



**Royal
Conservatoire
The Hague**

**Curriculum Handbook
Master of Music - Ensemble Academy**

Royal Conservatoire The Hague

2018-2019

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

This is version 1 (September 2018).

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

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ABOUT THIS PUBLICATION

This Curriculum Handbook aims to provide you with all necessary information related to the curriculum and courses of the Master Specialisation Ensemble Academy 2018-2019. After the Programme Objectives and a schematic overview of the curricula, you will find descriptions of all courses, including learning goals (called 'objectives') and Assessment Criteria for your main subject. We would advise you to also read the Royal Conservatoire's Study Guide, which includes the Education and Examination Regulations (EER).

PROGRAMME OBJECTIVES MASTER SPECIALISATION ENSEMBLE ACADEMY

The Programme Objectives (or 'learning outcomes') Master Specialisation Ensemble Academy prescribe the minimum requirements that you need to meet in order to obtain your Master of Music degree from the Royal Conservatoire.

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

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

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

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

A. Practical (skills-based) outcomes

- 2.A.1. Realise, recreate, create, manipulate and/or produce music to a high professional level, expressing your own artistic concepts and reflecting a well-developed musical personality.
- 2.A.2. Evidence sophisticated craft skills in relation to the repertoire, styles, etc. of your discipline or genre.
- 2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to your area of study evidencing fluency across a range of styles and/or a distinctive and individual voice in one particular style.
- 2.A.4. Demonstrate ability to create, realise and express your own artistic concepts, ensuring that any areas of relative weakness in relation to practice, rehearsal, reading, aural, creative and re-creative skills have been addressed.
- 2.A.5. Play a leading role in ensemble and/or other collaborative activity.
- 2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within your discipline, genre, area of study, and/or own artistic practice.
- 2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice and its presentation to both specialist and non-specialist audiences.
- 2.A.9. Exhibit basic competence in technological utilisation and application.
- 2.A.10. Take responsibility for the engagement between context, audience and musical material, projecting your ideas fluently and with confidence in a wide variety of performance settings.
- 2.A.12. Engage with a significantly level of critical self-reflection in relation to your own personal learning style, skills and strategies.
- 2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work.

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

2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate sophisticated understanding of the working field, and identify and formulate strategies for developing engagement with them.

B. Theoretical (knowledge-based) outcomes

2.B.2. Exhibit comprehensive knowledge of repertoire within your area of musical study, demonstrating a sophisticated level of skill in creating and providing coherent musical experiences and interpretations which engage with both well- and lesser-, or unknown repertoire.

2.B.3. Develop and extend your knowledge of the theoretical and historical contexts in which music is practiced and presented.

2.B.4. Exhibit knowledge of musical styles and a sophisticated and critical understanding of their associated performing traditions.

2.B.5. Develop, present and realise programmes that are coherent and suitable to a wide range of different performing contexts.

2.B.7. Evidence understanding of a range of sophisticated investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within your discipline, genre, area of study and/or artistic practice.

2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within your discipline, genre, and/or area of study.

2.B.9. Identify and employ sophisticated research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth artistic project.

2.B.10. Recognise the importance of utilising specific technologies to enable the creation, dissemination and/or performance of music appropriate to your discipline, genre, area of study and/or artistic practice.

2.B.12. Demonstrate a thorough understanding of the role of the musician in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.

C. Generic outcomes

2.C.1. Exhibit sophisticated skills in critical thinking and critical awareness.

2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.

2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.

2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic contexts.

2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.

2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:

- extended and complex
- in new or unfamiliar contexts
- based upon incomplete or limited information.

2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.

2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/ or other musical outputs (recordings, etc.).

2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.

2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.

- 2.C.11. Exhibit sophisticated and appropriate public presentation skills in all aspects of your practice and activity.
- 2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural contexts.
- 2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.
- 2.C.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.

CURRICULUM OVERVIEWS

STRINGS, WIND, BRASS

code	form		Year 1	Year 2
		Master Specialisation Ensemble Academy - Strings, Wind, Brass		
		Master of Music 2018-2019		
KC-M-KI-		Performance		
MS	i	Main Subject	24	26
		Group Lesson	1	1
COR	i	Coach Pianist	2	2
TROS		Training Orchestral Excerpts	3	3
		Masterclasses/chamber music/orchestral projects	pm	pm
		Subtotal	30	32
KC-M-		Professional Integration and Career Development		
NA-EPMA	g	Entrepreneurship and Project Management	4	
		Professional Integration Coaching	1	3
CDO		Ensemble Academy	10	10
		Subtotal	15	13
KC-M-AL-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, Master Circle, First Year Research Assessment, individual research + presentation)	11	15
		Subtotal	15	15
		Total per year	60	60
		Total		120

