

# Curriculum Handbook Master of Music – European Master of Early Music

A European master programme jointly offered by the  
Early Music Departments of the Royal Conservatoire  
in The Hague and the Music Faculty of the Janáček  
Academy of Performing Arts in Brno

Academic Year 2021/22

**Royal  
Conservatoire  
The Hague**

J A M U  
J A M U

*Faculty of Music / Janáček Academy  
of Performing Arts in Brno*

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 [www.koncon.nl](http://www.koncon.nl)  
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 & GENERAL PROGRAMME DESCRIPTION

The higher music education institutions:

- Koninklijk Conservatorium, Den Haag (KC)
- Janáčkova akademie múzických umění – Hudební fakulta, Brno (JAMU)

are offering a joint European master programme in Early Music.

### **The European Master of Early Music: a new international initiative in top level early music education**

The early music departments of the Royal Conservatoire in The Hague and the Janáček Academy of Performing Arts in Brno are launching a new and exciting top-level international joint master programme: the European Master of Early Music. In the European Master of Early Music you will be able to benefit from the strong points of two outstanding early music departments, while enjoying a truly international experience in terms of education, performance, research and professional perspectives in the area of early music. The two-year Master's programme offers you the opportunity to study early music in greater depth on the basis of a personally designed study plan. You will receive guidance in three aspects: artistic development (your main instrument or subject), research, and professional practice in an international context. You can apply to the programme on the basis of your bachelor degree in early music or (in exceptional cases) classical music.

### **Enjoying the benefits of two early music departments of high quality**

In the European Master of Early Music you will be able to follow an integrated curriculum that brings together two early music departments with each unique qualities. While in The Hague you will enjoy the prestige of one of the oldest Early Music departments in the world, a unique breadth of main instruments, an international environment and a progressive educational approach towards research and professional integration, in Brno you will be studying in a dynamic department with a young and active pedagogical team, intense individual care through a high number of lessons every week, regular open stages with internal feedback, intensive concert activities, a strong emphasis on technical training and recently purchased high-quality instruments.

### **Offering early music students an international learning experience**

The European Master of Early Music is set up so that you will be studying at your home institution in semesters one and four, and at the partner institution in semester two and three with an ERASMUS+ grant. This way, you can already start working on your international career during your studies and develop your intercultural skills by spending a substantial amount of time in two European countries. You will be living in The Hague, with its historical city centre and grand views of the sea, and Brno, a historical city ranked amongst the TOP 10 destinations and safest cities, in close vicinity to other important cultural centres such as Vienna, Prague and Budapest.

### **Scope of the programme**

The master programme is open to the following instruments:

- historical violin
- historical violoncello
- lute and lute instruments
- harpsichord and historical keyboard instruments
- historical fortepiano
- historical flute
- historical voice

In addition to individual lessons in these main subjects, you will be doing intensive training in ensemble playing, chamber music, basso continuo and performance practice. You will also participate in joint intensive projects bringing together students from both departments as part of the curriculum.

### **Engaging with research and professional preparation**

In addition to artistic development, you will engage with research and professional preparation. Both are strongly developed features of this internationally oriented programme. Research is a fundamental element of the Early Music curriculum, as you will be working with historical instruments and materials. We also believe it is important that you develop into a self-sustaining musician who can handle the ever-changing professional practice well. For these reasons you are required to do research on a topic of your choice, for which you will be assisted by research supervisors in both institutions, follow an introductory course about doing (artistic) research and an elective in your first year. You will participate in a Master circle, a 'peer-to-peer' group consisting of fellow students and a circle leader. At the end of your master's programme you are required to present the results of your research. Upon registration to the master's programme, you must write a study plan (Master Plan), in which you describe how you want to compile your master's programme.

Preparation for professional practice will be part of the curriculum throughout the master. Of course, you will spend a large amount of time on stage in one of the many ensembles that you and your fellow students set up during the degree. But being an exceptional instrumentalist or singer does not guarantee professional success. The courses on professional integration and project management will address issues of the professional world. You will receive individual coaching on creating your own project during your master studies.

### **General programme description**

This general programme description applies to both partner institutions. The partners offering the European Master of Early Music programme have adopted their own programme descriptions based on this general description and in line with national regulations.

The European Chamber Music Master is a *joint programme*, which means that the programme has a joint programme description and structure that applies to both institutions, as described in this document. The detailed course descriptions may differ from institution to institution within the framework of this general programme description, and each institution awards the degree to its own students. The language of the study programme is English.

Programme	European Master of Early Music
Acronym	EMEM
Duration	Minimum of 120 ECTS, two years of full-time study
Language of instruction	English

### Degrees awarded

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

Koninklijk Conservatorium, Den Haag	Master of Music in Early Music
Janáčkova akademie múzických umění – Hudební fakulta (JAMU)	Master of Music in Early Music

A separate document will be provided for graduates of the programme as a supplement to the diploma (EMEM Certificate). The certificate will provide the following information:

- Names and logos of both partners
- Short programme description
- Name of the student that has completed the programme

### Learning outcomes

The aim of this study programme is to prepare the graduate:

- with a high level of skills in the performance area, including gaining control over a broad repertoire of the main field of specialisation
- with a deep knowledge of the history and repertoire of instruments / voice
- with an orientation in the aesthetics of art including a knowledge of the development of artistic trends
- with practical experience gained through working on faculty or university projects (solo projects, chamber and orchestral projects often with international participation) and through experience gained from studying abroad
- with adequate ability to create research work
- with a knowledge of the principles of pedagogical work and an orientation in the current trends of teaching methodology in the given specialisation

Further detailed descriptions of the relevant knowledge, skills and generic competencies of the programme's graduate can be found in the Curriculum Handbook of the programme.

### Organisation

The study programme consists of teacher-led instruction, artistic and/or academic supervision and independent study in connection with this instruction. The course descriptions in the Curriculum Handbook provide further information about individual courses.

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

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

Students pursue the programme in a given order, spending semester one at their home institution, semesters two and three on study periods at the host institution, and the final semester back at their home institution.

### **Assessment**

All subject areas are to be assessed at the end of each semester, in accordance with institutional rules and requirements concerning assessment. The individual course descriptions indicate which assessment and grading system will be used. It is encouraged to include teaching staff from the partner institution in the assessment panels.

### **Eligibility requirements and admission**

Each of the partner institutions will decide on admission to studies in the joint programme individually and in accordance with their own institutional and national regulations.

#### *a) Eligibility requirements*

In order to be eligible to apply for the programme, applicants must have completed a bachelor's degree in early music or (in exceptional cases) classical music. Equal opportunity regulations of each institution apply.

#### *b) Joint admission criteria*

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

Applicants must

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

#### *c) Application procedure*

Applications are to be submitted to the institution the student wishes to be considered their home institution. It is strongly recommended to do live auditions, but live auditions via online systems may be allowed. Teachers from the partner institution are encouraged to participate in the admission examinations in an appropriate way.

The application must include at a minimum:

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

Institutions might require further documentation.

### **Quality Assurance**

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

### **Course Structure**

The overall structure of the programme is described in the curriculum overviews published in the Curriculum Handbook. The curricula in both institutions have been coordinated in such a way that courses offered by the host institution during the study abroad semesters are equivalent in terms of content and workload to those offered in the home institution. Courses completed at the host

institution will be automatically recognised by the home institution as part of the overall degree studies of the student.

### **Semesters**

Both partner institutions offer education divided in two semesters each year, but these semesters start and end at different moments:

- Royal Conservatoire: winter semester 1 September – 31 January, summer semester 1 February – 1 July
- Janáčkova akademie: winter semester 1 October – 30 January (including examination period), summer semester 15 February – 28 May (including examination period)

Students are expected to follow the semester planning of the institution in which they are studying at that moment.

### **Fees**

Students will be subject to the tuition and other fees that apply for their home institution, also while abroad. Students will be exempt of fees at the partner institution in line with ERASMUS+ Mobility regulations.

## PROGRAMME OBJECTIVES

Programme Objectives of the Joint Study Programme EUROPEAN MASTER OF EARLY MUSIC, offered by the Royal Conservatoire, The Hague and the Janáček Academy of Performing Arts, Brno.

### Aim of the course in the study programme

The aim of this study programme is to prepare the graduate:

- with a high level of skills in the performance area, including gaining control over a broad repertoire of the main field of specialisation
- with a deep knowledge of the history and repertoire of instruments/voice
- with an orientation in the aesthetics of art including a knowledge of the development of artistic trends
- with practical experience gained through working on faculty or university projects (solo projects, chamber and orchestral projects often with international participation) and through experience gained from studying abroad
- with adequate ability to create research work
- with a knowledge of the principles of pedagogical work and an orientation in the current trends of teaching methodology in the given specialisation

### A profile of the study programme's graduate

Graduates of Historical Performance demonstrate the following knowledge, skills and general competences:

#### Knowledge

- they show a wide knowledge of the repertoire in their relevant specialisation and the repertoire of chamber ensembles
- they demonstrate the ability to explain the compositional principles and tectonics of the studied musical piece and a clear view of its interpretation
- they master the basic principles of pedagogical work and focus in detail on the current trends of the teaching methodology of their given study specialisation which has an orientation in literature and foreign sources
- they have a deep knowledge of the field of history and literature of instruments within their given specialisation, of music history, of aesthetics, and the development of artistic trends including an orientation in foreign literature and further develops them
- they are orientated in contemporary trends in pedagogy and psychology
- they know the key financial, commercial and legal aspects of the music profession

#### Skills

- they demonstrate highly profiled skills in their specialisation, with an emphasis on solo literature and chamber performance
- they demonstrate skills in interpreting demanding compositions of a repertoire in a given specialisation
- they can be a flexible member of chamber and orchestral ensembles,
- they have adequate practical skills in the field of leading chamber ensembles
- they have a command of a professional vocabulary, including foreign language musical terminology
- they are able to follow the current trends in their given specialisation and can integrate them into their professional development
- they know the basic principles of creating a professional text
- they are competent in the use of technology and its applications



- they identify key questions about their artistic practice and they conduct artistic self-reflection

**General competencies**

- they realise the ethical and social dimensions of artistic activity and can take it into account in their work
- they observe general ethical principles
- they are in control of basic psychological principles, can work in a team, can communicate effectively with their fellow members and are able to express themselves verbally using appropriate structures
- they are capable of abstract thinking, analysis and synthesis
- they are capable of self-reflection, are open to the opinions in their surroundings and know the principles of democratic behaviour
- they work creatively with their acquired knowledge and skills

