



Curriculum Handbook Master of Music – Early Music

Academic Year 2022/23

**Royal
Conservatoire
The Hague**

The information contained in this Curriculum Handbook is, beyond errors and omissions, correct at the time of publication, but may be subject to change during the academic year. Therefore, always make sure you are referring to the latest version of this document which can be found at our website.

For questions about courses, you can get in touch with the contact person mentioned in the course description.

Due to the COVID-19 circumstances, our education programme and Education and Examination Regulations might differ from how these are described in our regulations and Curriculum Handbooks. In the event of any regulatory changes regarding assessment, a 'Corona addendum' will be published.

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INTRODUCTION

The two-year master's programme offers you the opportunity to study your main subject in greater depth on the basis of a personally designed study plan. You can put all of the skills you have acquired during the bachelor's programme to practical use in carrying out your research. Source studies, the use of online databases and style analyses are just some of the facets that will underpin your personal quest.

Master Project

In the Master of Music programme, you have the unique opportunity to create a Master Project with your own future in mind. A Master Project is an overarching term which combines the three domains of our master curriculum: **artistic development**, **research** and **professional integration**. As part of the curriculum, you will receive individual and group lessons in your main subject to aid you in your artistic development, you will conduct research on a topic of your own choice, and you will design and initiate your own professional integration activity. These elements and activities all come together in the Master Project. To help you develop your Master Project successfully, you will receive guidance and support from your instrumental/vocal teacher, research supervisor and professional integration coach. Additionally, you will take part in a peer group, in which you can discuss what you are working on. Designing your own Master Project gives you an opportunity to consider your future career and experiment with developing your own professional practice during your studies. When creating your Master Project, you should take into consideration whether it will help you find your place in the professional practice after you have finished your studies. We encourage you to collaborate, and therefore it is possible to do a Master Project together with other students.

Educational Philosophy

The educational philosophy of the Master of Music at the Royal Conservatoire enables you to develop your individual artistic vision, personal growth, inquisitive attitude, entrepreneurship and independence, while broadening your cultural horizon, as well as developing your instrumental and technical skills at a high qualitative level. We want our alumni to be excellent performers and composers, but also professionals who can reflect on their role in society, and know how to collaborate and navigate the complex realities of today's and tomorrow's music profession.

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') and assessment criteria. We would advise you to also read the Royal Conservatoire's Master of Music Handbook and the Study Guide, which includes the Education and Examination Regulations (EER).

PROGRAMME OBJECTIVES

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

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

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

A. Practical (skills-based) outcomes

- 2.A.1. Realise, recreate, create, manipulate and/or produce music to a high professional level, expressing your own artistic concepts and reflecting a historically well-informed and well-developed musical personality.
- 2.A.2. Evidence advanced craft skills in relation to the repertoire, styles, etc. in the field of early music.
- 2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to the field of early music, evidencing fluency across a range of styles and/or a distinctive and individual voice in one particular style.
- 2.A.4. Demonstrate ability to create, realise and express your own artistic concepts, while making use of historically-informed information, ensuring that any areas of relative weakness in relation to practice, rehearsal, reading, aural, creative and re-creative skills have been addressed.
- 2.A.5. Play a leading role in ensemble and/or other collaborative activity.
- 2.A.6. Demonstrate advanced skills in embellishment and improvisation in period styles.
- 2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate in order to contribute to the development of the field of early music and your own artistic practice.
- 2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice and its presentation to both specialist and non-specialist audiences.
- 2.A.9. Exhibit competence in technological utilisation and application.
- 2.A.10. Take responsibility for the engagement between context, audience, musical and historical material, projecting your ideas fluently and with confidence in a wide variety of performance settings.
- 2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies.
- 2.A.13. Evidence ability to translate theoretical early music knowledge into practical activities to enable musical learning and creative processes in others.
- 2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work.
- 2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate advanced understanding of the early music working field, and identify and formulate strategies for developing engagement with them.

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

B. Theoretical (knowledge-based) outcomes

- 2.B.1. Demonstrate sophisticated knowledge of practices, languages, forms, materials, historical sources, technologies and techniques in music relevant to your core and, as appropriate, related disciplines, and their associated texts, resources and concepts.
- 2.B.2. Exhibit comprehensive knowledge of repertoire within the field of early music, demonstrating an advanced level of skill in creating and providing coherent musical experiences and interpretations which engage with both well- and lesser-, or unknown repertoire.
- 2.B.3. Develop and extend your knowledge of the theoretical and historical contexts in which music is practiced and presented.
- 2.B.4. Exhibit knowledge of (national) period styles relevant to your artistic practice, and advanced and critical understanding of their associated performing traditions.
- 2.B.5. Develop, present and realise programmes that are coherent and suitable to a wide range of different performing contexts.
- 2.B.6. Exhibit sophisticated and embodied knowledge of embellishment and improvisation in period styles, and the ability to apply these freely in a variety of contexts.
- 2.B.7. Evidence understanding of a range of advanced investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate in order to contribute to the development of the field of early music and in your own artistic practice.
- 2.B.8. Identify and utilise relevant (secondary) literature and other historical sources as appropriate to inform your practice and development within the field of historically informed performance practice.
- 2.B.9. Identify and employ advanced research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth artistic project.
- 2.B.10. Utilise specific technologies to enable the creation, dissemination and/or performance of music appropriate to the field of early music.
- 2.B.11. Demonstrate a basic understanding of historical music pedagogical theories.
- 2.B.12. Demonstrate a thorough understanding of the role of the musician in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.

C. Generic outcomes

- 2.C.1. Exhibit advanced skills in critical thinking and critical awareness.
- 2.C.2. Recognise the importance of independence in all aspects of learning, social interaction, and opportunity identification.
- 2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.
- 2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic contexts.
- 2.C.5. Evidence ability to integrate knowledge drawn from a variety of sources, contexts and/or perspectives.
- 2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:
- extended and complex
 - in new or unfamiliar contexts
 - based upon incomplete or limited information.
- 2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.

- 2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/or other musical outputs (recordings, etc.).
- 2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others, including the developments in the early music movement.
- 2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.
- 2.C.11. Exhibit sophisticated and appropriate public presentation skills in all aspects of your practice and activity.
- 2.C.12. Exhibit a sensitivity to the learning styles and needs of others and ability to motivate and facilitate creativity and learning.
- 2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural contexts.
- 2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.
- 2.C.15. Exhibit confidence in using your own psychological understanding – and your sense of your own wellbeing, and that of others – to underpin decision making in a variety of situations associated with professional practice.
- 2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.
- 2.C.17.KC. Demonstrate a strong commitment to the integration of your artistic development, research interests and professional practice with regards to historically informed performance practice.