PIANO

code	form		Year 1	Year 2
		Master Specialisation Ensemble Academy - Piano		
		Master of Music 2018-2019		
KC-M-KI-		Performance		
	i	Main Subject	29	31
		Group Lesson	1	1
		Masterclasses/chamber music/orchestral projects	pm	pm
		Subtotal	30	32
KC-M-		Professional Integration and Career Development		
NA-EPMA	g	Entrepreneurship and Project Management	4	
		Professional Integration Coaching	1	3
CDO		Ensemble Academy	10	10
		Subtotal	15	13
KC-M-AL-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, Master Circle, First Year Research Assessment, individual research + presentation)	11	15
		Subtotal	15	15
		Total per year	60	60
		Total		120

PERCUSSION

code	form		Year 1	Year 2
Master Specialisation Ensemble Academy - Percussion				
Master of Music 2018-2019				
KC-M-KI- Performance				
	i	Main Subject	25	28
		Group Lesson	1	1
TROS		Training Orchestral Excerpts	3	3
		Basler Drumming	1	
		Masterclasses/chamber music/orchestral projects	pm	pm
		Subtotal	30	32
KC-M- Professional Integration and Career Development				
NA-EPMA	g	Entrepreneurship and Project Management	4	
		Professional Integration Coaching	1	3
CDO		Ensemble Academy	10	10
		Subtotal	15	13
KC-M-AL- Research				
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, Master Circle, First Year Research Assessment, individual research + presentation)	11	15
		Subtotal	15	15
Total per year			60	60
Total			120	

COURSE DESCRIPTIONS

MAIN SUBJECT COURSES

M-KI-MS	Main Subject Classical Music
Osiris course code:	KC-M-KI-MS
Course content:	<p>In this course, you receive individual lessons of 75 minutes. During these lessons you practice repertoire under your teacher's guidance. Together with your teacher, you devise a programme tailored to the requisite development of repertoire, in the context of the annual schedule of auditions, (final) presentations, projects and extracurricular activities. The entire programme corresponds with your study plan, and there is scope for specialisation. The focus is on your personal development as a professional musician and as an inspired and inspiring interpreter. You are challenged to reflect on and pursue personal growth and to recognise quality.</p> <p>Principal subject teachers also give regular group lessons during which students play for each other. There are master classes given by guest lecturers. Some principal subject teachers share students in the form of team-teaching.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to perform on a level that can be qualified as 'high at an international level'; ▪ relate your position towards the music and the music profession independently and at an advanced level, through a deepened development of craftsmanship and artistic growth; ▪ create your own work based on an original artistic vision and research ▪ are able to present your work in varied contexts, showing an understanding of the musician's position between the score and the (specialist and/or non-specialist) audience, often in an (inter)national multicultural environment; ▪ develop, through an inquisitive attitude, advanced knowledge of repertoire and translate this knowledge musically into a convincing and original interpretation; ▪ communicate and cooperate at an advanced level with colleagues and other professionals in the (inter)national music profession; ▪ show advanced understanding of the international music profession, in which you are able to function at an advanced level through the application of skills, knowledge, artistic vision and research skills, and by developing and maintaining a professional network; ▪ are able to act as your own teacher as a reflective practitioner, by being able to assess and evaluate the quality of your own performance, keep this quality up-to-date and develop it further by continuing to learn independently.
Programme objectives:	<p>2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.7, 2.A.10, 2.A.12 2.B.3, 2.B.4, 2.B.12 2.C.2, 2.C.7, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.16</p>
Type of course:	Compulsory

Level:	Master I-II					
Duration:	75 minutes per week, 34 weeks per year					
Prior qualifications/ prerequisites:	Bachelor of Music diploma					
Teachers:	<p>Violin: Vera Beths, Peter Brunt, Theodora Geraets, Philippe Graffin, Janet Krause, Stephan Picard (regular guest teacher), Joseph Puglia, Ilona Sie Dhian Ho, Jaring Walta</p> <p>Viola: Liesbeth Steffens, Asdis Valdimarsdottir, Mikhail Zemtsov</p> <p>Cello: Larissa Groeneveld, Michel Strauss, Lucia Swarts, Jan Ype Nota, Harro Ruijsenaars (regular guest teacher)</p> <p>Double Bass: Jean Paul Everts, Quirijn van Regteren Altena</p> <p>Flute: Jeroen Bron, Thies Roorda, Ingrid Geerlings, Dorine Schade (piccolo)</p> <p>Oboe: Karel Schoofs, Jeroen Soors, Remco de Vries, Alexei Ogrintchouk (regular guest teacher), Ron Tjihuis (English horn)</p> <p>Clarinet: Rick Huls (also: E-flat clarinet), Pierre Woudenberg, Erik van Deuren (bass clarinet)</p> <p>Saxophone: Raaf Hekkema, Lars Niederstrasser</p> <p>Bassoon: Alban Wesly, Jaap de Vries (contrabassoon)</p> <p>Horn: Herman Jeurissen, Martin van der Merwe, José Luis Sogorb Jover</p> <p>Trumpet: Erwin ter Bogt</p> <p>Trombone: Tim Dowling, Sebastiaan Kemner, Brandt Attema (bass trombone)</p> <p>Tuba: Hendrik Jan Renes</p> <p>Percussion: Pepe Garcia, Theun van Nieuwburg, Niels Meliefste, Hans Zonderop</p> <p>Harp: Ernestine Stoop</p> <p>Guitar: Zoran Dukic, Enno Voorhorst</p> <p>Piano: Ellen Corver, Naum Grubert, David Kuyken, Slava Poprugin</p> <p>Accordion: An Raskin</p>					
Credits:	See the curriculum overview of your main subject for the number of ECTS for both years.					
Literature:	Repertoire to be discussed with teacher					
Work form:	Individual lessons, group lessons, master classes					
Assessment:	Year	Month	Type of assessment	Duration*	Grading system	Programme requirements***
	Master I	May/June	Presentation	50' including stage changes, no break	Qualifying result	The student is free to choose the programme within the requirements set by the section. If possible, a part of the programme can be related to the subject of the candidate's Master research project. The student prepares programme