# CURRICULUM OVERVIEWS

## ROYAL CONSERVATOIRE THE HAGUE

European Master of Early Music - Royal Conservatoire	Year 1			Year 2		
	WS	SS	equivalence SS	WS	equivalence WS	SS
<b>Master of Music 2021-2022 English</b>						
June 2021						
<b>Main Subject</b>						
Main Subject (incl. KC-projects)	16	16		16		16
Ensembles/Chamber Music	1	2		2		1
Early Music Seminars	1	1		1		1
Basso Continuo	1	1		1		0
<i>Equivalent offer in Brno for summer semester year 1:</i>						
<i>Instrumental/Vocal Tuition (incl. Concert Production) I</i>					14	
<i>Chamber Music I</i>					4	
<i>Performance Seminar I</i>					1	
<i>Basso Continuo I</i>					2	
<i>Equivalent offer in Brno for winter semester year 2:</i>						
<i>Instrumental/Vocal Tuition (incl. Concert Production) II</i>						14
<i>Performance Seminar II</i>						1
<i>Chamber Music II</i>						3
<i>Basso Continuo II</i>						2
<b>Subtotal per semester</b>	<b>19</b>	<b>20</b>	<b>21</b>	<b>20</b>	<b>20</b>	<b>18</b>
Subtotal per year		39	40		38	38
<b>Professional Preparation</b>						
Introduction to Project Management	2					
Professional Integration Trajectory	1	2		2		3
External Activities - Career Development Office (CDO)	1	2		1		2
<i>Equivalent offer in Brno for summer semester year 1</i>						
<i>Self-Management I</i>					2	
<i>Equivalent offer in Brno for winter semester year 2</i>						
<i>Self-Management II</i>						2
<b>Subtotal per semester</b>	<b>4</b>	<b>4</b>	<b>2</b>	<b>3</b>	<b>2</b>	<b>5</b>
Subtotal per year		8	6		7	8
<b>Research</b>						
Introduction to Research in the Arts	2					
Master elective		3				
Individual Research Trajectory	2	5		6		6
Master Circle	1	2		2		1
<i>Equivalent offer in Brno for summer semester year 1</i>						
<i>Master's Diploma Seminar</i>					1	
<i>Interpretation of Early Music I</i>					3	
<i>History and Repertoire I</i>					2	
<i>Equivalent offer in Brno for winter semester year 2</i>						
<i>Master's Diploma Seminar</i>						1
<i>Diploma Thesis</i>						10
<i>Interpretation of Early Music II</i>						2
<i>History and Repertoire II</i>						2
<i>Choice from:</i>						
<i>Historical Tuning</i>					1	1
<i>Counterpoint</i>					1	1
<i>Historical Improvisation</i>					1	1
<i>Repertoire Study with Harpsichord</i>					1	1
<i>Organ Playing for Harpsichordists</i>					1	1
<i>Baroque Dance</i>					1	1
<i>Interpretation of Recitative</i>					1	1
<i>Ensemble Singing</i>					1	1
<b>Subtotal per semester</b>	<b>5</b>	<b>10</b>	<b>6</b>	<b>8</b>	<b>15</b>	<b>7</b>
Subtotal per year		15	11		22	15
<b>Total</b>	<b>28</b>	<b>34</b>	<b>29</b>	<b>31</b>	<b>37</b>	<b>30</b>
						<b>123</b>
						<b>124</b>
WS = Winter Semester						
SS = Summer Semester						

# JANÁČEK ACADEMY OF PERFORMING ARTS IN BRNO

European Master of Early Music - Janacek Academy	Year 1			Year 2		
	WS	SS	equivalence SS	WS	equivalence WS	SS
<b>2021-2022 English</b>						
<small>June 2021</small>						
<b>Main Subject</b>						
Instrumental/Vocal Tuition (incl. Concert Production) I+II	14	14		14		14
Performance Seminar I+II	1	1		1		1
Chamber Music I+II	3	4		3		4
Basso Continuo I+II	2	2		2		2
<i>Equivalent offer in KC for summer semester year 1:</i>						
<i>Main Subject (incl. KC-projects)</i>			15			
<i>Ensembles/Chamber Music</i>			2			
<i>Early Music Seminars</i>			1			
<i>Basso Continuo</i>			1			
<i>Equivalent offer in KC for winter semester year 2:</i>						
<i>Main Subject (incl. KC-projects)</i>					15	
<i>Ensembles/Chamber Music</i>					2	
<i>Early Music Seminars</i>					1	
<i>Basso Continuo</i>					1	
<b>Subtotal per semester</b>	<b>20</b>	<b>21</b>	<b>19</b>	<b>20</b>	<b>19</b>	<b>21</b>
Subtotal per year		41	39		40	41
<b>Professional Preparation</b>						
Self-Management I+II	2	2		2		
<i>Equivalent offer in KC for summer semester year 1:</i>						
<i>Introduction to Project Management</i>						
<i>Professional Integration Trajectory</i>			2			
<i>External Activities - Career Development Office (CDO)</i>			2			
<i>Equivalent offer in KC for winter semester year 2:</i>						
<i>Introduction to Project Management</i>						
<i>Professional Integration Trajectory</i>					2	
<i>External Activities - Career Development Office (CDO)</i>					1	
<b>Subtotal per semester</b>	<b>2</b>	<b>2</b>	<b>4</b>	<b>2</b>	<b>3</b>	<b>0</b>
Subtotal per year		4	6		3	2
<b>Research</b>						
Master´s Diploma Seminar		1		1		
Diploma Thesis				10		10
History and Repertoire I+II	2	2		2		2
Interpretation of Early Music I+II	2	3		2		3
<i>Choice from:</i>						
<i>Historical Tuning</i>	1	1		1		1
<i>Counterpoint</i>	1	1		1		1
<i>Historical Improvisation</i>	1	1		1		1
<i>Repertoire Study with Harpsichord</i>	1	1		1		1
<i>Organ Playing for Harpsichordists</i>	1	1		1		1
<i>Baroque Dance</i>	1	1		1		1
<i>Interpretation of Recitative</i>	1	1		1		1
<i>Ensemble Singing</i>	1	1		1		1
<i>Equivalent offer in KC for summer semester year 1:</i>						
<i>Introduction to Research in the Arts</i>						
<i>Master elective</i>			3			
<i>Individual Research Trajectory</i>						
<i>Master Circle</i>			2			
<i>Equivalent offer in KC for winter semester year 2:</i>						
<i>Introduction to Research in the Arts</i>					2	
<i>Master elective</i>						
<i>Individual Research Trajectory</i>					11	
<i>Master Circle</i>					2	
<b>Subtotal per semester</b>	<b>4</b>	<b>6</b>	<b>5</b>	<b>15</b>	<b>15</b>	<b>15</b>
Subtotal per year		10	9		30	30
<b>Total</b>	<b>26</b>	<b>29</b>	<b>28</b>	<b>37</b>	<b>37</b>	<b>36</b>
			54		74	128
						127
WS = Winter Semester						
SS = Summer Semester						

## COURSE DESCRIPTIONS ROYAL CONSERVATOIRE

### ARTISTIC DEVELOPMENT

#### MAIN SUBJECT EARLY MUSIC

Course title:	<b>Main Subject Early Music</b>
Osiris course code:	KC-M-EM-xx xx= Harpsichord (HC), Lute/Theorbo (LT), Traverso (TRV), Baroque Cello (VC), Viola da Gamba (VdG), Baroque Violin (VL), Viola (VLA), Violone (VLO), Fortepiano (FP), Voice (tbc)
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"> <li>▪ 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;</li> <li>▪ 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;</li> <li>▪ have developed a network of colleagues and organisations that you maintain as a starting point of further exploration into the future;</li> <li>▪ realistically estimate your possibilities in the profession and understand the value of your initiatives in order to enlarge these possibilities;</li> </ul>

	<ul style="list-style-type: none"> <li>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.</li> </ul>					
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   lute: Joachim Held, Mike Fentross   traverso: Kate Clark, Wilbert Hazelzet   cello: Lucia Swarts   viola da Gamba: Mienieke van der Velden   violin and viola: Kati Debretzeni, Enrico Gatti, Walter Reiter, Ryo Terakado Guest teachers: Lucy van Dael, Rachael Beesly   violone: Maggie Urquhart   fortepiano: Bart van Oort, Petra Somlai   voice: Francesca Aspromonte, Pascal Bertin, Robin Blaze, Peter Kooij					
Credits:	Master I Winter Semester: 16 ECTS Master I Summer Semester: 16 ECTS Master II Winter Semester: 16 ECTS Master II Summer Semester: 16 ECTS					
Literature:	Repertoire to be discussed with teacher					
Work form:	Individual lessons, group lessons, master classes, projects					
Assessment:	<b>Year</b>	<b>Month</b>	<b>Type of assessment</b>	<b>Duration</b>	<b>Grading system</b>	<b>Programme requirements</b>
	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  The (final) presentation is assessed using the Assessment Criteria Master Early Music that can be found in Appendix 1 of this Curriculum Handbook.					

	For all practical exam conditions, please see the ' <b>Practical Information (Final) Presentations Bachelor and Master of Music</b> ' document on the intranet. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl or on the intranet.
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 ( <a href="mailto:b.rebel@koncon.nl">b.rebel@koncon.nl</a> )

## ENSEMBLES/CHAMBER MUSIC

Course title:	<b>Ensembles/Chamber Music</b> <b>- Authentic String Quartet</b> <b>- Viol Consort and Recorder Consort</b> <b>- Wind Ensemble</b>
Osiris course code:	KC-M-EM-ASQ KC-M-EM-VCO/RCO KC-M-EM-WE
Course content:	<p><b>Authentic String Quartet:</b>            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<sup>st</sup> and 2<sup>nd</sup> 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.</p> <p><b>Viol Consort &amp; Recorder Consort:</b>            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 16th to late 17th century.</p> <p><b>Wind Ensemble (including traverso):</b>            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.            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:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have studied and performed relevant works of the chamber music repertoire from 1750 to 1900;</li> <li>▪ are able to analyse a composition on a basic level and incorporate this in your rehearsal process;</li> <li>▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting;</li> <li>▪ are able to demonstrate the ability to communicate, react and cooperate within an ensemble, both during rehearsals and performance;</li> <li>▪ have developed artistically and can show a sense of craftsmanship, both of which enable you to relate independently to the music and the ensemble.</li> </ul>
Type of course:	Compulsory

Level:	Master I-II
Duration:	Minimum one coaching of 90 minutes per month, during the whole academic year
Prior qualifications/ prerequisites:	-
Teachers:	Rebecca Huber; Mieneke vd Velden (viola da gamba), Daniël Brügggen (recorder), Kate Clark (traverso); Wouter Verschuren, Frank de Bruine, Susan Williams, Richard Egarr and guest teachers for wind instruments.
Credits:	Master I Winter Semester: 1 ECTS Master I Summer Semester: 2 ECTS Master II Winter Semester: 2 ECTS Master II Summer Semester: 1 ECTS
Literature:	-
Work form:	Ensemble lesson
Assessment:	<p>1) Minimum 80% attendance (Pass/Fail) Master students are asked to prepare and lead one of the sessions.</p> <p>2) An informal concert at the end of semester 1 (0%) (Students need to perform at least one quartet in the Authentic String Quartet course.)</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"> <li>• individual and team performance within the ensemble</li> <li>• effort (e.g. planning, collaborating, studying repertoire)</li> <li>• development throughout the course (e.g. craftsmanship, communication, rehearsal techniques)</li> </ul> <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. Further rules and regulations are circulated by the teacher of this course.</p>
Grading system:	Attendance: Pass/Fail Presentations: Qualifying result
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Brigitte Rebel - Coordinator of Early Music Department ( <a href="mailto:b.rebel@koncon.nl">b.rebel@koncon.nl</a> ) Mieneke van der Velden ( <a href="mailto:m.vandervelden@koncon.nl">m.vandervelden@koncon.nl</a> ) Daniël Brügggen ( <a href="mailto:d.brueggen@koncon.nl">d.brueggen@koncon.nl</a> ) Kate Clark ( <a href="mailto:k.clark@koncon.nl">k.clark@koncon.nl</a> ) Wouter Verschuren ( <a href="mailto:w.verschuren@koncon.nl">w.verschuren@koncon.nl</a> )



## EARLY MUSIC SEMINARS

Course title:	<b>Early Music Seminars</b>
Osiris course code:	KC-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&amp;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"> <li>▪ have gained insight into current knowledge and developments in the field of early music;</li> <li>▪ are able to critically reflect on these;</li> <li>▪ can articulate your opinion on these matters with basic argumentation.</li> </ul>
Type of course:	Compulsory for Early Music students Elective: Bachelor II and III
Level:	Bachelor I-IV, master I-II
Duration:	7 seminars of 3 hours each, divided over two semesters
Prior qualifications/ prerequisites:	-
Teachers:	Invited experts.
Credits:	<p>Master I Winter Semester: 1 ECTS            Master I Summer Semester: 1 ECTS            Master II Winter Semester: 1 ECTS            Master II Summer Semester: 1 ECTS</p>
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</p> <p>Bachelor I &amp; II: Two written critical reflections of 300 words each per academic year.</p> <p>Bachelor III &amp; IV: Three written critical reflections of 300 words each per academic year.</p> <p>Master I &amp; II: Four written critical reflections of 300 words each per academic year.</p> <p>Bachelor III &amp; IV, and Master I &amp; II students are required to prepare questions, and actively take part in the discussions.</p> <p>Assessment criteria (critical reflections):</p> <ul style="list-style-type: none"> <li>• insight into current knowledge and developments in early music</li> </ul>