CURRICULUM OVERVIEWS

BAROQUE VIOLIN, BAROQUE VIOLA, BAROQUE CELLO, VIOLA DA GAMBA, TRAVERSO, RECORDER, OBOE, BASSOON, HISTORICAL CLARINET, NATURAL TRUMPET, TROMBONE, NATURAL HORN

code	Master Early Music	Year 1	Year 2
	Baroque Violin, Baroque Viola, Baroque Cello, Viola da Gamba, Traverso, Recorder, Oboe, Bassoon, Historical Clarinet, Natural Trumpet, Trombone, Natural Horn		
	Master of Music 2022-2023		
KC-M-EM-	Artistic Development		
xx *	Main Subject (incl. KC-projects and ensemble coaching)	32	32
xxS *	Main Subject with specialisation	29	29
ASQ	Authentic String Quartet (for Baroque Violin, Baroque Viola, Baroque Cello)	3	3
VCO	Viol Consort (for Viola da Gamba)	3	3
WE	Wind Ensemble (for Traverso, Oboe, Bassoon, Historical Clarinet, Natural Trumpet, Trombone, Natural Horn)	3	3
RCO	Recorder Consort (for Recorder)	3	3
HD	Early Music Seminars	2	2
IHOP	Intensive Course on Historically Informed Performance Practice (remedial course)	pm	
	Subtotal	37	37
KC-M-AL-	Research		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master Elective	3	
	Subtotal	15	15
KC-M-	Professional Integration		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisation with specific entrance requirements</i>		
	<i>students enrolled in Complementary Subject do not have to obtain CDO credits</i>		
	Subtotal	8	8
	Total per year	60	60
	Total		120
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>			
* xx=Violin, Viola, Cello, Viola da Gamba, Traverso, Recorder, Oboe, Bassoon, Historical Clarinet, Natural Trumpet, Trombone, Natural Horn			

VIOLONE

code	Master Early Music - Violone	Year 1	Year 2
Master of Music 2022-2023			
KC-M-EM- Artistic Development			
VLO	Main Subject (incl. KC-projects and ensemble coaching)	34	34
VLOS	<i>Main Subject with specialisation</i>	31	31
KC-M-KI-BB	BASSbook	1	1
HD	Early Music Seminars	2	2
IHOP	Intensive Course on Historically Informed Performance Practice (remedial course)	pm	
Subtotal		37	37
KC-M-AL- Research			
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master Elective	3	
Subtotal		15	15
KC-M- Professional Integration			
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-SCDO	Specialisation Complementary Subject <i>Specialisation with specific entrance requirements</i> <i>students enrolled in Complementary Subject do not have to obtain CDO credits</i>	6	6
Subtotal		8	8
Total per year		60	60
Total		120	

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

HARPSICHORD, HARP, LUTE

code	Master Early Music - Harpsichord, Harp, Lute	Year 1	Year 2
Master of Music 2022-2023			
KC-M-EM- Artistic Development			
xx *	Main Subject (incl. KC-projects and ensemble coaching)	29	29
xxS *	<i>Main Subject with specialisation</i>	26	26
BC	Basso Continuo	6	6
HD	Early Music Seminars	2	2
IHOP	Intensive Course on Historically Informed Performance Practice (remedial course)	pm	
Subtotal		37	37
KC-M-AL- Research			
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master Elective	3	
Subtotal		15	15
KC-M- Professional Integration			
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-SCDO	Specialisation Complementary Subject <i>Specialisation with specific entrance requirements</i> <i>students enrolled in Complementary Subject do not have to obtain CDO credits</i>	6	6
Subtotal		8	8
Total per year		60	60
Total			120
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>			
* xx=Harpsichord (HC), Harp (HP), Lute (LT)			

FORTEPIANO

code	Master Early Music - Fortepiano	Year 1	Year 2
Master of Music 2022-2023			
KC-M-EM-	Artistic Development		
FP	Main Subject (incl. KC-projects and ensemble coaching)	35	35
FPS	<i>Main Subject with specialisation</i>	32	32
HD	Early Music Seminars	2	2
IHOP	Intensive Course on Historically Informed Performance Practice (remedial course)	pm	
	Subtotal	37	37
KC-M-AL-	Research		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master Elective	3	
	Subtotal	15	15
KC-M-	Professional Integration		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-SCDO	Specialisation Complementary Subject <i>Specialisation with specific entrance requirements</i> <i>students enrolled in Complementary Subject do not have to obtain CDO credits</i>	6	6
	Subtotal	8	8
	Total per year	60	60
	Total		120

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

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

MAIN SUBJECT EARLY MUSIC

Course title:	Main Subject Early Music
Osiris course code:	KC-M-EM-xx xx= Harpsichord (HC), Baroque Harp (HP), Lute/Theorbo (LT), Traverso (TRV), Baroque Cello (VC), Viola da Gamba (VdG), Baroque Violin (VL), Baroque Viola (VLA), Violone (VLO), Recorder (BFL), Historical Clarinet (CL), Natural Trumpet (TR), Baroque Trombone (TB), Natural Horn (HRN), Baroque Bassoon (FG), Baroque 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 realise 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; ▪ 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;

	<ul style="list-style-type: none"> 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, Carole Cerasi, Patrick Ayrton (Basso Continuo) harp: Christine Pluhar lute: Joachim Held, Mike Fentross traverso: Kate Clark, Wilbert Hazelzet cello: Lucia Swarts viola da Gamba: Mieneke van der Velden violin and viola: Rachael Beesley, Kati Debretzeni, Enrico Gatti, Walter Reiter, Ryo Terakado violone: Maggie Urquhart recorder: Daniël Brüggem, clarinet: Eric Hoeprich natural trumpet: Susan Williams trombone: Wim Becu 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					
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 your Master 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.
* Grading scale of 10, using halves						

	<p>The (final) presentation is assessed using the Assessment Criteria Master Early Music that can be found in Appendix 1 of this Curriculum Handbook.</p> <p>Practical Information about Presentations and Final Presentations</p> <ul style="list-style-type: none"> • Presentations and Final Presentations take place in May - June, in the larger classrooms, the studios and the conservatoire hall. The date for your (Final) Presentation will be published on Asimut. The date and time cannot be changed and swapping with another student is <u>not</u> allowed. However, if you need to postpone your (final) presentation due to serious circumstances, you must inform your Head of Department or coordinator as soon as possible. The Presentations and Final Presentations are usually public and announced on the KC website. • Your department will contact you regarding when to submit your programme and other documentation with regards to your (Final) Presentation. • Final Presentation M2: <ul style="list-style-type: none"> - If you have any requests for instruments, tuning of instruments, equipment, amplifications, lighting, etc. you need to fill out the 'Logistics Form' on the KC Portal. This form must be submitted at least three weeks before your (Final) Presentation. - You are required to submit an Artistic Reflection if your curriculum includes the Master Project. <p>M2 Artistic Reflection guidelines: <i>The artistic reflection is a document of approx. 500-1000 words that describes your artistic development over the past two years, and your future artistic visions and dreams. The text should also include a reflection on your Master Project and explain how your research component and professional integration activity have influenced your artistic development. How did the integration of the three domains take place and how will this impact your future plans? If your Final Presentation is strongly connected to or the direct result of your Master Project, this text (which will be read by the Committee of Examiners) will be particularly helpful for all members of the Committee (including external examiners or other main subject teachers).</i></p> <ul style="list-style-type: none"> • Final Presentations are recorded for accreditation and quality assurance purposes. You may request a recording of your Final Presentation afterwards, via the EWP. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl, or on the KC Portal.
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)