						notes which are assessed as part of the overall assessment of the presentation.
	Master II	May/June	Final presentation	80' including stage changes and a 15 minute break	Numeric**	The student is free to choose the programme within the requirements set by the section. The student prepares programme notes which are assessed as part of the overall assessment of the final presentation.
<p>*The duration of percussion examinations/presentations is longer: Ma I: 60' including stage changes, Ma II: 90' including stage changes and 15 minute break. ** Grade scale of 10, in halves *** Please note that the programme requirements for each instrument can be found in the appendix at the end of the Curriculum Handbook as well as on the Intranet page of the Classical Music department.</p> <p>For all practical exam conditions, please see 'Information on the practical organisation of (final) presentations and examinations in the Bachelor and Master of Music programmes' (this document can be obtained at the Education Service Centre and on Intranet) and for the overall examination regulations the 'Education and Examination Regulations' (EER) that can be found on Intranet and in the Study Guide.</p>						
Language:	English and/or Dutch					
Schedule, time, venue:	See Asimut schedule					
Information:	Jaïke Bakker – Coordinator Ensemble Academy (j.bakker@koncon.nl)					

	Group Lesson
Osiris course code:	
Course content:	A group lesson for all students of an instrument group (section), from all years of study. The format differs from section to section and may be a combination of several elements. These could include regular student performances, specific repertoire such as orchestral parts or the works of a certain composer, technical or instrument-related issues, methodological issues, giving presentations about instrument-related topics, posture, breathing et cetera. Another possibility is an 'internal master class', where main subject teachers or regular guest teachers take turns in giving a master class to all students of a section. Peer-feedback is a central part of all group lessons.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to contribute to and lead a group process; ▪ are able to observe and listen to others in a perceptive way; ▪ are able to verbally express observations and to give constructive feedback to peers; ▪ are able to receive and put to use feedback from peers.
Programme objectives:	2.B.3 2.C.3, 2.C.4, 2.C.9, 2.C.11
Type of course:	Compulsory
Level:	Master I – II
Duration:	Varies depending on main subject, lessons divided over 36 weeks
Prior qualifications/ prerequisites:	-
Teachers:	Main subject teachers
Credits:	master I: 1 ECTS, master II: 1 ECTS
Literature:	To be decided
Work form:	Group lesson
Assessment:	Active participation. Absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course.
Grading system:	Pass/fail
Language:	English and/or Dutch
Schedule, time, venue:	See Asimut schedule
Information:	Marlon Titre – Head of Classical Music department (m.titre@koncon.nl)

<i>M-KI-COR</i>	Coach Pianist
Osiris course code:	KC-M-KI-COR
Course content:	This course is taught in weekly lessons of 37.5 minutes. You work individually with a professional pianist who specialises in playing in a duo, and often also in the repertoire and specific ensemble playing with two or more instruments. During the lessons you develop your repertoire and your general skills of ensemble playing. By playing for years with the same pianist, students often develop exceptional skills in ensemble playing. The pianist is the regular accompanist at exams, and if possible also at events such as competitions and auditions outside the conservatoire.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to rehearse and perform at an advanced professional level through regular rehearsals and performances with a professional pianist; ▪ engage with new repertoire at an advanced level across various style periods and, taking into account further specialization, build upon repertoire knowledge gained in the bachelor's programme; ▪ execute ensemble skills at an advanced level and continue to further develop these skills independently following graduation; ▪ present a full concert programme with a professional pianist that reflects the ability to engage in creative and attractive programming.
Programme objectives:	2.A.1, 2.A.5 2.B.2, 2.B.3, 2.B.5 2.C.5, 2.C.16
Type of course:	Compulsory
Level:	Master I - II
Duration:	37.5 minutes per week, 34 weeks per year
Prior qualifications/ prerequisites:	-
Teachers:	Jelger Blanken, Gerard Boeters, Natasja Douma, Alla Libo, Elena Malinova, Kamelia Miladinova, Jan Willem Nelleke, Alessandro Soccorsi
Credits:	master I: 2 ECTS, master II: 2 ECTS
Literature:	Repertoire that the student is working on
Work form:	Individual lesson
Assessment:	At the end of the year, the coach pianist will assess your work on the basis of the objectives outlined for this course. Please keep in mind that in order to pass the course, you should comply with the requirements outlined in the protocol (see below).
Grading system:	Pass/fail
Language:	English and/or Dutch
Schedule, time, venue:	See Asimut schedule
Protocol:	PROTOCOL COACH PIANIST The Royal Conservatoire offers a team of coach pianists. These musicians/teachers play together with the students in lessons, classes and exams and (final) presentations. While preparing these concert occasions, students learn different approaches to dealing with repertoire and playing together. Students:

	<ul style="list-style-type: none"> - At the beginning of the year, talk with your coach pianist about the planning of the available hours. - Don't forget to talk about try-outs and other occasions like competitions you would like to play at with your coach pianist: these are basically not part of the task of your coach pianist. - To reschedule your lesson- with good reason - to another than the set time, you should ask latest Thursday of the week ahead of the appointment. - Only when ill and cancelling at least 24 hours before the planned lesson can you ask to find another time to take the lesson. - Be sure to be in time for your lesson, out of common politeness but also because of time management. - It is important to establish a programme to be played at an exam/class in time. - Unusual and labour-intensive repertoire demands respectful and timely deliberation. - A request to play harpsichord or organ can be refused. - Class concert nights belong to the work of the coach pianists provided that there is good consultation about planning and completion. - When students play together with student pianists it is possible to ask the coach pianist for instruction lessons. When the collaboration with a student pianist develops towards replacing the coach pianist the student duo should work at least a couple of times with the coach pianist. - Coach pianists keep in touch with the main subject teacher, and vice versa, about progress and learning objectives of the student.
Information:	Marlon Titre – Head of Classical Music department (m.titre@koncon.nl) Coach Pianists

<i>M-KI-TROS</i>	Training Orchestral Parts
Osiris course code:	KC-M-KI-TROS
Course content:	<p>In this course, you work intensively on a range of orchestral scores, in order to prepare for (inter)national auditions. Various other scores are also studied to learn a more extensive repertoire and to master the specific method of playing that is required.</p> <p>You receive individual lessons of 25 minutes throughout the academic year. Teachers may give 50-minute lessons in the first half of the academic year, until the exam. The schedule is sometimes revised, for example if an audition is planned.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ demonstrate substantial knowledge of the orchestral repertoire; ▪ execute orchestral excerpts at an advanced level, both technically and artistically; ▪ are able to prepare independently for professional orchestral auditions; ▪ are able to cooperate with other musicians within an orchestral section in an (inter)national and multicultural environment.
Programme objectives:	2.A.2 2.B 2 2.C.10, 2.C.13
Type of course:	Compulsory
Level:	Master I-II
Duration:	25 minutes per week, 34 weeks per year
Prior qualifications/prerequisites:	-
Teachers:	Janet Krause (violin), Timur Yakubov (viola), Roger Regter (cello), Jean-Paul Everts (double bass), Thies Roorda (flute), Dorine Schade (piccolo), Remco de Vries (oboe), Ron Tjihuis (English horn), Arjan Woudenberg (clarinet), Erik van Deuren (bass clarinet) Gretha Tuls (bassoon), Jaap de Vries (contrabassoon), Herman Jeurissen and Martin van de Merwe (French horn), Gertjan Loot (trumpet, 2nd semester) and Simon Wierenga (trumpet, 1st semester), Timothy Dowling and Sebastiaan Kemner (trombone), Brandt Attema (bass trombone), Hendrik-Jan Renes (tuba), Marieke Schoenmakers (harp), Hans Zonderop (percussion), Theun van Nieuwburg (timpani)
Credits:	3-3 ECTS per academic year
Literature:	t.b.a.
Work form:	Individual lessons
Assessment:	The exam reflects the demands of a professional orchestral audition. For the exact exam requirements, please see the Appendix in the Curriculum Handbook Classical Music.
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See Asimut schedule
Information:	Marlon Titre – Head of Classical Music Department (m.titre@koncon.nl)