	<ul style="list-style-type: none"> <li>critical thinking</li> <li>clarity of argumentation and opinion</li> </ul> <p><u>Elective students:</u> 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"> <li>insight into current knowledge and developments in early music</li> <li>critical thinking</li> <li>clarity of argumentation and opinion</li> </ul>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Brigitte Rebel, Coordinator Early Music Department ( <a href="mailto:b.rebel@koncon.nl">b.rebel@koncon.nl</a> )

## BASSO CONTINUO

Course title:	<b>Basso Continuo</b>
Osiris course code:	KC-EMEM-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 <sup>th</sup> to the end of the 18 <sup>th</sup> century.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>are able to play from a figured bass and realise harmonisation according to style, genre and function;</li> <li>are able to improvise on an ostinato bass and play a partimento in 17<sup>th</sup> and 18<sup>th</sup> century styles;</li> <li>are able to accompany a prima vista, a chamber music or vocal work of an average complexity.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I-IV, master I-II
Duration:	Weekly lessons
Prior qualifications/ prerequisites:	-
Teachers:	Patrick Ayrton (harpsichord), Mike Fentross and Joachim Held (lute)
Credits:	Master I Winter Semester: 1 ECTS Master I Summer Semester: 1 ECTS Master II Winter Semester: 1 ECTS
Literature:	
Work form:	Individual lesson

Assessment:	<p>Master I: 15-minute practical exam Master II: 25-minute practical exam</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• figured bass playing</li> <li>• harmonisation according to style and genre</li> <li>• improvisation (e.g. fluency, style)</li> <li>• a prima vista accompaniment (e.g. accuracy, tempo)</li> </ul> <p>The assessment criteria are the same for bachelor and master, but for master's students, the level of repertoire should be more advanced. Exams take place in May/June.</p>
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Patrick Ayrton ( <a href="mailto:p.ayrton@koncon.nl">p.ayrton@koncon.nl</a> ), Mike Fentross ( <a href="mailto:m.fentross@koncon.nl">m.fentross@koncon.nl</a> )

## INTRODUCTION TO PROJECT MANAGEMENT

Course title:	<b>Introduction to Project Management</b>
Osiris course code:	KC-M-AL-IPM
Course content:	<p>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 project brief, 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.</p>
Objectives:	<p>At the end of this course, you will be able to:</p> <ul style="list-style-type: none"> <li>▪ demonstrate an understanding of a variety of project management topics;</li> <li>▪ formulate your own professional integration goals;</li> <li>▪ create a brief description of your professional integration activity (BDPIA)</li> </ul>
Type of course:	Compulsory
Level:	Master I
Duration:	Five seminars of 2 hours
Prior qualifications/ prerequisites:	-
Teachers:	Renee Jonker and others
Credits:	Master I Winter Semester: 2 ECTS

Literature:	Cutler D. The savvy musician, Helios Press – Pittsburg (ISBN-13: 978-0-9823075-0-2) 2010 Online course reader.
Work form:	Seminars, tutorials, assignments
Assessment:	<p>Submission of five assignments (equally weighted):</p> <ul style="list-style-type: none"> <li>• BDPIA (Brief Description of Professional Integration Activities)</li> <li>• Product Based Planning and Risk Log</li> <li>• Budget</li> <li>• Design of Prototype/Pilot and test</li> <li>• Pitch</li> </ul> <p>The BDPIA will become part of the Master Project proposal.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• Being able to give a clear description of the outcomes of the PIA</li> <li>• Being able to describe short-term and long-term goals of the PIA</li> <li>• Being able to describe the values created by the PIA</li> <li>• Giving evidence of a coherent relation between the three domains of the Master Project (artistic development, research and professional integration)</li> <li>• Creating a budget</li> <li>• Making a product-based planning</li> <li>• Designing a pilot/prototype</li> </ul>
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 ( <a href="mailto:i.goldschmeding@koncon.nl">i.goldschmeding@koncon.nl</a> )

## PROFESSIONAL INTEGRATION TRAJECTORY

Course title:	<b>Professional Integration Trajectory</b>
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. 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;</p>

	these activities should be examples of proactive engagement in the professional field of work in addition to your Master Project.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ will be able to run and maintain professional musical activities that are created by yourself;</li> <li>▪ have made a clear connection between your professional integration activity/activities, your artistic development and your research.</li> </ul>
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 Winter Semester: 1 ECTS Master I Summer Semester: 2 ECTS Master II Winter Semester: 2 ECTS Master II Summer Semester: 3 ECTS
Literature:	t.b.a.
Work form:	Coaching sessions, self-study
Assessment:	<p><b>Please note:</b> Current Master II students follow the assessment from the course description from the previous academic year. This means you are required to write a self-reflective report. You can find the assessment criteria and rubric in your department's curriculum handbook of 20/21 on the intranet. The Professional Integration Team will contact you with all the assessment information you need at the start of the 21/22 year.</p> <p>Master I: Progress report written by coach</p> <p>Assessment criteria (progress report coach):</p> <ul style="list-style-type: none"> <li>• Communication and working relationship between student and professional integration coach</li> <li>• Demonstrating a clear idea on what professional integration activities the student wants to develop and what steps to take to realise these activities</li> <li>• Motivation in moving forward at this point in the development of the Professional Integration Activities</li> </ul> <p>Master II: Documentation of Pilot/Prototype due at the beginning of the 3<sup>rd</sup> semester. The chosen format depends on the nature of your pilot/prototype.</p> <p>Assessment criteria (pilot/prototype):</p> <ul style="list-style-type: none"> <li>• documentation gives a clear impression of executed pilot/prototype</li> <li>• clear explanation of what is being 'tested' in this pilot/prototype and how this relates to the final PIA</li> </ul> <p>Self-reflective Report due at the end of the 4<sup>th</sup> semester There are two options:</p>

	<p>- Option A (PIA has been realised): Documentation of PIA + Reflection on PIA (product+process) For the requirements and a detailed assessment rubric including the exact assessment criteria for Option A, see Appendix 2 &amp; 4 of this curriculum handbook.</p> <p>- Option B (PIA has yet to be realised): Documentation of pilot/prototype + Reflection on pilot/prototype (product+process) + Plan for PIA that is yet to be realised For the requirements and a detailed assessment rubric including the exact assessment criteria for Option B, see Appendix 3 &amp; 5 of this curriculum handbook.</p>
Grading system:	<p>Master I: Pass/Fail Master II: Pilot/Prototype: Pass/Fail Master II: Self-reflective report: Numeric In Master II, both assignments need to be passed in order to pass this course.</p>
Language:	English
Schedule, time, venue:	In consultation with your coach
Information:	Isa Goldschmeding ( <a href="mailto:i.goldschmeding@koncon.nl">i.goldschmeding@koncon.nl</a> )

## EXTERNAL ACTIVITIES – CAREER DEVELOPMENT OFFICE (CDO)

Course title:	<b>External Activities - Career Development Office (CDO)</b>
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 <b>Career Development Office (CDO)</b> 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 <a href="mailto:d.clements@koncon.nl">d.clements@koncon.nl</a></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"> <li>- gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations.</li> </ul>

	<ul style="list-style-type: none"> <li>- creating an own ensemble, band, or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions.</li> <li>- making a website and engaging with online media platforms such as Instagram or Facebook.</li> <li>- engaging in challenging activities such as (online) competitions/masterclasses.</li> <li>- engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity.</li> <li>- broadening of repertoire through engagement with unfamiliar genres.</li> <li>- involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations.</li> <li>- setting up your own teaching practice or participate in other educational activities</li> <li>- producing online content (recordings, tutorials, etc.)</li> </ul>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to take initiatives with regard to your employment or the advancement of your specialism beyond the institute;</li> <li>▪ are able to identify career opportunities and demonstrate sufficient organisational and motivational skills to function in the profession;</li> <li>▪ have developed autonomous administrative, communication and management skills with regard to your own professional activities.</li> </ul>
Type of course:	Compulsory
Level:	Master I-II
Duration:	<p><b>Please note:</b></p> <p>Master I students: you can obtain CDO credits from activities from 01-09-21 to 31-08-22.</p> <p>Master II students: you can normally obtain CDO credits from activities from 01-09-21 to 01-05-22.</p> <p>If the activity occurs outside those dates it will not be valid for the 21/22 academic year.</p>
Prior qualifications/ prerequisites:	-
Teachers:	<p>Rita Dams (vocal studies)</p> <p>Yvonne Smeets (jazz)</p> <p>Wouter Verschuren (early music)</p> <p>Hans Zonderop (classical music)</p> <p>Wim Vos (conducting)</p> <p>Martijn Padding (composition)</p>
Credits:	<p>Master I Winter Semester: 1 ECTS</p> <p>Master I Summer Semester: 2 ECTS</p> <p>Master II Winter Semester: 1 ECTS</p> <p>Master II Summer Semester: 2 ECTS</p>
Literature:	See CDO web pages for recommendations ( <a href="https://cdo-kc.jouwweb.nl/">https://cdo-kc.jouwweb.nl/</a> )
Work form:	Depending on the activity, but based on working towards increased employability in the profession.
Assessment:	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><b>Procedure</b></p> <p>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 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"> <li>• <i>Basic information (hours invested etc.)</i></li> </ul>	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"> <li>• <i>Presentation of report</i></li> </ul>	A lot of care and attention has been given to both presentation and content.	Insufficient content.
<ul style="list-style-type: none"> <li>• <i>Learning experience/ ability to reflect</i></li> </ul>	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"> <li>• <i>Project content</i></li> </ul>	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"> <li>• <i>Proofs/ publicity material (where possible)</i></li> </ul>	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 ( <a href="mailto:D.Clements@koncon.nl">D.Clements@koncon.nl</a> )	
Appendix:	<b><u>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF EXAMPLES:</u></b>	



	<p>GENERAL: CDO ECTS credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main study.</p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- 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).</li> <li>- Making a website = maximum 2 ECTS.</li> <li>- 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.</li> <li>- In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO.</li> <li>- Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS.</li> <li>- Passive attendance of masterclasses does not qualify for ECTS.</li> </ul> <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"> <li>- One week working with a professional orchestra/ensemble = 2 ECTS.</li> <li>- NJO (National Youth Orchestra) winter tour = 3 ECTS.</li> <li>- EuYO/Gustav Mahler orchestras etc. = 5 ECTS.</li> </ul> <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"> <li>- One year rehearsing with a permanent ensemble = 3 ECTS.</li> <li>- One week with a professional orchestra (ca 15 hours rehearsal &amp; 6 hours concerts) = 2 ECTS.</li> </ul> <p>VOCAL STUDIES:</p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- 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.</li> <li>- Solo work with a professional ensemble/organisation (depending on the repertoire) = up to 2 ECTS.</li> <li>- 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.</li> </ul>
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## INTRODUCTION TO RESEARCH IN THE ARTS

Course title:	<b>Introduction to Research in the Arts</b>
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 research areas we have set up to facilitate the Master Projects of our Master students:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation: historically/contextually informed performance practice</li> <li>2. Instruments &amp; Techniques: instrumental design/techniques/acoustics</li> <li>3. Music in Public Space: diversity/interculturality/social engagement</li> <li>4. Creative Practice: improvisation/composition/experimental practice</li> <li>5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol> <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 series of workshops by Casper Schipper. The Research Catalogue (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>) 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"> <li>▪ are able to demonstrate an understanding of what research in the master's programme of the conservatoire comprises;</li> <li>▪ show an understanding of the use of source material;</li> <li>▪ show an understanding of the skills required to document your research results;</li> <li>▪ are able to demonstrate skills for formulating a project proposal and abstract;</li> </ul> <p>are able to document your project process and results on the Research Catalogue.</p>

Type of course:	Compulsory
Level:	Master I
Duration:	5 meetings during the first semester + 1 workshop Research Catalogue
Prior qualifications/ prerequisites:	-
Teachers:	Kathryn Cok, Casper Schipper and others
Credits:	Master I Winter Semester: 2 ECTS
Literature:	t.b.a.
Work form:	Seminar, individual study and workshops
Assessment:	<p>1. 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 6 of this curriculum handbook.</p> <p>2. A written Master Project Proposal (50%) The requirements for the Master Project Proposal can be found in the Master of Music Handbook 2021-2022. For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 7 of this curriculum handbook.</p> <p><b>Please note:</b> 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 ( <a href="https://koncon.asimut.net">https://koncon.asimut.net</a> ) 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 ( <a href="mailto:r.leeftang@koncon.nl">r.leeftang@koncon.nl</a> )

## MASTER ELECTIVE

	<b>Master Elective</b>
Course content:	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 research area.