AUTHENTIC STRING QUARTET

Course title:	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:	1) Minimum 80% attendance (Pass/Fail) Master students are asked to prepare and lead one of the sessions. 2) An informal concert at the end of semester 1 (0%) Students need to perform at least one quartet. 3) Presentation in June (100%) Students need to perform selections of all of the repertoire they have worked on, for a jury. Assessment criteria (presentation): <ul style="list-style-type: none"> • individual and team performance within the ensemble

	<ul style="list-style-type: none"> • effort (e.g. planning, collaborating, studying repertoire) • development throughout the course (e.g. craftsmanship, communication, rehearsal techniques) <p>The assessment criteria are the same for bachelor and master, but for master's students, the level of repertoire and performance should be more advanced.</p> <p>Both attendance and presentation assessments will need to be passed in order to pass the course.</p> <p>Further rules and regulations are circulated by the teacher of this course.</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

Course title:	BASSbook
Osiris course code:	KC-M-KI-BB
Course content:	<p>This course is a project-based course, offered jointly by the Classical, Early Music and Jazz Departments. BASSbook is for all bachelor and master students of double bass and violone. Your teachers participate as well. Teacher Quirijn van Regteren Altena arranges 4 full day meetings every year, where you play for each other, share and develop repertoire, and teachers give lessons to the entire group of students. There are also guest lectures and demonstrations, workshops and concerts.</p> <p>Students who have completed BASSbook during their bachelor studies at the Royal Conservatoire are not exempt from this course during their master studies.</p>
Objectives:	<p>At the end of this course, you:</p> <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.3, 2.A.4, 2.B.1, 2.B.2, 2.B.3, 2.C.16
Type of course:	Compulsory
Level:	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, 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:	<p>Attendance is compulsory. 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.</p> <p>Continuous assessment. Students will receive feedback at the end of each session based on the assessment criteria.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • preparation, dedication and positive participation • understanding of musical genres and styles • collaboration with musicians in a multidisciplinary professional environment
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	<p>Classical Music students: Daniele Zamboni (d.zamboni@koncon.nl) & Blanca Sánchez (b.sanchez@koncon.nl)</p> <p>Early Music students: Brigitte Rebel (b.rebel@koncon.nl)</p> <p>Jazz students: Milda Maciulaityte (m.maciulaityte@koncon.nl)</p>

VIOL CONSORT AND RECORDER CONSORT

Course title:	Viol Consort and Recorder Consort
Osiris course code:	KC-M-EM-VCO/RCO
Course content:	All bachelor's and master's students of viola da gamba 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:	<p>At the end of this course, you:</p> <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;

	<ul style="list-style-type: none"> ▪ 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 van der Velden (viola da gamba), Daniël Brügger (recorder)
Credits:	3 ECTS per academic year
Literature:	-
Work form:	Group lesson
Assessment:	<p>1) Minimum 80% attendance (Pass/Fail) Master students are asked to prepare and lead one of the sessions.</p> <p>2) Informal concert at the end of semester 1 (0%)</p> <p>3) Presentation in June (100%) Students need to perform selections of all of the repertoire they have worked on, for a jury.</p> <p>Assessment criteria (presentation):</p> <ul style="list-style-type: none"> • individual and team performance within the ensemble • effort (e.g. planning, collaborating, studying repertoire) • development throughout the course (e.g. craftsmanship, communication, rehearsal techniques) <p>The assessment criteria are the same for bachelor and master, but for master's students, the level of repertoire and performance should be more advanced.</p> <p>Both attendance and presentation assessments will need to be passed in order to pass the course.</p> <p>Further rules and regulations are circulated by the teacher of this course.</p>
Grading system:	Attendance: Pass/Fail Presentation: Qualifying result
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)

WIND ENSEMBLE

Course title:	Wind Ensemble
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Osiris course code:	KC-M-EM-WE
Course content:	<p>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 from the wealth of music varying from the 16th consort music to early 19th century chamber music.</p> <p>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.</p>
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.
Programme objectives:	2.A.5, 2.A.10, 2.A.13, 2.C.3, 2.C.4, 2.C.10, 2.C.13
Type of course:	Compulsory
Level:	Master I-II
Duration:	12 lessons of 75 minutes per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Eric Hoeplich, Donna Agrell, Wouter Verschuren, Frank de Bruine, Susan Williams, Kate Clark and guest teachers for wind instruments.
Credits:	3 ECTS per academic year
Literature:	To be decided at the beginning of each semester
Work form:	Group lesson
Assessment:	<p>1) Minimum 80% attendance (Pass/Fail) Master students are asked to prepare and lead one of the sessions.</p> <p>2) Informal concert at the end of semester 1 (0%)</p> <p>3) Presentation in June (100%) Students need to perform selections of all of the repertoire they have worked on, for a jury.</p>

	<p>Assessment criteria (presentation):</p> <ul style="list-style-type: none"> • individual and team performance within the ensemble • effort (e.g. planning, collaborating, studying repertoire) • development throughout the course (e.g. craftsmanship, communication, rehearsal techniques) <p>The assessment criteria are the same for bachelor and master, but for master's students, the level of repertoire and performance should be more advanced.</p> <p>All attendance and presentation assessments will need to be passed in order to pass the course.</p> <p>Further rules and regulations are circulated by the teacher of this course.</p>
Grading system:	Attendance: Pass/Fail Presentations: Qualifying result
Language:	English and/or Dutch
Schedule, time, venue:	Made at the beginning of each semester
Information:	Teunis van der Zwart (T.vanderzwart@koncon.nl)

BASSO CONTINUO (FOR HARPSICHORD, HARP, LUTE)

Course title:	Basso Continuo (for Harpsichord, Harp, Lute)
Osiris course code:	KC-M-EM-BC
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:	30 minutes per week during 34 weeks per year
Prior qualifications/ prerequisites:	-

Teachers:	Patrick Ayrton (harpsichord), Mike Fentross and Joachim Held (lute), Christina Pluhar (harp)
Credits:	6 ECTS per academic year
Literature:	
Work form:	Individual lesson
Assessment:	<p>Master I: 15-minute practical exam Master II: 25-minute practical exam</p> <p>In the cases of lute and harp, basso continuo is an integrated part of the main subject presentation. The basso continuo exam for harpsichord takes place in March/April.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • figured bass playing • harmonisation according to style and genre • improvisation (e.g. fluency, style) • a prima vista accompaniment (e.g. accuracy, tempo) <p>The assessment criteria are the same for bachelor and master, but for master's students, the level of repertoire should be more advanced.</p>
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Patrick Ayrton (p.ayrton@koncon.nl), Mike Fentross (m.fentross@koncon.nl), Christina Pluhar (c.pluhar@koncon.nl)