<i>KI-SBT</i>	Basel Drumming
Osiris course code:	KC-KI-SBT
Course content:	<p>In this course you improve your classical snare drum technique by studying the specific Basel drum repertoire. Special attention is paid to stick control, dynamic range, rhythm, timing and specific Basel drum technique.</p> <p>This course consists of approximately 30 individual lessons of 30 minutes on a special practice pad. During these lessons, you practice repertoire under the teacher's guidance.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have developed dexterity for both hands; ▪ are able to perform expressively on the snare drum; ▪ have improved your physical stamina; ▪ have studied and are able to perform the basics of the standard Basel drum repertoire; ▪ are able to further develop your Basel drumming technique independently.
Programme objectives:	<p>2.A.2 2.B.4 2.C.16</p>
Type of course:	Compulsory
Level:	Bachelor I
Duration:	30 minutes per week, 2 semesters
Prior qualifications/ prerequisites:	-
Teachers:	Rob Verhagen
Credits:	1 ECTS
Literature:	Das Basler Trommeln - Dr Fritz R Berger, Trommelmärsche Band I + II - Dr Fritz R Berger (booklets handed out by teacher; also available from the conservatoire's library)
Work form:	Individual lessons
Assessment:	<p>Assessment takes place during a test, which is attended by all students of this course. Students take turns in performing pieces from the first booklet. The test is assessed by a committee consisting of the teacher of the course, and other (percussion) teachers.</p> <p>The exam takes place in May/June.</p>
Grading system:	Qualifying result
Language:	English or Dutch
Schedule, time, venue:	Schedule to be agreed upon with the teacher
Information:	Rob Verhagen (r.verhagen2@koncon.nl)

PROFESSIONAL INTEGRATION COURSES

<i>M-NA-EPMA</i>	Entrepreneurship and Project Management
Osiris course code:	KC-M-NA-EPMA
Course content:	This module seeks to provide you with opportunities to develop your entrepreneurial competencies and understanding of the skills required to effectively plan and implement projects and performance events in a variety of contexts. The course consists of two sets of intensive days and online tutorials. At the end of this course, you write a project plan for a project to be realized in a professional context. You present this project plan in a viva voce presentation.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to demonstrate an understanding of a variety of project management topics through a series of short assignments set during sessions. ▪ are able to formulate your own professional integration goals. ▪ Are able to create a plan for a professional integrated project and give an oral presentation of this plan.
Programme objectives:	2.A.5, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.12, 2.A.15 2.B.5, 2.B.7, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory
Level:	Master I
Duration:	8 days during the 1 st semester
Prior qualifications/ prerequisites:	-
Teachers:	Ramon Verberne, Renee Jonker, guest teachers
Credits:	4 ECTS
Literature:	Course reader, including different articles/book chapters on Project Management & Entrepreneurship topics. Cutler, D., 'The savvy musician', Helius Press – Pittsburg, 2010. (ISBN-13: 978-0-9823075-0-2)
Work form:	Seminars, tutorials, workshops
Assessment:	Submission of a written project plan
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	A. First set of intensive days: 15 to 17 October 2018 B. Second set of intensive days: 19 to 22 November 2018 C. Details of the schedule t.b.a. via Asimut
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

<i>M-KI-PIC</i>	Professional Integration Coaching
Osiris course code:	KC-M-KI-PIC
Course content	<p>In the course Entrepreneurship & Project Management, you have developed your own project plan connected to your artistic profile. You are expected to implement this project - ideally -at the end of the second year of the master’s programme. It could well be connected to your final instrumental/vocal presentation.</p> <p>In this course, you will receive guidance from a professional integration coach in making your project a reality. The professional integration coach is typically an external expert from the professional field of music with substantial expertise and experience with the production of concerts, tours and other musical events, and/or setting up and running an ensemble or orchestra. Your coach can give specific help in cultivating contacts in the world of venues, concert impresarios, educative and creative entrepreneurship including raising funds, and provide general advice about implementing your project plan. The coaching will take place in small working group sessions, during which you will discuss your individual or group projects with the coach and your peers.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have developed a realistic project plan and are able to keep it up to date; ▪ have developed your own artistic profile and are able to develop this autonomously; ▪ have expanded your professional network and are able to maintain and expand it further; ▪ know your own strengths and weaknesses related to building your professional career, and are able to assess when and where to look for professional assistance.
Programme objectives:	<p>2.A.5, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.12, 2.A.15 2.B.5, 2.B.7, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.15, 2.C.16</p>
Type of course:	Compulsory
Level:	Master I-II
Duration:	Master I second semester, master II both semesters. Maximum 10 sessions of 2 hours divided over two years.
Prior qualifications/ prerequisites:	The student must have produced an approved project plan during the course Entrepreneurship and Project Management.
Teachers:	Guest teachers
Credits:	master I: 1 ECTS, master II: 3 ECTS
Literature:	t.b.a.
Work form:	Small group sessions, during which the project plans of individual or groups of students are discussed.
Assessment:	<p>Assessment takes place on the basis of:</p> <ul style="list-style-type: none"> ▪ 80% attendance of coaching sessions ▪ The progress of the student in the further development of the project plan in terms of pro-activity, professionalism and ownership ▪ The quality of the final project
Grading system:	Pass/fail

Language:	English and/or Dutch
Schedule, time, venue:	See Asimut schedule
Information:	Heads of Department