	<p>The research areas are as follows:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation: historically/contextually informed performance practice</li> <li>2. Instruments &amp; Techniques: instrumental design/techniques/acoustics</li> <li>3. Music in Public Space: diversity/interculturality/social engagement</li> <li>4. Creative Practice: improvisation/composition/experimental practice</li> <li>5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol> <p>You must register for a Master Elective via <a href="#">Osiris</a> in November 2021. 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 2021/22 (<a href="http://www.koncon.nl/masterelectives">www.koncon.nl/masterelectives</a> and via <a href="https://intranet.koncon.nl/master">https://intranet.koncon.nl/master</a>).</p>
Schedule, time, venue:	Via ASIMUT ( <a href="https://koncon.asimut.net">https://koncon.asimut.net</a> ) 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 ( <a href="mailto:r.leeftang@koncon.nl">r.leeftang@koncon.nl</a> )

## INDIVIDUAL RESEARCH TRAJECTORY

Course title:	<b>Individual Research Trajectory</b>
Osiris course code:	KC-M-AL-IRT
Course content:	<p>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 choosing a topic for your Master Project and when formulating a research question.</p> <p><b>Individual research and presentation:</b> 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><b>Individual supervising:</b> 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 research area. Both you and your supervisor use the online Research Catalogue as collaborative workspace (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>).</p>

	Please read the Master of Music Handbook for more detailed information.
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ 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;</li> <li>▪ 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;</li> <li>▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection;</li> <li>▪ 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.</li> </ul>
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:	<p>Master I Winter Semester: 2 ECTS  Master I Summer Semester: 5 ECTS  Master II Winter Semester: 6 ECTS  Master II Summer Semester: 6 ECTS</p>
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. Your supervisor will base their assessment on the following questions:</p> <ol style="list-style-type: none"> <li>1. How would you describe the communication and working relationship between you and the student so far?</li> <li>2. Has the student settled on a viable research topic?</li> <li>3. Does the student show insight into what steps to take in order to answer their research question?</li> <li>4. How would you describe the student's motivation in moving forward at this point in the development of their research?</li> </ol> <p>Master II: Presentation of your project results on the Research Catalogue and during the Master Research Symposium. For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 8 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"> <li>1. A chairman (generally the Head of a Department or the Head of Master Research);</li> <li>2. Your own research supervisor(s);</li> <li>3. If possible, your Master Circle leader;</li> <li>4. If possible, your main subject teacher;</li> <li>5. An external member, usually from an institution abroad;</li> <li>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.</li> </ol>
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 (<a href="https://koncon.asimut.net">https://koncon.asimut.net</a>) at the beginning of 2022. Any changes will be communicated via ASIMUT (Planning department) and the Coordinator Master Research.</p>
Information:	Roos Leeftang – Coordinator Master Research ( <a href="mailto:r.leeftang@koncon.nl">r.leeftang@koncon.nl</a> )

## MASTER CIRCLE

Course title:	<b>Master Circle</b>
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 the Head of a Department or a specially invited chairman who is knowledgeable in the focus research area of that circle. At meetings of the Master Circles, students will discuss the Master Project Proposals of the first-

	<p>year students, while the second-year students report on the progress of their own Master 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. Students will also be given presentation training and the opportunity to practice their research presentation before the Master Symposium takes place during year 2 of their studies.</p> <p>From January on, trial research presentations for all second-year students will be held in the Master Circles. 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 research area. The Master Circles are based on the following research areas:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation: historically/contextually informed performance practice</li> <li>2. Instruments &amp; Techniques: instrumental design/techniques/acoustics</li> <li>3. Music in Public Space: diversity/interculturality/social engagement</li> <li>4. Creative Practice: improvisation/composition/experimental practice</li> <li>5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ will be able to give and receive feedback on the Master projects plans of your fellow students as well as on your own;</li> <li>▪ will be aware of how your particular Master Project relates to your chosen research area;</li> <li>▪ will be aware of the skills required to successfully communicate the results of your Master Project to your fellow students and a wider audience.</li> </ul>
Type of course:	Compulsory
Level:	Master I-II
Duration:	10 sessions throughout the year
Prior qualifications/ Pre-requisites:	-
Teachers:	<p>Depending on research area. (Possible teachers include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Gerda van Zelm, Martin Prchal, Anna Scott, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Wim Vos, Yvonne Smeets, Marlon Titre, Loes Rusch, Daan van Aalst, Matthijs Ruijter, Paul Jeukendrup)</p>
Credits:	<p>Master I Winter Semester: 1 ECTS  Master I Summer Semester: 2 ECTS  Master II Winter Semester: 2 ECTS  Master II Summer Semester: 1 ECTS</p>
Literature:	t.b.a.
Work form:	Group sessions

Assessment:	<p>Master I:</p> <ul style="list-style-type: none"> <li>• Participation</li> <li>• 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 2021-2022.</li> </ul> <p>For a detailed assessment rubric including the exact assessment criteria for the First Year Master Project Presentation, see Appendix 9 of this curriculum handbook.</p> <p>Master II:</p> <ul style="list-style-type: none"> <li>• Participation, including a trial presentation</li> </ul> <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"> <li>• 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).</li> <li>• A previously scheduled in-school project (but not one organised by the student).</li> <li>• Illness (extended illness must be accompanied by a doctor's note).</li> <li>• Death or illness in the family of the student.</li> </ul> <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader <u>before</u> the date in question. Too much absence will lead to substantial additional assignments.</p>
Grading system:	<p>Master I:</p> <ul style="list-style-type: none"> <li>• Participation: Pass/Fail</li> <li>• First Year Master Project Presentation: Numeric</li> </ul> <p>Master II:</p> <ul style="list-style-type: none"> <li>• Participation, including a trial presentation: Pass/Fail</li> </ul> <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 ( <a href="mailto:r.leeflang@koncon.nl">r.leeflang@koncon.nl</a> )



**Characteristic of study program**

<b>Name of the study program</b>	<b>Historical Performance</b>
<b>Type of study program</b>	Master's follow-up
<b>Profile of study program</b>	Academically oriented
<b>Form of study</b>	Full-time
<b>Standard period of study</b>	2
<b>Language of study</b>	English
<b>Academic title awarded</b>	MgA.
<b>Guarantor of study program</b>	prof. Barbara Maria Willi, Ph.D.
<b>Field(s) of education and the combined study program's share of individual subject education in %</b>	
Field of education: No. 31 The Arts	
<b>Rules and conditions for creating study plans</b>	
<p>This study program revolves around a total of at least 120 credits for the two years of study combined. It has been created so that the student can achieve a minimum of 30 credits per semester (60 credits per year of study). The program is set out as follows:</p> <p>Compulsory subjects include core subjects for the Historical Performance program. To finalize their studies, students must write a master's thesis, perform a graduate recital and provide documentation of the performance. This set of compulsory courses is designed to give the final total of credits a higher amount than 60. Compulsory-elective subjects include an expanding set of subjects that develops the content of compulsory subjects. It is designed so that the final sum of credits is higher than 30.</p> <p>Compulsory-elective subjects aim at: a) verifying the students' knowledge and competences in the form of practical projects, b) extending their knowledge in the field of historically informed performance practise of early music and language competences, c) building students skillset towards practice. Students in elective subjects can earn more than 7 credits. In the accreditation file we present the subjects we are currently recommending for the program; however, the group of elective subjects can be further supplemented with the subjects of other programs of HF JAMU, which will be gradually accredited.</p> <p>ECTS is used to create curricula. The lesson takes 45 minutes and such lessons are generally planned to take 2 teaching hours, i.e. 90 minutes.</p>	
<b>Conditions for admission to study</b>	
<p>The candidate has successfully completed their bachelor degree study (see the section on Links to other types of study programs). Their bachelor's thesis and bachelor's graduate performance demonstrate an extraordinary artistic level. The students' declared intentions for their further study (the topic of the diploma thesis and the intention of the graduate project) demonstrate a high level of creative thinking and meet the prerequisites for team- work and individual creative activity. The prerequisite is the demonstrable ability of theoretical reflection. The candidate has the prerequisites of analytical critical thinking, conceptual solutions and is capable of abstraction, analysis and synthesis and has a high level of understanding for the creative process and for work in creative teams. Candidates will demonstrate a high level of performance skills during the entrance exam. They will perform highly demanding compositions lasting between 60 and 80 mins. This will present the intention of their graduate project and will demonstrate their ability to articulate and present their work. They have to show a clear motivation for such a study program and an idea of future professional experience. The candidate has a level of English that goes beyond B2 in the CEFR. Knowledge of information technology extends far beyond the competencies of common users. The applicant successfully</p>	

completes the admission procedure, which is specified annually by the Dean's Decree on the admission procedure to the Master's degree. The candidate's motivation, knowledge and professional level will be assessed by the admissions committee to the master's program, which is approved by the Dean of the Music Faculty at the Janáček Academy of Performing Arts in Brno.

**Relation to other types of study programs**

Graduates may continue their studies in the Doctoral Degree Program.