EARLY MUSIC SEMINARS

Course title:	Early Music Seminars
Osiris course code:	KC-M-EM-HD
Course content:	<p>A series of seminars with a wide variety of capita selecta on knowledge, research and performance in early music. Preparing literature on the topic is a vital part of the seminars. 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 could offer relevant expertise. A panel discussion and Q&A are a fixed item on the agenda, where students are invited to participate actively. A work session of repertoire at stake and its context could be part of the programme of the day.</p> <p>The annual programme will be announced at the beginning of the academic year. It will be possible to participate in early music seminars online.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have gained insight into current knowledge and 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:	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
Type of course:	Compulsory for Early Music students Elective: Bachelor II and III
Level:	Bachelor I-IV, master I-II
Duration:	7 seminars of 2 hours each, divided over two semesters
Prior qualifications/ prerequisites:	-
Teachers:	Invited experts
Credits:	2 ECTS per academic year
Literature:	Literature preparation, to be announced
Work form:	Group lesson
Assessment:	<p><u>Early Music Bachelor and Master students:</u></p> <p>Attendance: You need to attend 6 out of 7 seminars Bachelor I & II: Two written critical reflections of 300 words each per academic year. Bachelor III & IV: Three written critical reflections of 300 words each per academic year. Master I & II: Four written critical reflections of 300 words each per academic year. Bachelor III & IV, and Master I & II students are required to prepare questions, and actively take part in the discussions.</p> <p>Deadlines: Each semester you are required to submit a minimum of 50% of the critical reflections (meaning 2 at the end of the first semester in the case of 3 required reflections) Deadline 1st semester: 15 February Deadline 2nd semester: 15 May</p> <p>Assessment criteria (critical reflections):</p> <ul style="list-style-type: none"> • insight into current knowledge and developments in early music • critical thinking • clarity of argumentation and opinion <p><u>Elective students:</u></p> <p>You need to attend 5 out of 7 seminars; Two written critical reflections of 300 words each per academic year.</p> <p>Assessment criteria (critical reflections):</p> <ul style="list-style-type: none"> • insight into current knowledge and developments in early music • critical thinking • clarity of argumentation and opinion
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Brigitte Rebel, Coordinator Early Music Department (b.rebel@koncon.nl)

**INTENSIVE COURSE ON HISTORICALLY INFORMED PERFORMANCE PRACTICE
(REMEDIAL COURSE)**

Course title:	Intensive Course on Historically Informed Performance Practice (remedial course)
Course content:	<p>This course is offered with the intention to address any deficiencies in knowledge on and experience with historically informed interpretation identified during your entrance examinations. The course will introduce you to the main areas of research on historical musical practice, including performance practice, composition and aesthetics of music. You will be presented with the academic and intellectual tools to enable you to carry out your own artistic research in the area of early music.</p> <p>Important practical topics are:</p> <ul style="list-style-type: none"> ▪ development of the core musical skills, as understood in the Early Modern Era (roughly 1500-1800); ▪ ear-training and sight-reading using historically inspired methodology, improvisational methodology derived from counterpoint, basso continuo and partimento sources; ▪ heptachordal and hexachordal solmization; ▪ historical notational systems; ▪ delivery, tempo and tactus, ornamentation, articulation, affect and rhetorics.
Objectives:	<p>At the end of this course, you are able to:</p> <ul style="list-style-type: none"> ▪ recognize the main aspects involved in historical musical practices. ▪ find and assess the main sources regarding these practices. ▪ present and discuss ideas from these sources, and explore potential impacts of these in your practice. ▪ sight-read music from the 16th, 17th and 18th centuries in the original notation. ▪ use heptachordal and hexachordal solmisation, as practical tools for sight-reading and as historically relevant tools to understand melodic lines in the context of octave-based music and hexachord-based music. ▪ improvise simple canons in the unison and the octave. ▪ improvise simple melodic lines on a figured or unfigured bass line. ▪ determine basic aspects of performance practice such as tempo, ornamentation, articulation, rhythmic hierarchy, etc. in prima vista. ▪ have a general knowledge of the musical didactic tools available from the 16th, 17th and 18th centuries, and of strategies on how to use them in the present day.
Programme objectives:	n/a
Type of course:	This course is offered to early music master students (singers and instrumentalists) that have demonstrated to have deficiencies in knowledge on and experience with historically informed interpretation during their entrance examination.
Level:	Master 1
Duration:	1 semester: 18 group sessions of 120 minutes
Prior qualifications/ Pre-requisites:	Normally, this is a course for students without a bachelor degree in early music or for students demonstrating deficiencies in the knowledge of or experience in

	the field of historical music interpretation that have been identified during the entrance examinations.
Teachers:	Isaac Alonso de Molina, João Ferreira Miranda de Santos
Credits:	As this is a remedial course that is not part of the obligatory curriculum, credits are not applicable.
Literature:	Prior to each lesson the students will be required to summarize and hand in text concerning the main topics to be approached in class.
Work form:	Group lessons
Assessment:	<p>During the semester you will be required to:</p> <ul style="list-style-type: none"> - Give a presentation based on individual topics and sources according to your Master Project Plan; - Carry out 2 assignments concerning the historical tools of analysis; - Sight-read an 18th century solfeggio, of the level of difficulty of Solfèges d'Italie vol. 2; - Sight-read a 16th century bicinium, of the level of difficulty of the collections published by Gero, Scotto and Gardano; - Improvise a melodic line on a given figured bass or unfigured bass line; - Improvise a canon in the unison or in the octave; <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Proper use of hexachordal and heptachordal solmisation • Intonation • Fluency with standard 18th century ortochronic notation • Fluency with mensural notation • Practical knowledge of the consonant/dissonant intervals. • Practical knowledge of canonic patterns • Practical knowledge of basso continuo patterns and its associated melodic possibilities <p>At the end of the semester, you will be asked to answer a questionnaire concerning your participation and development in the course, as a self-evaluation.</p>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See your schedule in Asimut
Information:	<p>Teunis van der Zwart – Head of Early Music Department T.vanderZwart@koncon.nl</p> <p>Monica Damen – Head Vocal Department Choral Conducting m.damen@koncon.nl</p>

RESEARCH

INTRODUCTION TO RESEARCH IN THE ARTS

Course title:	Introduction to Research in the Arts
Osiris course code:	KC-M-AL-IRA