<i>M-CDO</i>	Ensemble Academy
Osiris course code:	KC-M-CDO
Course content:	<p>The Ensemble Academy (EA) represents the fulfilment of a long-time dream of the Royal Conservatoire, five ensembles in the top echelon of Dutch music life, and two prominent contemporary music venues: Asko Schönberg, Calefax, Ensemble Klang, the New European Ensemble and Slagwerk Den Haag and music venues Korzo and Muziekgebouw aan 't IJ.</p> <p>The Ensemble Academy is an incubator for talented musicians and composers who are still studying. As an Ensemble Academy student, you work with the programme's partners in national and international productions. In addition to improving your skills on your instrument, you also receive lessons in programming, production, marketing and communication. There are also various possibilities for doing internships with the partners in the programme. In the process, you have the opportunity to learn about the essential back-office aspects of a professional musician's life and gain experience on stage and behind the scenes, as well as building a personal network.</p> <p>The strength of the Ensemble Academy is that you are already deeply involved in the professional practice during your studies and have already gained professional experience as a musician and established a network by the time you graduate.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to function in a fully professional environment at the highest level in terms of artistic quality and speed of working relevant to an ensemble with international standards; ▪ are able to engage with new and often highly complex repertoire at an advanced level, having had the opportunity to learn more repertoire than is usually possible within a conservatoire environment; ▪ are able to reflect on and assess your own functioning as a professional ensemble player through the specific feedback provided by members of the ensemble; ▪ are able to perform in an ensemble setting for specialist and non-specialist audiences; ▪ are able to function at the highest artistic level within an international and multicultural team of musicians with various musical and cultural backgrounds; ▪ are able to contribute to a group process; ▪ are able to develop/design your own project.
Programme objectives:	<p>2.A.1, 2.A.2, 2.A.4, 2.A.5, 2.A.7, 2.A.8, 2.A.10, 2.A.12, 2.A.15 2.B.2, 2.B.5, 2.B.7, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.15, 2.C.16</p>
Type of course:	Compulsory (for students who are admitted to the master specialisation Ensemble Academy)
Level:	Master I-II
Duration:	Project-based
Prior qualifications/ prerequisites:	Admission to the Master Specialisation Ensemble Academy
Teachers:	Members and staff of the five participating ensembles and two venues, teachers of the Royal Conservatoire, guest teachers/conductors.

Credits:	10 ECTS per academic year
Literature:	-
Work form:	Ensemble projects
Assessment:	<p>During projects: regular feedback from the ensemble's members and/or artistic leaders. Written evaluation at the end of each year, followed by a discussion between student and ensemble.</p> <p>At the end of the second year, all second year Ensemble Academy students should organise a project together. This project is assessed by a committee.</p> <p>If you fail the first year of this course, you can continue your studies in the regular master's programme.</p>
Grading system:	<p>Master I: qualifying result</p> <p>Master II: numeric</p>
Language:	English and/or Dutch
Schedule, time, venue:	See Asimut schedule
Information:	Jaïke Bakker - Coordinator Ensemble Academy (j.bakker@koncon.nl)

RESEARCH COURSES

<i>M-AL-TRIP</i>	Introduction to Research in the Arts
Osiris course code:	KC-M-AL-TRIP
Course content:	<p>During the first semester of year one, there will be a series of lectures on research in the arts, compiled by Kathryn Cok, Head of Master Research, and Paul Craenen, lector 'Music, Education & Society' at the University of the Arts, The Hague. These lectures are compulsory for those master's students from the Classical Music, Early Music, Jazz, Vocal, Composition, Conducting, Music Education and Music Theory departments and the specialisations New Audiences and Innovative Practice (NAIP), Chamber Music, Orchestra Master, Aus LICHT, Ensemble Academy, Percussion Ensemble, Ensemble Singing and Music Education according to the Kodály Concept. The lectures will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, as well as introducing you to the various methods of documenting and presenting your research. Questions such as: 'How do I formulate a viable research question that is close to my own artistic practice?' and 'What sources can I use and where can I find them?' will be answered.</p> <p>Furthermore, you will receive an introduction to the use of the Research Catalogue through a series of workshops by Casper Schipper. The Research Catalogue (www.researchcatalogue.net) is an international database for the documentation and publication of artistic research, and you will use it to document and present your research. At the conclusion of the course, you will need to present your research proposal on the Research Catalogue.</p> <p>The course will start with two identical welcome sessions during the First Year Festival and end with a Research Event.</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 and understanding of the skills required to document your research results; ▪ are able to demonstrate skills of formulating a research proposal and abstract; ▪ are able to document your research 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:	7 meetings during the 1st semester + 1 workshop Research Catalogue
Prior qualifications/ Pre-requisites:	-
Teachers:	Kathryn Cok, Paul Craenen, Casper Schipper and others
Credits:	1 ECTS
Work form:	Seminar, individual study and workshops
Assessment:	Attendance results (80%) + a written research proposal and abstract + attendance during 1 workshop Research Catalogue
Grading system:	Pass-fail

Language:	English
Schedule, time, venue:	Via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning department) and/or teacher.
Information:	Klarijn Verkaart, Coordinator Master Research (ma.studies@koncon.nl)

