [KC Portal](#).

**Registration: 1 – 15 November via Osiris.**

## Staying in touch

Throughout the year, additional information will be sent to your KonCon e-mail address. Please note that we do not use private e-mail addresses.

Should you have any questions after reading this handbook, please do not hesitate to get in touch:

### Master Research Team

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### Professional Integration Team

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**Isa Goldschmeding, Coordinator Professional Integration**

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<sup>7</sup> Search: course title.