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, including an introduction to the nine focus areas we have set up to facilitate the Master Projects of our Master students:</p> <ol style="list-style-type: none"> 1. Art of Interpretation: 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>There will also be an exploration of the various methods of documenting and presenting the research component of your Master Project, addressing questions such as: ‘How do I formulate a viable research question that is close to my own artistic practice?’ and ‘What sources can I use and where can I find them?’</p> <p>Furthermore, you will receive an introduction to the use of the Research Catalogue through a workshop by Casper Schipper. The Research Catalogue (www.researchcatalogue.net) is an international online repository for the documentation and publication of artistic research results, which you will use to document and present your research.</p> <p>During the course, you will be required to complete assignments incorporating the various research skills and strategies that were discussed during the sessions. In addition, you will present your Master Project Proposal on the Research Catalogue, demonstrating an understanding of the importance of the three domains of artistic development, research, and professional integration, and indicating your plan for undertaking and completing this important element of the Master programme.</p>
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 for 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:	6 meetings during the first semester + 1 workshop Research Catalogue
Prior qualifications/ prerequisites:	-
Teachers:	Kathryn Cok, Casper Schipper and others
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Seminar, individual study and workshops
Assessment:	<p>1. 6 Home assignments (50%) You will be informed about these assignments by the teacher during the course. For a detailed assessment rubric including the exact assessment criteria for the Home Assignments, see Appendix 2 of this curriculum handbook.</p> <p>2. A written Master Project Proposal (50%) The requirements and deadline for the Master Project Proposal can be found in the Master of Music Handbook. For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 3 of this curriculum handbook.</p> <p>Please note: You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment. In case of a reassessment, you only have to resubmit the domain(s) that you have failed the first time.</p> <p>Both assessments must be passed in order to pass this course.</p>
Grading system:	Numeric
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 the teacher.
Information:	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)

MASTER CIRCLE

Course title:	Master Circle
Osiris course code:	KC-M-AL-MCA
Course content:	Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, under the guidance of a chairperson who is knowledgeable in the focus area of that circle. The master circle is the place where the three elements of the Master Project come together and where the Master Project is discussed as a whole. At meetings of the Master Circles, students will discuss the progress of their Master Projects, acquired insights and problems they have encountered with their peers. In addition, circle leaders may host guest lectures from alumni or (guest) professors,

	<p>as well as provide common assignments and group discussions on topics within the focus area of the circle. There will also be presentation trainings available.</p> <p>From January on, trial presentations for all second-year students will be held in the Master Circles in preparation of the annual Master Research Symposium. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Master Project Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles.</p> <p>You will be assigned a Master Circle depending on your chosen focus area. The Master Circles are based on the following focus areas:</p> <ol style="list-style-type: none"> 1. Art of Interpretation: 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
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ will be aware of the skills required to successfully communicate the results of your Master Project; ▪ will be aware of how your Master Project relates to the wider context of your chosen focus area and to the professional field; ▪ will be able to give and receive feedback and to reflect on your own work.
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:	10 sessions throughout the year
Prior qualifications/ Pre-requisites:	-
Teachers:	<p>Depending on focus area. (Possible circle leaders include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Renee Jonker, Tony Overwater, Martin Prchal, Anna Scott, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Yvonne Smeets, Marlon Titre, Loes Rusch, Daan van Aalst, Paul Jeukendrup)</p>
Credits:	3 ECTS per academic year
Literature:	t.b.a.
Work form:	Group sessions
Assessment:	<p>Master I:</p> <ul style="list-style-type: none"> • Participation

	<ul style="list-style-type: none"> • First Year Master Project Presentation: Prepare a short presentation of 10 minutes on your Master Project so far in which you answer a set of questions. The presentations take place in your Master Circle in May. The set of questions can be found in the Master of Music Handbook. <p>For a detailed assessment rubric including the exact assessment criteria for the First Year Master Project Presentation, see Appendix 4 of this curriculum handbook.</p> <p>Master II:</p> <ul style="list-style-type: none"> • Participation, including a trial presentation. The trial presentations take place around January – March. The date will be confirmed by your Master Circle leader. <p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> • An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question). • A previously scheduled in-school project (but not one organised by the student). • Illness (extended illness must be accompanied by a doctor's note). <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader <u>before</u> the date in question. Too many absences will lead to substantial additional assignments.</p>
Grading system:	<p>Master I:</p> <ul style="list-style-type: none"> • Participation: Pass/Fail • First Year Master Project Presentation: Numeric <p>Master II:</p> <ul style="list-style-type: none"> • Participation, including a trial presentation: Pass/Fail <p>In the first year, both assessments must be passed in order to pass the first year of the course.</p>
Language:	English / Dutch
Schedule, time, venue:	See ASIMUT schedule
Contact:	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)

INDIVIDUAL RESEARCH TRAJECTORY

Course title:	Individual Research Trajectory
Osiris course code:	KC-M-AL-IRT
Course content:	Research and entrepreneurship training in the master's programme centres on undertaking and completing a Master Project, where you specialise in your own field. As a rule, your artistic/musical practice will be the point of departure when

	<p>choosing a topic for your Master Project and when formulating a research question.</p> <p>Individual research and presentation: In order to complete the requirements of the Master of Music programme, you must successfully undertake an individual 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.</p> <p>Individual supervising: The curriculum provides that you will have a personal research supervisor from October in the first semester of the first year up to your research 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, who will be knowledgeable in your focus area. Both you and your supervisor use the online Research Catalogue as collaborative workspace (www.researchcatalogue.net).</p> <p>Please read the Master of Music Handbook for more detailed information.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field; ▪ are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection; ▪ are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.
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:	Individual supervision: 15 hours over two years
Prior qualifications/ Pre-requisites:	–
Teachers:	Each student will be assigned a research supervisor selected from a pool consisting of teachers whose duties also include research supervision, as well as specialised supervisors.
Credits:	Master I: 7 ECTS, Master II: 12 ECTS
Literature:	t.b.a.
Work form:	The individual research supervising will occur on a one to one basis and/or in groups. Students are required to maintain regular contact with supervisors and work independently on their research.

Assessment:	<p>Master I: Individual progress, assessed by your research supervisor in April. Your supervisor will base their assessment on the following questions:</p> <ol style="list-style-type: none"> 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? <p>Master II: Presentation of your project results on the Research Catalogue and during the Master Research Symposium. The requirements and deadlines can be found in the Master of Music Handbook. For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 5 of this curriculum handbook.</p> <p>The final presentation of the research is given before a committee of examiners consisting of three or more persons, including:</p> <ol style="list-style-type: none"> 1. A chairperson (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 main subject teacher; 5. An external member, usually from an institution abroad; 6. If possible, first year master students who are invited to attend the research presentation and participate in the deliberations of the committee. However, their assessment is not binding and they may not award a grade.
Grading system:	<p>Master I: Pass/Fail Master II: Numeric</p>
Language:	English
Schedule, time, venue:	<p>Individual research supervision takes place based on appointments made between the student and his or her supervisor(s).</p> <p>Please see the Master of Music Handbook for the dates of the Master Research Symposium. A detailed schedule for the research presentation will be communicated via ASIMUT (https://koncon.asimut.net) at the beginning of 2023. Any changes will be communicated via ASIMUT (Planning department) and the Coordinator Master Research.</p>
Information:	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)