**Components of FSE and their content**

Historical Performance  
History and Repertoire  
Defence of the Graduation Project  
Master Thesis Defence

## Characteristics of the subjects

### MASTER'S DIPLOMA SEMINAR

Subject name	Master's Diploma Seminar
<b>Type of subject</b>	BT – Basic theoretical subject of the profiling base
<b>Recommended year / semester</b>	1 / Summer semester + 2 / Winter semester
<b>Catalogue number</b>	Summer semester: HDH001l Winter semester: HDH001z
<b>Total number of hours</b>	Summer semester: 12 Winter semester: 13
<b>Credits</b>	Summer semester: 1 Winter semester: 1
<b>Prerequisites, corequisites, equivalence</b>	Successfully completed bachelor degree of study
<b>Modes of assessment and other expectations of the student</b>	
<p>Evaluation of a report on the nature of the thesis, when the main requirements are:</p> <ul style="list-style-type: none"> <li>• precise thematic definition of the thesis</li> <li>• followed-up main goal, targeting partial goals</li> <li>• primary and secondary research questions</li> <li>• methods that will be used to fulfil the stated goal</li> <li>• current state of research on the topic and its reflection in the specialised literature</li> </ul>	
<b>Subject guarantor</b>	doc. Mgr. MgA. Monika Holá, Ph.D.
<b>Teachers</b>	
prof. PhDr. Jindra Bártová (lecturer) doc. Mgr. MgA. Monika Holá, Ph.D. (lecturer) Mgr. Petr Lyko, Ph.D. (lecturer) Mgr. Jana Michálková Slimáčková, Ph.D. (lecturer)	
<b>Brief annotation of the subject</b>	
<p>Course objective:            Extending the methodological conception of the diploma topic, including adequate formal parameters of the specialized text.</p> <p>Outline:            The subject follows the diploma seminar in the bachelor's study, dealing with the writing of a professional text with predominantly musical themes to the depth required by the Master's degree. The content of the subject is the precise definition of the topic of the thesis and a detailed determination of its methodological concept with an outline of the stylistics questions.</p> <ul style="list-style-type: none"> <li>• formal characteristics and modification of the diploma thesis and its processing</li> <li>• structure of the diploma thesis</li> <li>• working with information sources (information centres, searches, links, quotes)</li> <li>• processing technique of the diploma thesis</li> <li>• the issues of citations and notes</li> <li>• the conception of individual aspects of the work</li> <li>• the definition of the subject, objectives of the thesis, the design of main and secondary research questions, working with hypotheses</li> <li>• problems of verification, falsification</li> <li>• analytical and synthetic methods</li> <li>• critique of sources and comparative methods</li> </ul>	

## DIPLOMA THESIS

<b>Subject name</b>	<b>Diploma Thesis</b>
<b>Type of subject</b>	BT - Basic theoretical subject of the profiling base
<b>Catalogue number</b>	Winter semester: HDH002z Summer semester: HDH002I
<b>Recommended year / semester</b>	2 / Winter semester + 2 / Summer semester
<b>Total number of hours</b>	Winter semester: 286 Summer semester: 264
<b>Credits</b>	Winter semester: 10 Summer semester: 10
<b>Prerequisites, corequisites existence, equivalence</b>	Successful admission to the master's degree study of Historical Performance Overview of the development of European culture with an emphasis on musical development, perspectives on music theory and analytical skills
<b>Modes of assessment and other expectations of the student</b>	
<ul style="list-style-type: none"> <li>• Methodological concepts of a thesis and their partial results are discussed in the master's diploma circle (the student's obligation is to present the thesis and to document the interim partial results).</li> <li>• The supervisor continuously monitors the progress of the student during the creation of the diploma thesis.</li> <li>• In consultations with the student, the supervisor critically analyses the work.</li> <li>• After the assignment, the diploma thesis is based on the reports of the supervisor and the opponent.</li> <li>• It is the duty of the student to present the thesis in response to the committee's statements and to respond to the above-mentioned reports.</li> <li>• The quality of the thesis is evaluated and graded on the basis of the decision of the examination committee at the Final State Exam.</li> </ul>	
<b>Subject guarantor</b>	prof. Barbara Maria Willi, Ph.D.
<b>Teachers</b>	
prof. Barbara Maria Willi, Ph.D. (lecturer) and others	
<b>Brief annotation of the subject</b>	
<p>Course objective:</p> <p>Learning outcomes - the creation of a diploma thesis, which demonstrates the student's ability to formulate their understanding of the chosen topic and which may also be on the basis of so-called artistic research. The thesis also demonstrates content and a methodological approach as well as formal aspects which includes specialized literature and sources, and appropriate citations.</p>	

## INSTRUMENTAL/VOCAL TUITION

<b>Subject name</b>	<b>Instrumental/Vocal Tuition I</b>
<b>Type of subject</b>	PB - Subject of the profiling base
<b>Catalogue number</b>	Winter semester: HDH003z Summer semester: HDH003I
<b>Recommended year / semester</b>	1 / Winter semester + 1 / Summer semester
<b>Total number of hours</b>	Winter semester: 221 Summer semester: 204
<b>Credits</b>	Winter semester: 14 Summer semester: 14
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of the Instrumental/Vocal Tuition I
<b>Modes of assessment and other expectations of the student</b>	
<p>Winter semester: Examination committee with assessment through an oral analysis of the student's activity and recommendations.</p> <p>Summer semester: The student will extend their knowledge of the aspects presented in the first semester and demonstrate the knowledge, ability and skills that they have acquired in the course of a full evening's recital. Student also perform a commission examination that is evaluated and includes a subsequent oral analysis with a recommendation.</p>	
<b>Subject guarantor</b>	prof. Barbara Maria Willi, Ph.D.
<b>Teachers</b>	
<p>Michaela Ambrosi, MMus, Ph.D. – traverso (lecturer)            Bc. Jan Čížmář, M.A., B.A., Jan Krejča– historical lute (lecturer)            MgA. BcA. et BcA. Martin Hroch, Ph.D., MBA – harpsichord and historical keyboard instruments (lecturer)            MgA. Marek Štryncl – historical violoncello (lecturer)            MgA. Lenka Torgersen – historical violin (lecturer)            Mgr. Irena Troupová – historical voice (lecturer)            prof. Barbara Maria Willi, Ph.D. – harpsichord and historical keyboard instruments (lecturer)</p>	
<b>Brief annotation of the subject</b>	
<p>Course objective:            Students should deepen their own awareness of the style of interpretation of the early music. The study is intended to support each student's interpretive development on the basis of knowledge of historical sources that provide the students with a framework for their artistic decision-making and communication. The students' development should be conducted in such a way that they can contribute through both their own research plus their own reflections and to the constant demand for detailed knowledge of historical instruments and how they are played.</p> <p>Students are expected to achieve advanced levels of awareness of the meaning of the historical context plus the meaning of the contents of the treatises along with other historical sources according to their own interpretation choices. The student should be aware of the fact that there are great stylistic differences in historical music that require different interpretative solutions. They should be able to recognize that there are different styles and trends with different approaches, as is even in the case of the present-day.</p> <p>The intention of the technical and aesthetic guidance of the educator should be to support student development so that they can independently achieve a convincing performance that is based on knowledge and an understanding as well as taste and interpretive intuition.</p>	

Outline:

- intonation/tuning in relation to the selected repertoire and historical sources
- distinguishing player techniques according to national styles
- articulation in relation to the style of the chosen composition and to the rhetorical nature of the composition
- time management and function of rubato in the context of the composition
- accreditation and its influence on the character of the composition
- context of the composition
- fingering charts and technical parameters
- concentration on one chosen style, such as early Italian baroque style, or late French baroque one, with the elaboration of typical stylistic and interpretative features

<b>Subject name</b>	<b>Instrumental/Vocal Tuition II</b>
<b>Type of subject</b>	PB - Subject of the profiling base
<b>Catalogue number</b>	Winter semester: HDH004z Summer semester: HDH004I
<b>Recommended year / semester</b>	2 / Winter semester + 2 / Summer semester
<b>Total number of hours</b>	Winter semester: 221 Summer semester: 204
<b>Credits</b>	Winter semester: 14 Summer semester: 14
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successfully completed 1 <sup>st</sup> year of study Summer semester: Successfully completed winter semester of the Instrumental/Vocal Tuition II
<b>Modes of assessment and other expectations of the student</b>	
Winter semester: Credit on the basis of a joint assessment of student activity. Summer semester: Defence of the final recital.	
<b>Subject guarantor</b>	prof. Barbara Maria Willi, Ph.D.
<b>Teachers</b>	
<p>Michaela Ambrosi, MMus, Ph.D. – traverso (lecturer)  Bc. Jan Čížmář, M.A., B.A., Jan Krejča – historical lute (lecturer)  MgA. BcA. et BcA. Martin Hroch, Ph.D., MBA – harpsichord and historical keyboard instruments (lecturer)  MgA. Marek Štryncl – historical violoncello (lecturer)  MgA. Lenka Torgersen – historical violin (lecturer)  Mgr. Irena Troupová – historical voice (lecturer)  prof. Barbara Maria Willi, Ph.D. – harpsichord and historical keyboard instruments (lecturer)</p>	
<b>Brief annotation of the subject</b>	
<p>Course objective:  Students should extend their awareness of the style of interpretation of the early music. The study is intended to be supportive of experimenting on the basis of knowledge of historical sources that provide the students with a framework for their artistic decision-making and communication. The students' development should be conducted in such a way that they can contribute through both their own research and their own reflections in addition to the constant demand for detailed knowledge of historical instruments and how they are played.</p> <p>Students are expected to achieve advanced levels of awareness of the meaning of the historical context plus the meaning of the contents of the treatises along with other historical sources according to their own interpretation choices. The student should be aware of the fact that there are great stylistic differences in historical music that require different interpretative solutions. They should be able to recognize that there are different styles and trends with different approaches, as is even in the case of the present-day.</p> <p>The intention of the technical and aesthetic guidance of the educator should be to support student development so that they can independently achieve a convincing performance that is based on knowledge and understanding as well as taste and interpretive intuition.</p> <p>Outline winter semester:</p> <ul style="list-style-type: none"> <li>• intonation/tuning in relation to the selected repertoire and historical sources</li> <li>• distinguishing player techniques according to national styles</li> <li>• articulation in relation to the style of the chosen composition and to the rhetorical nature of the composition</li> <li>• time management and function of rubato in the context of the composition</li> <li>• accreditation and its influence on the character of the composition</li> </ul>	

- context of the composition
- fingering charts and technical parameters
- concentration on one chosen style, such as early Italian baroque style, or late French baroque one, with the elaboration of typical stylistic and interpretative features

Outline summer semester:

- preparation and implementation of graduate performance
- deepening stylistic and player skills
- the relationship between the training rate and the stage fright
- expression of phrases
- convincing stage behaviour
- technical exercises
- a reflection of consistency between style and technique, colour, tempo, articulation, etc.



## PERFORMANCE SEMINAR

Subject name	Performance Seminar I
Type of subject	PB - Subject of the profiling base
Catalogue number	Winter semester: HDH005z Summer semester: HDH005I
Recommended year / semester	1 / Winter semester + 1 / Summer semester
Total number of hours	Winter semester: 260 Summer semester: 240
Credits	Winter semester: 1 Summer semester: 1
Prerequisites, corequisites, equivalence	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of the Performance Seminar I
<b>Modes of assessment and other expectations of the student</b>	
Analysis of student performance - continuous monitoring of student stage presentation through performance and discussion in the circle.	
Subject guarantor	prof. Barbara Maria Willi, Ph.D.
<b>Teachers</b>	
MgA. BcA. et BcA. Martin Hroch, Ph.D., MBA (lecturer)	
<b>Brief annotation of the subject</b>	
<p>Course objective:</p> <p>Learning outcomes - the aim of this course is to give students the opportunity to perform and have the conceptualization and quality of their interpretation assessed and challenged by fellow students and teachers in the department. This is a critical discussion of the performance based on the knowledge gained in the current study of vocational subjects as well as in their own interpretative and pedagogical practice. The aim is to teach both artistic perception and the perception of the historical interpretation in context. Comparison of individual interpretative approaches and bases and their reverse analysis.</p> <p>Outline:</p> <ul style="list-style-type: none"> <li>• presentation of the student's performance</li> <li>• verifying the quality of the interpretation</li> <li>• to challenge their interpretation concept with the views of other students and teachers of the department</li> <li>• discussion of the performance of colleagues using all the knowledge gained in the current study of vocational subjects as well as in their own interpretative and pedagogical practice</li> <li>• comparison of individual interpretative approaches and bases and their reverse analysis</li> </ul>	