	Master Elective
Course content:	<p>The Master Electives provide you with among other things, an insight into familiar research literature and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's Electives, you may also choose from a range of courses available at Leiden University or Codarts Rotterdam. At the beginning of the new academic year you must register via www.koncon.nl/masterelectives for one Master Elective that takes place in either semester one or two of your first study year. Deadline is 17 September 2018.</p> <p>You will find more information about registration and the course descriptions in the Master Electives Guide 2018-2019 (www.koncon.nl/masterelectives and via https://intranet.koncon.nl/master).</p>
Schedule, time, venue:	Via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning department) and/or teacher.
Information:	Milla Cuperus, Coordinator Bachelor Electives and Minors (ma-electives@koncon.nl)

<i>M-AL-RD</i>	Musician's Research and Development
Osiris course code:	1st year: KC-M-AL-RD1, 2nd year: KC-M-AL-RD2
Course content:	<p>Research training in the master's programme centres on undertaking a research project, where you specialise in your own field. As a rule your artistic/musical practice will be the point of departure when choosing a research topic and when formulating the research question.</p> <p>Individual supervising: The curriculum provides that you will have a personal research supervisor in the first year, from the beginning of your study 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 selected from a pool consisting of both teachers whose duties also include research supervision, as well as specialised supervisors. In addition you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Both you and your (internal) supervisor use the online Research Catalogue as collaborative workspace (www.researchcatalogue.net).</p> <p>Every first-year master's student must attend a First Year Research Assessment in May, where you will be given the opportunity to present the current state of your research using the Research Catalogue, and discuss planning for your second academic year.</p> <p>Master circle: Every month a Master circle of first- and second-year students meets under the chairmanship of the Head of a department or a specially invited chairman. At meetings of the Master circles students will discuss the Master Plans submitted by the first-year students and rework them into practical research projects, while the second-year students report on the progress with their own research projects and any problems they have encountered, and the group discusses possible solutions. Guest lecturers, speakers from the professional field and alumni of the conservatoire can also be invited and interviewed. From January 2019 on, pre-presentations for all second-year students will be held in the Master circles. You are required to invite your supervisors to this trial presentation. First-year students will also have the opportunity to present their results at this time.</p> <p>Individual research and presentation: In order to complete the requirements of the Master of Music programme, you must successfully undertake an individual research project, and present the findings of this project on the Research Catalogue and in a public research 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>For more information please check the Handbook for Research in the Master of Music.</p>
Objectives:	<p>At the end of the research component of the Master of Music programme, you:</p> <ul style="list-style-type: none"> ▪ have developed a deeper understanding of and insight into music; ▪ analyse and solve technical problems and make a conscious choice for a specific artistic concept of your own on the basis of historical or contemporary information; ▪ increase, through the findings of your research, your understanding of the professional environment, and of your own opportunities and possibilities; ▪ formulate judgments on the basis of information and link these judgements to reflection on artistic and, where relevant, social and ethical responsibilities. ▪ are able to present the result of your research project to specialist and non-specialist audiences.
Programme objectives:	<p>2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14</p>
Type of course:	Compulsory

Level:	Master I-II
Duration:	Individual supervision: 15 hours over two years Master Circle: meeting about once a month First Year Research Assessment: 10 minute-talk with Head of Research or Lector Master Research Symposium: 1 – 5 April 2019
Prior qualifications/ Pre-requisites:	Successful completion of the bachelor's degree with a grade of at least 8 for the artistic and playing aspect or for the compositional aspect, and a realistic study plan, the so-called Master Plan. Students from outside the Royal Conservatoire must pass an entrance exam including an intake interview, demonstrating their insight and motivation for the chosen study and associated elements of the curriculum.
Teachers:	Each student will be assigned a research supervisor and a place in a Master circle depending on their particular research topic and/or study programme. The following Master circles will be held during the 2018-2019 academic year: <ol style="list-style-type: none"> 1. Classical Music: Gerda van Zelm 2. Early Music 1: Johannes Boer 3. Early Music 2: Bart van Oort 4. Early Music 3: Kathryn Cok 5. Woodwind, brass and percussion 1: Herman Jeurissen 6. Woodwind, brass and percussion 2: Susan Williams 7. Piano, strings and voice: Anna Scott 8. Piano, guitar and harp: Enno Voorhorst 9. Conducting: students will be assigned to other groups 10. Jazz 1: Jarmo Hoogendijk 11. Jazz 2: Yvonne Smeets 12. Composition: Yannis Kyriakides and Peter Adriaansz 13. Strings 1 (low): Martin Prchal 14. Strings 2 (high): Marlon Titre 15. Ensemble Academy Master: Wim Vos 16. Orchestra Master: Janet Krause 17. Master aus LICHT: Renee Jonker 18. Master Music Education: Adri de Vugt 19. Master specialisation Music Education according to the Kodály Concept 1: Suzanne Konings 20. Master specialisation Music Education according to the Kodály Concept 2: Patrick van Deurzen 21. Sonology: information via Head of department Kees Tazelaar 22. Master's programme for Royal Conservatoire teaching faculty: Paul Craenen
Credits:	Master I: 11 ECTS, Master II: 15 ECTS.
Work form:	The individual research supervising will occur on a one to one basis and/or in groups. The Master circle meetings will take place in the form of a group lesson.
Assessment:	Active participation in the Master circle meetings, regular contact with the assigned research supervisor(s) and a successful presentation of the research results during the First Year Research Assessment, on the Research Catalogue and during the Master Research Symposium. The Master circle leader keeps a record of attendance in ASIMUT. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of: <ol style="list-style-type: none"> 1. An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question). 2. A previously scheduled in-school project (but not one organized by the student).