MASTER ELECTIVE

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

	<p>focus 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>You must register for a Master Elective via Osiris in November. Your Master Elective normally takes place in semester two of your first study year.</p> <p>You will find more information about registration and the course descriptions in the Master Electives Handbook (https://denhaagkabk.sharepoint.com/sites/masterresearch).</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 the teacher.
Information:	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)

PROFESSIONAL INTEGRATION

INTRODUCTION TO PROJECT MANAGEMENT

Course title:	Introduction to Project Management
Osiris course code:	KC-M-AL-IPM
Course content:	This module seeks to prepare the students to design their Professional Integration Activity (PIA). They will develop 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 five seminars. At the end of this course, students will have written a plan for their Professional Integration Activity (PIA). In these five seminars students will be taught to create the following components that together will form a project plan: how to define and create value, how to define short term and long term goals, how to make a product based planning, how to make a budget, how to make a risk analysis, how to design a prototype/pilot for the PIA and a test for this prototype/pilot and how to communicate your PIA.
Objectives:	<p>At the end of this course, you will be able to:</p> <ul style="list-style-type: none"> ▪ demonstrate an understanding of a variety of project management topics; ▪ formulate your own professional integration goals; ▪ create a brief description of your professional integration activity (BDPIA)

Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory
Level:	Master I
Duration:	Five seminars of 2 hours
Prior qualifications/ prerequisites:	-
Teachers:	Renee Jonker and others
Credits:	2 ECTS
Literature:	Cutler D. The savvy musician, Helius Press – Pittsburg (ISBN-13: 978-0-9823075-0-2) 2010 Online course reader
Work form:	Seminars, tutorials, assignments
Assessment:	<p>After every seminar you will be given an assignment. There is a total of five assignments (equally weighted):</p> <ul style="list-style-type: none"> • BDPIA (Brief Description of Professional Integration Activities) • Product Based Planning and Risk Log • Budget • Design of Prototype/Pilot and test • Pitch <p>The BDPIA will become part of the Master Project proposal.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Being able to give a clear description of the deliverable of the PIA • Being able to describe short-term and long-term goals of the PIA • Being able to describe the values created by the PIA • Giving evidence of a coherent relation between the three domains of the Master Project (artistic development, research and professional integration) • Creating a budget • Making a product-based planning • Designing a pilot/prototype • Formulating a message for a specific receiver and with a specific objective
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Five seminars either on Monday or Wednesday mornings from 10:00 till 12:00 (students can choose on which day they want to attend these five sessions). See ASIMUT schedule for the dates.
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

PROFESSIONAL INTEGRATION TRAJECTORY

Course title:	Professional Integration Trajectory
Osiris course code:	KC-M-AL-PIT
Course content:	<p>In this course students further develop and execute their Professional Integration Activities (PIA) with the help of a professional integration coach. The content of the PIA is defined by the student but is in any case a project, initiated and executed by the student, which needs to take place outside the conservatoire and will bring the student further in the direction of their goals for their future professional practice. The PIA is part of your Master Project which encompasses the three domains of the Master programme: artistic development, research and professional integration and is also the starting point for a professional practice that stretches beyond the duration of your master's programme.</p> <p>Please note: In the External Activities – Career Development Office (CDO) course, you are expected to obtain credits based on your external activities. These activities cannot be the same as your Professional Integration Activities; these activities should be examples of proactive engagement in the professional field of work in addition to your Master Project.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ will be able to design, develop and realise professional activities that are initiated by yourself; ▪ have made a clear connection between your professional integration activity, your artistic development and your research.
Programme objectives:	<p>2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16</p>
Type of course:	Compulsory
Level:	Master I-II
Duration:	Eight hours of coaching spread over the 2nd, 3rd and 4th semester of the two years
Prior qualifications/ prerequisites:	-
Teachers:	Various coaches from the professional field
Credits:	Master I: 3 ECTS Master II: 5 ECTS
Literature:	t.b.a.
Work form:	Coaching sessions, self-study
Assessment:	<p>Master I: Progress report written by your coach in April. Your coach will base their assessment on the following questions:</p> <ol style="list-style-type: none"> 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

	<p><i>realise their PIA?</i></p> <p><i>4. How would you describe the student's motivation in moving forward at this point in the development of the Professional Integration Activities?</i></p> <p>Master II: Self-reflective Report, due at the end of the 4th semester. Your self-reflective report consists of documentation, a reflection on the process and deliverable of your PIA. For the self-reflective report requirements and a detailed assessment rubric including the exact assessment criteria see Appendix 6 & 7 of this curriculum handbook.</p>
Grading system:	<p>Master I: Pass/Fail</p> <p>Master II: Numeric</p>
Language:	English
Schedule, time, venue:	In consultation with your coach
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

EXTERNAL ACTIVITIES – CAREER DEVELOPMENT OFFICE (CDO)

Course title:	External Activities - Career Development Office (CDO)
Osiris course code:	KC-M-AL-CDO
Course content:	<p>Besides designing and developing your own Professional Integration Activities as part of your Master Project, we ask you to engage in different ways to the field of professional work by doing external activities. These activities are in addition to your Master Project and cannot be part of your Professional Integration Activities. These can be activities that you have found or organised yourself, or activities that have been done through the Career Development Office (CDO).</p> <p>The Career Development Office (CDO) is a central place in the Royal Conservatoire where you can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities, as well as information on and assistance with work-related issues such as job applications, CVs, the Dutch tax system etc. For more information, contact Dominy Clements on d.clements@koncon.nl</p> <p>You are asked to fill in a form which includes a reflective section, and to upload any supporting materials. The CDO will process the forms and the CDO teachers will allocate the relevant credits. The CDO has the administrative task of processing these credits.</p> <p>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. - creating an own ensemble, band, or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions. - making a website and engaging with online media platforms such as Instagram or Facebook. - engaging in challenging activities such as (online) competitions/masterclasses.

	<ul style="list-style-type: none"> - engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity. - broadening of repertoire through engagement with unfamiliar genres. - involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations. - setting up your own teaching practice or participate in other educational activities - producing online content (recordings, tutorials, etc.)
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 external activities 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 01-09-22 to 31-08-23. Master II students: you can normally obtain CDO credits from activities from 01-09-22 to 01-05-23. If the activity occurs outside those dates it will not be valid for the 22/23 academic year.</p>
Prior qualifications/ prerequisites:	-
Teachers:	<p>Rita Dams (vocal studies) Rik Mol (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Jaïke Bakker (conducting) Martijn Padding (composition)</p>
Credits:	Please see your curriculum overview
Literature:	<p>See CDO portal pages for recommendations and further information: https://denhaagkabk.sharepoint.com/sites/CareerDevelopmentOffice-Podiumbureau</p>
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 the submitted form, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). See the appendix for further information and the assessment criteria below.</p> <p>Procedure When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented as an assignment in MS</p>