<b>Subject name</b>	<b>Performance Seminar II</b>
<b>Type of subject</b>	PB - Subject of the profiling base
<b>Catalogue number</b>	Winter semester: HDH006z Summer semester: HDH006I
<b>Recommended year / semester</b>	2 / Winter semester + 2 / Summer semester
<b>Total number of hours</b>	Winter semester: 26 Summer semester: 24
<b>Credits</b>	Winter semester: 1 Summer semester: 1
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successfully completed Historical Performance I Summer semester: Successfully completed winter semester of the Performance Seminar II
<b>Modes of assessment and other expectations of the student</b>	
Analysis of student performance - continuous monitoring of student stage presentation through performance and discussion in the circle.	
<b>Subject guarantor</b>	prof. Barbara Maria Willi, Ph.D.
<b>Teachers</b>	
MgA. BcA. et BcA. Martin Hroch, Ph.D., MBA (lecturer)	
<b>Brief annotation of the subject</b>	
<p>Course objective:</p> <p>Learning outcomes - the aim of this course is to give students the opportunity to perform and have the conceptualization and quality of their interpretation assessed and challenged by fellow students and teachers in the department. This is a critical discussion of the performance based on the knowledge gained in the current study of vocational subjects as well as in their own interpretative and pedagogical practice. The aim is to teach both artistic perception and the perception of the historical interpretation in context. Comparison of individual interpretative approaches and bases and their reverse analysis.</p> <p>Outline:</p> <ul style="list-style-type: none"> <li>• presentation of the student's performance</li> <li>• verifying the quality of the interpretation</li> <li>• to challenge their interpretation concept with the views of other students and teachers of the department</li> <li>• discussion of the performance of colleagues using all the knowledge gained in the current study of vocational subjects as well as in their own interpretative and pedagogical practice</li> <li>• comparison of individual interpretative approaches and bases and their reverse analysis</li> </ul>	

## INTERPRETATION OF EARLY MUSIC

Subject name	Interpretation of Early Music I
Type of subject	PB - Subject of the profiling base
Catalogue number	Winter semester: HDH007z Summer semester: HDH007I
Recommended year / semester	1 / Winter semester + 1 / Summer semester
Total number of hours	Winter semester: 26 Summer semester: 24
Credits	Winter semester: 2 Summer semester: 3
Prerequisites, corequisites, equivalence	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of the Interpretation of Early Music I
<b>Modes of assessment and other expectations of the student</b>	
The teacher evaluates students on the basis of their knowledge, contributions, progress, individual preparation, abilities, etc. The teacher monitors the theoretical knowledge of the students as well as well as the extent of their orientation in the given subject.	
Subject guarantor	prof. Barbara Maria Willi, Ph.D.
<b>Teachers</b>	
prof. Barbara Maria Willi, Ph.D. (lecturer)	
<b>Brief annotation of the subject</b>	
<p>Course objective:</p> <p>The subject supports the creativity and personality of the student and prepares them for independent work in highly competitive environments. Studying the subject prepares the student for the variability and flexibility of the labour market. The student has the opportunity to connect the theory of the historically informed performance practise beyond their skills on a classical or historical instrument. The future graduate of the subject should acquire the knowledge, ability and skills so as to incorporate them into their concert activity. The aim of this course is to prepare the student for authentic interpretation in solo and ensemble playing, as well as in specialized orchestras. For students to correctly interpret the early music, it is necessary that they be familiarized with the relevant issues: tempo, instrumental setting, articulation, phrasing, tuning, ornamentation, etc. All these questions need to be supported by the corresponding literature.</p> <p>Outline:</p> <p>The subject of interpretation of early music is related to the study of period sources (treatises, methods, prefaces to compositions, tables of ornaments, encyclopaedical works, musical dictionaries, etc.); the study of contemporary sources (RISM, catalogues of sources, e.g.: Méthodes et Traités, thematic catalogues, catalogues of dictionaries, e.g.: Grove, MGG, bibliography of dictionaries and books of criticism, musical &amp; science journals, etc); the study of iconography (paintings, graphics, drawings, statues, etc.); the study of historical documentation (archive documents - factual sources, periodicals, literature, memoirs, polemic writings, aesthetic works, etc.); the study of musical documentation (manuscripts, prints, periodicals, posthumous editions, musical journals, etc.); the study of instrumental documentation (invoice, literature). Another aspect is also the orientation in key groups in the interpretation of music of older stylistic periods, such as declamation and rhetoric, phrasing including, the hierarchy of beats, gestures, tempo, rhythm and rhythmic elements, the creation of ornaments and melodic decorations (appoggiaturas, trills, free ornaments, vibrato, messa di voce, glissando, etc.), basso continuo, etc.</p>	

<b>Subject name</b>	<b>Interpretation of Early Music II</b>
<b>Type of subject</b>	BT - Basic theoretical subject of the profiling base
<b>Catalogue number</b>	Winter semester: HDH008z Summer semester: HDH008I
<b>Recommended year / semester</b>	2 / Winter semester + 2 / Summer semester
<b>Total number of hours</b>	Winter semester: 26 Summer semester: 24
<b>Credits</b>	Winter semester: 2 Summer semester: 3
<b>Prerequisites, corequisites existence, equivalence</b>	Winter semester: Successfully completed Interpretation of Early Music I Summer semester: Successfully completed winter semester of the Interpretation of Early Music II
<b>Modes of assessment and other expectations of the student</b>	
The teacher evaluates students on the basis of their knowledge, contributions, progress, individual preparation, abilities, etc. The teacher monitors the theoretical knowledge of the students as well as well as the extent of their orientation in the given subject.	
<b>Subject guarantor</b>	prof. Barbara Maria Willi, Ph.D.
<b>Teachers</b>	
Michaela Ambrosi, MMus, Ph.D. (lecturer) prof. Barbara Maria Willi, Ph.D. (lecturer)	
<b>Brief annotation of the subject</b>	
<p>Course objective:</p> <p>The subject supports the creativity and personality of the student and prepares them for independent work in highly competitive environments. Studying the subject prepares the student for the variability and flexibility of the labour market. The student has the opportunity to connect the theory of the historically informed performance practise beyond their skills on a classical or historical instrument. The future graduate of the subject should acquire the knowledge, ability and skills so as to incorporate them into their concert activities. The aim of this course is to prepare the student for authentic interpretation in solo and ensemble playing, as well as in specialized orchestras. For students to correctly interpret the early music, it is necessary that they be familiarized with the relevant issues: tempo, instrumental setting, articulation, phrasing, tuning, ornamentation, etc. All these questions need to be supported by the corresponding literature.</p> <p>Outline:</p> <p>The subject of interpretation of early music is related to the study of period sources (treatises, methods, prefaces to compositions, tables of ornaments, encyclopaedical works, musical dictionaries, etc.); the study of contemporary sources (RISM, catalogues of sources, e.g.: Méthodes et Traités, thematic catalogues, catalogues of dictionaries, e.g.: Grove, MGG, bibliography of dictionaries and books of criticism, musical &amp; science journals, etc); the study of iconography (paintings, graphics, drawings, statues, etc.); the study of historical documentation (archive documents - factual sources, periodicals, literature, memoirs, polemic writings, aesthetic works, etc.); the study of musical documentation (manuscripts, prints, periodicals, posthumous editions, musical journals, etc.); the study of instrumental documentation (the composition of ensembles or orchestras, literature). Another aspect is also the orientation in key groups in the interpretation of music of older stylistic periods, such as declamation and rhetoric, phrasing including, the hierarchy of beats, gestures, tempo, rhythm and rhythmic elements, the creation of ornaments and melodic decorations (appoggiaturas, trills, free ornaments, vibrato, messa di voce, glissando, etc.), basso continuo, etc.</p>	

## HISTORY AND REPERTOIRE

<b>Subject name</b>	<b>History and Repertoire I</b>
<b>Type of subject</b>	COM - Compulsory subjects
<b>Catalogue number</b>	Winter semester: HDH009z Summer semester: HDH009I
<b>Recommended year / semester</b>	1 / Winter semester + 1 / Summer semester
<b>Total number of hours</b>	Winter semester: 13 Summer semester: 12
<b>Credits</b>	Winter semester: 2 Summer semester: 2
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of the History and Repertoire I
<b>Modes of assessment and other expectations of the student</b>	
Winter semester: Dialogue Summer semester: Oral/written examination	
<b>Subject guarantor</b>	prof. Barbara Maria Willi, Ph.D.
<b>Teachers</b>	
<p>Michaela Ambrosi, MMus, Ph.D. (lecturer)            Bc. Jan Čížmář, M.A., B.A., Jan Krejča (lecturer)            MgA. BcA. et BcA. Martin Hroch, Ph.D., MBA (lecturer)            MgA. Marek Štryncl (lecturer)            MgA. Lenka Torgersen (lecturer)            Mgr. Irena Troupová (lecturer)            prof. Barbara Maria Willi, Ph.D. (lecturer)</p>	
<b>Brief annotation of the subject</b>	
<p>Course objective:            The aim of this course is to deepen theoretical reflections on the development of vocal and instrumental music and historical development of instruments, their construction and tuning. Students deepen their knowledge in the history of historical vocal and instrumental art. It acquires a deeper insight into the issues of historical tuning, which are closely related to the development of disciplines. The lectures deal with the constructional features and specifics of the instruments, the ways of play and the vocal approaches coming from the branches of the early music. They focus on the deeper reflection of the development of musical literature in the context of regional fields and the specifics of their interpretation.</p> <p>Outline:</p> <ul style="list-style-type: none"> <li>• basic developmental starting points of given branches of the early music practise</li> <li>• reflection of historical tuning related to the development of historical branches</li> <li>• development of musical literature in the context of regional areas and the specifics of their interpretative origins</li> <li>• theoretical reflection of the repertoire of the fields of historically informed performance practise</li> </ul>	

<b>Subject name</b>	<b>History and Repertoire II</b>
<b>Type of subject</b>	COM - Compulsory subjects
<b>Catalogue number</b>	Winter semester: HDH010z Summer semester: HDH010I
<b>Recommended year / semester</b>	2 / Winter semester + 2 / Summer semester
<b>Total number of hours</b>	Winter semester: 13 Summer semester: 12
<b>Credits</b>	Winter semester: 2 Summer semester: 2
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successfully History and Repertoire I Summer semester: Successfully completed winter semester of the History and Repertoire II
<b>Modes of assessment and other expectations of the student</b>	
Winter semester: Dialogue Summer semester: Oral/written examination	
<b>Subject guarantor</b>	prof. Barbara Maria Willi, Ph.D.
<b>Teachers</b>	
<p>Michaela Ambrosi, MMus, Ph.D. (lecturer)  Bc. Jan Čížmář, M.A., B.A., Jan Krejča (lecturer)  MgA. BcA. et BcA. Martin Hroch, Ph.D., MBA (lecturer)  MgA. Marek Štryncl (lecturer)  MgA. Lenka Torgersen (lecturer)  Mgr. Irena Troupová (lecturer)  prof. Barbara Maria Willi, Ph.D. (lecturer)</p>	
<b>Brief annotation of the subject</b>	
<p>Course objective:  The aim of this course is to deepen theoretical reflections on the development of vocal and instrumental music and historical development of instruments, their construction and tuning. Students deepen their knowledge in the history of historical vocal and instrumental art. It acquires a deeper insight into the issues of historical tuning, which are closely related to the development of disciplines. The lectures deal with the constructional features and specifics of the instruments, the ways of play and the vocal approaches coming from the branches of the early music. They focus on the deeper reflection of the development of musical literature in the context of regional fields and the specifics of their interpretation.</p> <p>Outline:  Music literature of historical branches, regional specifics of musical literature in the context of interpretation.</p>	