3. Illness (extended illness must be accompanied by a doctor's note).
4. Death or illness in the family of the student.

Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader before the date in question. Too much absence will lead to substantial additional assignments.

At the presentation all students are required to demonstrate the following points:

<p><u>Relevance</u></p> <ul style="list-style-type: none"> - Artistic development <i>Is the research relevant for the artistic development of the student?</i> - Wider context <i>Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?</i> <p><u>Project design and content</u></p> <ul style="list-style-type: none"> - Questions, issues, problems <i>Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies?</i> - Contextualization <i>Is it clear how the research relates to the (artistic, historical, cultural, theoretical) state of the art in the field of inquiry and to what others have done in this area?</i> - Methods <i>Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?</i> - New knowledge, insights, experiences, techniques and/or devices <i>Does the research deliver something that we did not know, understand, experience or have?</i> - Process <i>Is the research process sufficiently well described or otherwise communicated?</i> - Outcome <i>Is the balance between the research process and the (artistic) outcome of the research satisfactory?</i> <p><u>Argumentation, documentation, presentation</u></p> <ul style="list-style-type: none"> - Reasoning, writing, documentation <i>Does the research make a clear case or claim and how does the use of text relate to the use of non-textual, e.g. artistic material? And does the form of documentation support the claim of the research?</i> - Information, source material, referencing, language <i>Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable?</i> - Public presentation <i>Is the verbal and public presentation of the research well-structured and convincing? And is the role of the artistic work in the presentation clear? Is the use of English acceptable?</i>
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You are not permitted to conclude the practical part (the principal subject) of your study at the end of the second year if you have not received a pass grade for the research presentation.

The final presentation of the research is given before a committee of examiners consisting of three or more persons, including:

1. a chairman (generally the Head of a department or the Head of Master Research);
2. your own research supervisor(s);
3. if possible, your Master Circle leader;
4. if possible, your principal subject teacher;

	<p>5. an external member, usually from an institution abroad;</p> <p>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.</p>
Grading system:	<p>Master circle: Pass-Fail</p> <p>First Year Research Assessment: Pass-Fail</p> <p>Presentation: Qualifying result</p>
Language:	English
Schedule, time, venue:	<p>Master circle: via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via Asimut (Planning department) and/or teacher.</p> <p>Research presentations: 1 – 5 April 2019, Studio 1 and 3, 9:00 a.m. to 22:00 p.m..</p> <p>Detailed schedule via ASIMUT (https://koncon.asimut.net) at the beginning of the new calendar year. Any changes will be communicated via Asimut (Planning department).</p>
Information:	Klarijn Verkaart, Coordinator Master Research (ma.studies@koncon.nl)

APPENDIX: ASSESSMENT CRITERIA MASTER CLASSICAL MUSIC DEPARTMENT

	9 - 10	7,5 - 8,5	6 - 7	0 - 5
Control of instrument <i>(sound, dexterity, intonation, bowing, breathing)</i>	Compelling mastery of the instrument	Sophisticated and secure control of the instrument	Clear and convincing control of the instrument	Inadequate control seriously impinges on capacity to project musical intention
Awareness of style and musical language <i>(tempo, rhythm, timing, phrasing, dynamics)</i>	Revealing command of stylistic detail and overview; captivating use of phrasing, rhythm and timing	Clear and imaginative use of appropriate aspects of style and musical language; convincing phrasing, distinct use of rhythm and timing	Convincing awareness of appropriate aspects of style and musical language; rhythmic control, good choice of tempo, evidence of deliberate phrasing	Limited and inconsistent stylistic awareness; inadequate sense of rhythm (tempo, meter, rhythmic clarity)
Ensemble playing	Superior collaborative ethos between members of the ensemble resulting in a unified and original interpretation	Excellent collaborative ethos between members of the ensemble resulting in an integrated and engaging performance	Clear and comprehensive awareness of aspects of ensemble playing with good communication between members of the ensemble	Inadequate interaction between ensemble members and limited engagement with musical ideas
Communication	Captivating ability to move an audience	Compelling capacity to move an audience	Clear and convincing capacity to engage an audience	Limited capacity to engage an audience
Programme, notes and presentation	Innovative program based on research	Artistically meaningful and innovative programme	Attractive programme with coherence and artistic radiation	Programme technically below standard and artistically not interesting