	<p>Teams. You will need to fill in the information sections of the form once each activity has been completed, and also upload any relevant materials (promotional materials, programmes, recordings etc.). You will also need to fill in the reflective section of the form describing your most significant work experiences during the academic year, and what you gained from participating in them. The completed form then has to be submitted for approval by the CDO, after which the relevant number of study credits will be allocated to each task (see appendix).</p> <p>Allocation of CDO credits is done by a teacher nominated by the Head of Department. In case of any disagreement or conflict the results will be evaluated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.</p>	
Assessment criteria:	Pass	Fail
<ul style="list-style-type: none"> • <i>Basic information (hours invested etc.)</i> 	Times and dates clearly indicated and hours invested are accurate and divided where necessary.	Not credible, unclear or absent, project dates are outside the enrolment period or academic year.
<ul style="list-style-type: none"> • <i>Presentation of report</i> 	A lot of care and attention has been given to both presentation and content.	Insufficient content.
<ul style="list-style-type: none"> • <i>Learning experience/ ability to reflect</i> 	Excellent information about and reflection on learning experiences during project/activity. Good perspective on plans for future projects/activities with points for improvement where necessary.	Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.
<ul style="list-style-type: none"> • <i>Project content</i> 	Challenging project that has a relevant connection to your MMus programme and/or Master Project. Student has been involved in many aspects of the project (organisation/promotion etc.).	Level is too low or not relevant to the course or study.
<ul style="list-style-type: none"> • <i>Proofs/ publicity material (where possible)</i> 	At least three of the following: programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.	Photos, programme or other proofs not present.
Grading system:	Pass/Fail	
Language:	English or Dutch	
Schedule, time, venue:	-	
Information:	Dominy Clements (D.Clements@koncon.nl)	
Appendix:	<p>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF EXAMPLES:</p> <p>GENERAL: CDO credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main subject 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. <p>- Events planned but cancelled due to the COVID-19 pandemic can be considered for CDO credits. Students are also encouraged to include online activities and any other innovative work undertaken during lockdown conditions, or while the options for performance at venues with live audiences are scarce.</p> <p>CLASSICAL:</p> <ul style="list-style-type: none"> - One week working with a professional orchestra/ensemble = 2 ECTS. - NJO (National Youth Orchestra) winter tour = 3 ECTS. - EuYO/Gustav Mahler orchestras etc. = 5 ECTS. <p>CONDUCTING:</p> <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. <p>VOCAL STUDIES:</p> <ul style="list-style-type: none"> - Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS. - 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 (depending on the repertoire) = up to 2 ECTS. - Participation in competitions or masterclasses is seen as part of the usual main subject activities. Value depends on level, degree of involvement etc. = average 1 ECTS.
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MASTER SPECIALISATION: COMPLEMENTARY SUBJECT

Please note: Students who are enrolled in the Master specialisation Complementary Subject follow a slightly adjusted curriculum, meaning they do not have to obtain External Activities – Career Development Office (CDO) credits. See the curriculum overview of your main subject.

Course title:	Complementary Subject (Classical Music, Early Music, Jazz)
Course code:	KC-M-AL-SCDO
Course content:	<p>The Complementary Subject is intended for exceptionally talented Master students who would like to combine their main subject studies with additional lessons on another or similar instrument in another department.</p> <p>Complementary Subject is possible in the Classical Music, Early Music and Jazz departments. The objective of this course is to prepare students who are able to manage the challenges of both disciplines for a professional practice that includes activities in the two fields.</p> <p>Application to the Complementary Subject is competitive and requires students to achieve a level comparable to that of a successful entrance exam to the Master on their complementary instrument. Only Master I students can apply, as students enter the programme for a duration of two years.</p> <p>Please note: If you are admitted to the Complementary Subject, you will have 60 minutes of weekly main subject lessons and 30 minutes of Complementary Subject lessons.</p>
Objectives:	<p>On completion of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to perform with considerable technical control over your complementary instrument (e.g. sound, bowing, intonation, breathing) to a level comparable to that of a successful master’s entrance exam. (Classical and Early Music); ▪ are able to integrate your skills and knowledge of historically informed performance practice (Early Music) or contemporary classical performance practice (Classical Music) into your Master Project; ▪ are able to integrate awareness of style and musical language into your playing (e.g. ornamentation, articulation, basso continuo in Early Music) ▪ have developed a thorough understanding of the historical approach of music (Early Music only) ▪ are able to apply skills and techniques inherent to jazz (improvisation, interpretation, variation, rhythmical phrasing) with considerable level and artistic scope (Jazz only) ▪ have developed a thorough understanding of the historical development and contemporary practice of jazz and its (cross)influences on other genres (Jazz only) ▪ have achieved an awareness of style and musical language (e.g. phrasing, variation, improvisation) into your musical practice (Jazz only) ▪ are able to integrate your jazz performance skills and/or knowledge into your Master Project; this can be achieved in various ways and within different optional components such as research or performance (Jazz only)

Programme objectives:	2.A.1., 2.A.2., 2.A.3., 2.A.4., 2.A.7., 2.A.12., 2.C.7., 2.C.16.
Type of course:	Compulsory for students who are admitted to the Complementary Subject
Level:	Master I-II
Duration:	Weekly 30-minute lessons (NB main subject lessons are weekly 60-minute lessons)
Prior qualifications / prerequisites:	Candidates are expected to already possess extensive skills in the field of their chosen complementary subject. Admission after audition only. You can find more details and entry requirements on our website.
Teachers:	Various
Credits:	6 ECTS per academic year
Literature:	-
Work form:	Individual lessons
Assessment:	<p>Assessment Master 1: Practical examination (15 minutes) Assessment Master 2: Practical examination (25 minutes) Exams take place at the end of semester 2.</p> <p>Students are expected to include a component of their complementary subject in their main subject presentations of Master I and Master II. They are also invited to create a direct link between the Complementary Subject and their Master Project.</p> <p>Assessment criteria: The main subject assessment criteria of your complementary instrument will be used at an adapted level: at the end of Master 2, the Complementary Subject level should be comparable to the level of the main subject in Bachelor 4. You can find the main subject assessment criteria in the relevant curriculum handbooks on www.koncon.nl/en/programmes</p>
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Else van Ommen, Coordinator Classical Department (e.vanommen@koncon.nl) Teunis van der Zwart, Head of Early Music (t.vanderzwart@koncon.nl) Head of Jazz

APPENDIX 1: ASSESSMENT CRITERIA MASTER EARLY MUSIC – MAIN SUBJECT

	Technical 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.