**SELF-MANAGEMENT**

<b>Subject name</b>	<b>Self-Management I</b>
<b>Type of subject</b>	COM - Compulsory subjects
<b>Catalogue number</b>	HDH011z
<b>Recommended year / semester</b>	1 / Winter semester + 1 / Summer semester
<b>Total number of hours</b>	Winter semester: block teaching, project Summer semester: block teaching, project
<b>Credits</b>	Winter semester: 2 Summer semester: 2
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of Self-Management I
<b>Modes of assessment and other expectations of the student</b>	
Final project	
<b>Subject guarantor</b>	doc. Ing. MgA. Lucie Pešl Šilerová, Ph.D.
<b>Teachers</b>	
MgA. BcA. et BcA. Martin Hroch, Ph.D., MBA (lecturer) doc. Ing. MgA. Lucie Pešl Šilerová, Ph.D. (lecturer, practitioner)	
<b>Brief annotation of the subject</b>	
<p>Course objective:</p> <p>The aim of this course is the theoretical and practical reflection of the student as a performing artist. Students will get acquainted with the basics of artistic management and their own presentation through media and social networks. It deals with basic elements of self-presentation and creation of artistic portfolio. The aim is to gain basic orientation in the music and arts market.</p> <p>Outline:</p> <ul style="list-style-type: none"><li>• creating an art biography</li><li>• self-presentation practice</li><li>• basic functioning of the music and arts market</li><li>• online marketing</li><li>• communication with the organizers</li><li>• media</li><li>• project elaboration</li></ul> <p>Students will immediately verify all the acquired knowledge of the topics by practical training or analysis of the practical model example or preparation of the press release of their own concert, preparation of real profiles on social networks and real contributions.</p> <p>They will consult their own chosen approach with a teacher, focusing in particular on the field aspects (e.g.: ethics and way of expression suitable for the studied musical environment, comparisons and examples of good practice of renowned world workplaces and festivals) and continuous optimization of work processes. At the end of the semester, a coherent project will be set. Such project will be developed in the following semester under the guidance of teachers in the follow-up course Self-Management II.</p>	

<b>Subject name</b>	<b>Self-Management II</b>
<b>Type of subject</b>	COM - Compulsory subjects
<b>Catalogue number</b>	HDH012z
<b>Recommended year / semester</b>	2 / Winter semester + 2 / Summer semester
<b>Total number of hours</b>	Winter semester: 13 Summer semester: 13
<b>Credits</b>	Winter semester: 2 Summer semester: 2
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successfully completed Self-Management I Summer semester: Successfully completed winter semester of the Self-Management II
<b>Modes of assessment and other expectations of the student</b>	
Final project	
<b>Subject guarantor</b>	doc. Ing. MgA. Lucie Pešl Šílerová, Ph.D.
<b>Teachers</b>	
MgA. BcA. et BcA. Martin Hroch, Ph.D., MBA (lecturer) doc. Ing. MgA. Lucie Pešl Šílerová, Ph.D. (lecturer, practitioner)	
<b>Brief annotation of the subject</b>	
<p>Course objective: The aim of this course is the theoretical and practical reflection of the student as a performing artist. Students will get acquainted with the basics of artistic management and their own presentation through media and social networks.</p> <p>Outline:</p> <ul style="list-style-type: none"> <li>• developing the results of the Self-Management I</li> <li>• realization of one activity in the framework of the following deepening theme: audience development</li> <li>• presentation of all activities of Self-Management I and II in the final colloquium in the presence of teachers and representatives from the field</li> </ul> <p>Students will consult their own chosen approach with a teacher, focusing in particular on the field aspects (e.g.: ethics and way of expression suitable for the studied musical environment, comparisons and examples of good practice of renowned world workplaces and festivals) and continuous optimization of work processes. During the semester, they create and implement one project in the field of audience development (e.g.: crossover projects, work with children, concerts for people with disabilities – e.g.: hearing disabilities, etc.)</p> <p>At the end of the semester students will present the results of their projects and activities at a joint colloquium, where both home and external evaluators will be present.</p>	



## BASSO CONTINUO

<b>Subject name</b>	<b>Basso Continuo I</b>
<b>Type of subject</b>	COM - Compulsory subjects
<b>Catalogue number</b>	Winter semester: HDH013z Summer semester: HDH013l
<b>Recommended year / semester</b>	1 / Winter semester + 1 / Summer semester
<b>Total number of hours</b>	Winter semester: 143 Summer semester: 132
<b>Credits</b>	Winter semester: 2 Summer semester: 2
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of the Basso Continuo I
<b>Modes of assessment and other expectations of the student</b>	
Examination Committee	
<b>Subject guarantor</b>	prof. Barbara Maria Willi, Ph.D.
<b>Teachers</b>	
Bc. Jan Čížmář, M.A., B.A., Jan Krejča (lecturer) MgA. BcA. et BcA. Martin Hroch, Ph.D., MBA (lecturer) prof. Barbara Maria Willi, Ph.D. (lecturer)	
<b>Brief annotation of the subject</b>	
<p>Course objective:</p> <p>In basso continuo, a master's degree student learns a sovereign approach to basso continuo technique and understands the differences in styles between the French, Italian and German basso continuo. Students of the harpsichord class will also gain knowledge of the typical features of basso continuo in the early, middle, late baroque and gallant styles. Students will be given a framework of knowledge that will enable them to make independent artistic decisions. The student learns fluency in reading basso continuo figured bass numbers, he can independently realize basso continuo with self-reflection based on different solutions of his own rate. The student is able to integrate improvisational reflexes into regular playing. The master's student achieves a higher level of awareness of the meaning of the historical context plus the meaning of the content of the treatises along with other historical sources according to their own interpretative choices.</p> <p>Outline winter semester:</p> <ul style="list-style-type: none"> <li>• realization of the basso continuo after period sources</li> <li>• study of German basso continuo by Heinichen, Mattheson and Händel</li> <li>• Transitus irregularis</li> <li>• ornamentation of German basso continuo (arpeggia, figuration, trills, mordents, etc.)</li> <li>• contrapuntal principles in a four-voice range</li> </ul> <p>Outline summer semester:</p> <ul style="list-style-type: none"> <li>• study of German basso continuo by Heinichen, Mattheson and Händel</li> <li>• cantabile soprano voice leading</li> <li>• Quarta italica</li> <li>• sequence in the German basso continuo</li> <li>• forms of 1<sup>st</sup> inversion of triads</li> </ul>	

<b>Subject name</b>	<b>Basso Continuo II</b>
<b>Type of subject</b>	COM - Compulsory subjects
<b>Catalogue number</b>	Winter semester: HDH014z Summer semester: HDH014I
<b>Recommended year / semester</b>	2 / Winter semester + 2 / Summer semester
<b>Total number of hours</b>	Winter semester: 143 Summer semester: 132
<b>Credits</b>	Winter semester: 2 Summer semester: 2
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successfully completed Basso Continuo I Summer semester: Successfully completed winter semester of the Basso Continuo II
<b>Modes of assessment and other expectations of the student</b>	
Winter semester: Commission examination Summer semester: Commission examination/graduate performance	
<b>Subject guarantor</b>	prof. Barbara Maria Willi, Ph.D.
<b>Teachers</b>	
Bc. Jan , M.A., B.A., Jan Krejča (lecturer) MgA. BcA. et BcA. Martin Hroch, Ph.D., MBA (lecturer) prof. Barbara Maria Willi, Ph.D. (lecturer)	
<b>Brief annotation of the subject</b>	
<p>Course objective:</p> <p>In basso continuo, a master's degree student learns a sovereign approach to basso continuo technique and understands the differences in style between the French, Italian and German basso continuo. Students of the harpsichord class will also gain knowledge of the typical features of basso continuo from the early, middle, late baroque and gallant styles. Students will be given a framework of knowledge that will enable them to make independent artistic decisions. The student learns fluency in reading basso continuo figured bass numbers, he can independently realize basso continuo with self-reflection based on different solutions of his own rate. The student is able to integrate improvisational reflexes into regular playing. The master's student achieves a higher level of awareness of the meaning of the historical context plus the meaning of the content of the treatises along with other historical sources according to their own interpretative choices.</p> <p>Outline winter semester:</p> <ul style="list-style-type: none"> <li>• figured bass in the 17<sup>th</sup> century</li> <li>• three-voice ranges</li> <li>• splitting the range in between right and left hand</li> <li>• counterpoint elements</li> </ul> <p>Outline summer semester:</p> <ul style="list-style-type: none"> <li>• Italian figured bass</li> <li>• full-voice realization</li> <li>• interpretation of recitative</li> <li>• dynamics during basso continuo playing</li> </ul>	

## CHAMBER MUSIC

<b>Subject name</b>	<b>Chamber Music I</b>
<b>Type of subject</b>	COM - Compulsory subjects
<b>Recommended year / semester</b>	1 / Winter semester + 1 / Summer semester
<b>Total number of hours</b>	Winter semester: 26 Summer semester: 24
<b>Credits</b>	Winter semester: 3 Summer semester: 4
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of the Chamber Music I
<b>Modes of assessment and other expectations of the student</b>	
Student performance analysis - continuous monitoring of student performance (interpretation and discussion), semesterly recital.	
<b>Subject guarantor</b>	prof. Barbara Maria Willi, Ph.D.
<b>Teachers</b>	
Michaela Ambrosi, MMus, Ph.D. (lecturer) Bc. Jan Čížmář, M.A., B.A., Jan Krejča(lecturer) MgA. BcA. et BcA. Martin Hroch, Ph.D., MBA (lecturer) MgA. Marek Štryncl (lecturer) MgA. Lenka Torgersen (lecturer) Mgr. Irena Troupová (lecturer) prof. Barbara Maria Willi, Ph.D. (lecturer)	
<b>Brief annotation of the subject</b>	
<p>Course objective:</p> <p>The subject Chamber Music performance enables students to get acquainted with the historically informed performance practise of early music. The student is in close contact with the style of baroque and classicist music through a large number of chamber music literature of these periods. During the course the students have the possibility to cooperate in variable instrumental and vocal settings - melodic instruments, instruments of the basso continuo section and voices. The student during the study compares different instruments, their possibilities, the interconnection of the style of music and the interpretation, ornamentation and performance. After completing the subject, the student should achieve an artistic-interpretative level that will allow him to apply his newly acquired knowledge not only as a player in chamber ensembles but also as a solo player, i.e. that the student is guided during the study so that after completing the subject he may be a flexible chamber music player with a separate ability to operate a historically informed performance practise.</p> <p>Outline:</p> <p>Focus on topics: declamation and rhetoric, phrasing including, the hierarchy of beats, gestures, tempo, rhythm and rhythmic elements, the creation of ornaments and melodic decorations (appoggiaturas, trills, free ornaments, vibrato, messa di voce, glissando, etc.).</p>	

<b>Subject name</b>	<b>Chamber Music II</b>
<b>Type of subject</b>	COM - Compulsory subjects
<b>Recommended year / semester</b>	2 / Winter semester + 2 / Summer semester
<b>Total number of hours</b>	Winter semester: 26 Summer semester: 24
<b>Credits</b>	Winter semester: 3 Summer semester: 4
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successfully completed Chamber Music I Summer semester: Successfully completed winter semester of the Chamber Music II
<b>Modes of assessment and other expectations of the student</b>	
Student performance analysis - continuous monitoring of student performance (interpretation and discussion), semesterly recital.	
<b>Subject guarantor</b>	prof. Barbara Maria Willi, Ph.D.
<b>Teachers</b>	
Michaela Ambrosi, MMus, Ph.D. (lecturer) Bc. Jan Čížmář, M.A., B.A., Jan Krejča (lecturer) MgA. BcA. et BcA. Martin Hroch, Ph.D., MBA (lecturer) MgA. Marek Štryncl (lecturer) MgA. Lenka Torgersen (lecturer) Mgr. Irena Troupová (lecturer) prof. Barbara Maria Willi, Ph.D. (lecturer)	
<b>Brief annotation of the subject</b>	
Course objective: The subject Chamber Music performance enables students to get acquainted with the historically informed performance practise of early music. The student is in close contact with the style of baroque and classicist music through a large number of chamber music literature of these periods. During the course the students have the possibility to cooperate in variable instrumental and vocal settings - melodic instruments, instruments of the basso continuo section and voices. The student during the study compares different instruments, their possibilities, the interconnection of the style of music and the interpretation, ornamentation and performance. After completing the subject, the student should achieve an artistic-interpretative level that will allow him to apply his newly acquired knowledge not only as a player in chamber ensembles but also as a solo player, i.e. that the student is guided during the study so that after completing the subject he may be a flexible chamber music player with a separate ability to operate a historically informed performance practise.	
Outline: Focus on topics: declamation and rhetoric, phrasing including, the hierarchy of beats, gestures, tempo, rhythm and rhythmic elements, the creation of ornaments and melodic decorations (appoggiaturas, trills, free ornaments, vibrato, messa di voce, glissando, etc.).	