APPENDIX 2: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: HOME ASSIGNMENTS

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

APPENDIX 3: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: MASTER PROJECT PROPOSAL

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

	practice and the artistic field	student's own practice and for the artistic field						
C – professional integration	Student is able to describe the PIA and its outcome	The students has given a clear and complete description of PIA and its outcome	Missing, incomplete or unclear description of both PIA and outcome.	Missing, incomplete or unclear description of either PIA or outcome.	PIA and outcome are described.	Description of PIA and outcome are clear and complete.	Description of PIA and outcome are clear, complete and appealing.	25%
	Student is able to define ambitious short-term and long-term goals	The student clearly defines short- and long-term goals that show ambition	Short-term and long-term goals are not defined.	Short-term and long-term goals are insufficiently defined.	Short-term and long-term goals are sufficiently defined.	Short-term and long-term goals are clearly defined.	Short-term and long-term goals are clearly defined and show ambition.	25%
	Student is able to clearly define substantial value(s) that the PIA will create	Value(s) created by the PIA are clearly defined and can be qualified as substantial	Value(s) created by the PIA are not defined.	Value(s) created by the PIA are not clearly defined.	Value(s) created by the PIA are defined.	Value(s) created by the PIA are clearly defined.	Value(s) created by the PIA are clearly defined and can be qualified as substantial.	25%
	Student is able to relate artistic development, research and PIA	Artistic development, research and PIA are coherently related	Relation between artistic development, research and PIA is missing.	Relation with one of the three components is missing.	Three components are related.	Three components are well related.	The relation between the three components contributes strongly to the coherence and quality of the Master Project.	25%
Please note: You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment.								

APPENDIX 4: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: FIRST YEAR MASTER PROJECT PRESENTATION

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

APPENDIX 5: ASSESSMENT CRITERIA & RUBRIC | INDIVIDUAL RESEARCH TRAJECTORY: MASTER RESEARCH PRESENTATION

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to formulate a clear research question, focus or problem, leading to relevant outcomes for the student's own practice as well as for the artistic field	The student has formulated a clear research question, focus or problem, leading to relevant outcomes for the student's own practice and for the artistic field	No clear focus, or relevant questions or problems are formulated.	Inadequate research questions, lack of focus. The relevance for the student's own practice is unclear.	Adequate research focus, questions or problems, with potentially relevant outcomes for the student's own practice.	Good research focus, questions or problems with relevant outcomes for the student's own practice and potential relevance for the artistic field.	Excellent research focus, original questions or problems leading to new knowledge and innovative outcomes that are relevant for the student's own practice as well as for the artistic field.	20%
The student is aware of what others have done in this area and is able to relate the research to the field of inquiry, with due regard to the correct use of sources	The student is aware of what others have done in this area and has related his/her research to the field of inquiry, with due regard for the correct use of sources	The student is unaware of what others have done in this area; no relation with the field of inquiry is mentioned, sources are lacking.	The student has not enough awareness of what others have done in this area; the relation between the research and the field of inquiry is mentioned, but unclear or with inaccurate use of sources.	The student is sufficiently aware of what others have done in this area. Sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student has good awareness of what others have done in this area and has made clear the relation between this research and the field of inquiry; sources are used properly.	The student provides an excellent contextualization and has defined the relationship between this research and the field of inquiry very clearly, the use of sources complies with academic norms.	20%
The student is able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection	The student has applied research methods adequate to the research focus, questions or problems and based on a dialogue between artistic practice and reflection	No clear choice of research method or plan. No dialogue between artistic practice and reflection.	Inadequate application of research methods, with unclear dialogue between artistic practice and reflection.	Adequate application of research methods, although the dialogue between artistic practice and reflection remains too superficial.	Good application of research methods, based on a convincing dialogue between artistic practice and reflection.	Excellent and creative application of research methods, based on a strong interaction between artistic practice and reflection.	30%

The student is able to apply a form of documentation and presentation supporting the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material	The student has applied a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material	No description or proper documentation and presentation of the research process and outcomes.	The research process is insufficiently documented and presented; the documentation and presentation do not yet support the aims and objectives of the research.	The research process is sufficiently documented and presented, although the verbal and artistic material are not yet in balance or need improvement to adequately support the aims and objectives of the research.	The research process is documented and presented convincingly, with a good balance between verbal and artistic materials; the documentation and presentation support the aims and objectives of the research.	The research process is documented and presented in a compelling and creative way, with an inspiring dialogue between verbal and artistic materials; the documentation and presentation admirably support the aims and objectives of the research.	30%
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APPENDIX 6: PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT - REQUIREMENTS

Professional Integration Trajectory

M2 Self-reflective Report on Professional Integration Activity

1. Provide documentation² of your PIA and describe it:

- What is the deliverable of your PIA?

2. Provide documentation¹ of your Pilot/Prototype and describe it:

- What did you test?
- How did you test this?
- How have the results influenced your PIA?

3. Describe your goals and the values your PIA has created:

- What were your short-term goals (described in quantitative terms)? To what extent did you achieve them?
- What were your long-term goals (described in qualitative terms)? How do you see your long-term goals now?
- Describe what values your PIA has created or will create.

4. Reflect on the deliverable of your PIA:

- How would you qualify your deliverable? What is good about it, what could be improved and how?
- How did you collect feedback from others? (please provide documentation¹)
- What did you learn from this feedback?

5. Reflect on the process:

- Describe the different roles you had in the process of developing and realizing your PIA (for example: leader, initiator, producer, performer, writer, editor, creator, crisis manager, problem solver, facilitator, fundraiser, conductor, manager, educator)
- Which roles fitted you best?
- What did you learn from taking these roles?
- What worked well in the process and what would you do differently next time?

² video and/or audio recording, images, photos, written statements, etc.

APPENDIX 7: ASSESSMENT CRITERIA & RUBRIC | PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT

Learning objectives	Learning outcomes	Points					%
		1	2	3	4	5	
To describe and document the deliverable of the PIA.	Student is able to describe and document the deliverable of the PIA	No description.	Description and/or documentation insufficient.	Description and documentation sufficient.	Clear description and documentation.	Very good description and documentation of the PIA.	20%
To describe and design a prototype and it's effective testing.	Student is able to describe the prototype and test it effectively.	No description.	Description insufficient.	Description sufficient and giving insight in testing.	Clear description and testing is valuable.	Very good description giving proof that the test delivered very valuable insights.	20%
To describe goals and values created in a PIA	Student is able to describe goals and values created in a PIA	No description.	Description insufficient.	Description of quantity of short-term goals and /or qualities of long-term goals and values are difficult to assess.	Description of quantity of short-term goals and /or qualities of long-term goals and values can be assessed.	Very good description of quantity of short-term goals and /or qualities of long-term goals and values can be assessed as successful.	20%
To reflect on the deliverable of a PIA	Student is able to collect insights through reflection on the deliverable of a PIA	No reflection.	Reflection is poor shows that little insights were gained.	Reflection gives evidence of some insights gained.	Reflection is thorough and detailed.	Reflection is thorough and detailed and gives evidence that the student has learned a lot.	20%
To reflect on the process of a PIA	Student is able to collect insights through reflection on the process of a PIA	No reflection.	Reflection is poor and shows that little insights were gained.	Reflection gives evidence of some insights gained.	Reflection is thorough and detailed.	Reflection is thorough and detailed and gives evidence that the student has learned a lot.	20%

APPENDIX 8: GRADING SCALES



GRADING SCALES

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

QUALIFYING RESULTS

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

NUMERIC RESULTS

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

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

PARTICIPATION RESULTS

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

PASS/FAIL

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