## APPENDICES

### 1: ASSESSMENT CRITERIA EUROPEAN MASTER OF EARLY MUSIC

	<b>Skills</b>	<b>Programme and style</b>	<b>Communication</b>	<b>Creativity</b>
<b>10</b>	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.
<b>9 - 9,5</b>	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.
<b>8 - 8,5</b>	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.
<b>6,5-7,5</b>	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.
<b>5,5 - 6,5</b>	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.
<b>0 - 5 (fail)</b>	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

## 2: PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT – REQUIREMENTS OPTION A

### Option A: PIA has been realised

1. Provide documentation (video and/or audio recording, written statements, etc.) of your Professional Integration Activity and describe it: What is the product of your PIA?
2. Describe how the results of your Pilot/Prototype have influenced your PIA.
3. Reflection on the product
  - a. What were your short-term goals (described in quantitative terms)? To what extent did you achieve them?
  - b. What were your long-term goals (described in qualitative terms)? How do you see your long-term goals now?
  - c. Describe what values your PIA will create?
    - artistic value (how did your PIA create value for art itself and/or for how art is perceived)
    - economic value (what kind of economic values, can they be quantified)
    - social value (what kind of social effects or benefits, can they be qualified and or quantified)
    - educational value (what kind of education, practical application or theoretical)
    - adding to the knowledge base (what you add to the knowledge base: for example new insights or experiences or data)
    - .....
  - d. Provide documentation (video and/or audio recording, written statements, etc.) of the responses and feedback from audiences, stakeholders, clients, partners.
    - a. How you collected this feedback?
    - b. What did you learn from this feedback?
    - c. In what way was this feedback useful to you?
    - d. How could you increase the value of feedback in the future?
4. Reflect on the process.
  - a. Describe the different roles you had in the process of developing and realising your PIA (for example, leader, initiator, producer, performer, writer, editor, creator, crisis manager, problem solver, facilitator, fundraiser, conductor, manager, educator)
  - b. Which roles fitted you best?
  - c. What did you learn from taking these roles?
  - d. What worked well in the process and what would you do differently next time?

### 3: PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT – REQUIREMENTS OPTION B

#### Option B: PIA has yet to be realised

1. Provide documentation (video and/or audio recording, written statements, etc.) of your PIA Pilot/Prototype and describe it: What is the product of your PIA Pilot/Prototype?
2. Reflection on the product of your PIA Pilot/Prototype:
  - a. What did you test in your Pilot/Prototype and how did you do that?
  - b. What were the results of the test and how did you collect them?
  - c. How will this affect the plan for your PIA?
3. Reflect on the process.
  - a. Describe the different roles you had in the process of developing and realising your PIA Pilot/Prototype (for example, leader, initiator, producer, performer, writer, editor, creator, crisis manager, problem solver, facilitator, fundraiser, conductor, manager, educator)
  - b. Which roles fitted you best?
  - c. What did you learn from taking these roles?
  - d. What worked well in the process and what would you do differently next time?
  - e. How will this affect your roles in the plan for your PIA?
4. Describe your PIA.
  - a. Describe what the product of your PIA will be and when it will be realised.
  - b. Describe the short-term goals of your PIA and how they can be measured in quantitative terms.
  - c. Describe the long-term goals of your PIA and how they can be measured in qualitative terms.
  - d. Describe what values you want to create with your PIA:
    - artistic value (how did your PIA create value for art itself and/or for how art is perceived)
    - economic value (what kind of economic values, can they be quantified)
    - social value (what kind of social effects or benefits, can they be qualified and or quantified)
    - educational value (what kind of education, practical application or theoretical)
    - adding to the knowledge base (what you add to the knowledge base: for example new insights or experiences or data)

#### 4: ASSESSMENT CRITERIA & RUBRIC | PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT OPTION A (PIA HAS BEEN REALISED)

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
Description & documentation of product PIA	Student describes and documents the product of the PIA	No description.	Description and/or documentation insufficient.	Description and documentation sufficient.	Clear description and documentation.	Very clear, appealing and original description and documentation.	10%
Description of prototype testing	Student describes the prototype and it's testing.	No description.	Description insufficient.	Description sufficient and giving insight in testing.	Clear description and testing is valuable.	Very clear description giving proof that the test delivered valuable insights.	10%
Description of short term goals	Student gives a quantitative description of short term goals	No description.	Description insufficient.	Description sufficient but quantification is difficult to assess.	Description is clear and can be quantified.	Very clear description of goals that are proportional.	10%
Description of long term goals	Student gives a qualitative description of long term goals	No description.	Description insufficient.	Description is sufficient but PIA is only a small step towards achieving the goals.	Description is clear and PIA is a substantial step towards achieving the goals.	Very clear description and achieving long term goals seems realistic.	10%
Description of value(s) created	Student describes values created by the PIA	No description.	Description insufficient.	Description is sufficient but values are modest.	Description is clear and values are substantial.	Very clear description and values are high.	20%
Reflection on documented responses and feedback	Student reflects on documented responses and feedback	No reflection.	Reflection insufficient.	Reflection on documented responses is sufficient but can be improved.	Clear reflection giving proof of acquired insights.	Very valuable reflection giving substantial insights.	10%
Reflection on process	Student reflects on process	No reflection.	Reflection insufficient.	Reflection on process and own role is sufficient but can be improved.	Clear reflection on process and own role.	Very valuable reflection on process giving proof of required insights in own role.	30%



**5: ASSESSMENT CRITERIA & RUBRIC | PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT OPTION B (PIA HAS NOT YET BEEN REALISED)**

Learning objectives	Assessment Criteria	Points					%
		1	2	3	4	5	
Description & documentation of prototype/pilot	Student describes and documents the prototype/pilot	No description or documentation.	Description and/or documentation insufficient.	Description and documentation sufficient.	Clear description and documentation.	Very clear, appealing and original description and documentation.	5%
Reflection on the testing of the prototype/pilot	Student reflects on the testing of prototype/pilot.	No reflection.	Reflection insufficient.	Reflection is sufficient.	Good reflection with valuable outcomes.	Very good reflection with valuable outcomes and tangible conclusions.	5%
Reflection on process and role in the prototype/pilot	Student reflects on process and role in prototype/pilot	No reflection.	Reflection insufficient	Reflection on process and own role is sufficient but can be improved.	Clear reflection on process and own role.	Very valuable reflection on process giving proof of required insights in own role.	10%
Description of product PIA	Student describes the product of their PIA	No description.	Description insufficient.	Description is sufficient.	Clear description.	Very clear, appealing and original description.	30%
Description of short term goals PIA	Student gives a quantitative description of short term goals	No description.	Description insufficient.	Description sufficient but quantification is difficult to assess.	Description is clear and can be quantified.	Very clear description of goals that are proportional.	10%
Description of long term goals PIA	Student gives a qualitative description of long term goals	No description.	Description insufficient.	Description is sufficient but PIA is only a small step towards achieving the goals.	Description is clear and PIA is a substantial step towards achieving the goals.	Very clear qualitative description and achieving long term goals seems realistic.	10%
Description of values created by PIA	Student describes values created by the PIA	No description.	Description insufficient.	Description is sufficient but values are modest.	Description is clear and values are substantial.	Very clear description and values are high.	30%

## 6: 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 <b>role artistic research</b> 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 <b>use of source materials</b>	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 <b>document their research results</b>	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 <b>Research Catalogue</b>	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%

## 7: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: MASTER PROJECT PROPOSAL

	Learning objectives	Assessment criteria	Points					%
			1	2	3	4	5	
<b>A – artistic development</b>	The student has developed a vision on their artistic development	The student has clearly formulated a feasible and ambitious <b>vision</b> on their 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 define what they need to develop in order to embody their vision	The student has clearly <b>defined what they need to develop</b> in order to embody their vision	The student has not defined what they should develop.	The student has poorly formulated what they should develop.	The student has adequately formulated what they should develop.	The student has clearly defined what they should develop, and this matches their vision well	The student had clearly defined what they should develop, and this matches their vision perfectly.	33,3%
	The student is able to connect research and professional integration activities to their artistic development	The student has <b>connected</b> 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 the student's artistic development is clear.	Connection of research and professional integration activities to the 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>B – research</b>	The student is able to write a complete, feasible and clearly formulated research plan	The student has written a <b>complete, feasible and clearly formulated</b> 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 has created an <b>innovative</b> research plan, of which the outcomes could be	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	The research is innovative and relevant for the student's own	The research is very innovative and very relevant for the student's own practice	40%

	the student's own practice and the artistic field	<b>relevant</b> for the student's own practice and for the artistic field			student's own practice.	practice as well as for the artistic field.	as well as for the artistic field.	
<b>C – professional integration</b>	The student is able to describe the PIA and its outcome	The student has given a clear and complete <b>description of PIA and its outcome</b>	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.	33,3%
	The student is able to define ambitious short-term and long-term goals	The student clearly defines <b>short- and long-term goals</b> 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.	33,3%
	The student is able to clearly define substantial values that the PIA will create	<b>Value(s)</b> 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.	33.4%
<b>Please note:</b> You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment.								

## 8: 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 <b>research question, focus or problem,</b> leading to <b>relevant</b> 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 <b>aware of what others have done</b> in this area and has related his/her research <b>to the field of inquiry,</b> 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 <b>research methods</b> adequate to the research focus, questions or problems and based on a <b>dialogue between artistic practice and reflection</b>	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%

<p>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</p>	<p>The student has applied a form of <b>documentation and presentation</b> that supports the <b>aims and objectives</b> of the research, making use of both <b>verbal/textual and non-verbal artistic material</b></p>	<p>No description or proper documentation and presentation of the research process and outcomes.</p>	<p>The research process is insufficiently documented and presented; the documentation and presentation do not yet support the aims and objectives of the research.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>30%</p>
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## 9: 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 <b>connected</b> artistic development, research and professional integration within their Master Project, and <b>all three domains</b> 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.	30%
The student is able to communicate with their research supervisor and professional integration coach about current progress and future planning	The student <b>communicates with their research supervisor and professional integration coach</b> about current progress and future planning	Communication is lacking.	Unclear or infrequent communication.	Adequate and frequent communication, planning is still in development.	Adequate and frequent communication, planning is developed.	Clear and frequent communication, planning is strong and fully developed.	30%
The student is able to verbally communicate their engagement with their Master Project during a presentation	The student has verbally communicated their engagement with their Master Project during the <b>presentation</b>	Non-engagement.	Limited engagement and unclear communication.	Sufficient engagement and adequate verbal communication.	High level of engagement and clear verbal communication.	Very high level of engagement and excellent verbal communication.	10%
The student is in the process of executing their Master Project	The student has made <b>progress</b> 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.	30%

## 10: STUDY PLAN – SIMPLIFIED OVERVIEW

Overview for students starting the European Master of Early Music in Brno.











