

Curriculum Handbook Master of Music – National Master Orchestral Conducting (NMO)

Academic Year 2020/21



**Royal Conservatoire
The Hague**



Conservatorium van Amsterdam
Amsterdam University of the Arts

The information contained in this Curriculum Handbook is, beyond errors and omissions, correct at the time of publication, but may be subject to change during the academic year. Therefore, always make sure you are referring to the latest version of this document which can be found at our website. For questions about courses, you can get in touch with the contact person mentioned in the course description.

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INTRODUCTION

The Conservatorium van Amsterdam and the Royal Conservatoire, The Hague, offer the National Master Orchestral Conducting (NMO) programme since 2011-2012. This is a joint programme in which both institutes cooperate with several professional Dutch orchestras. The Master's programme is available for students who are in the possession of a Bachelor degree. The curriculum enables them to develop their skills in conducting professional symphony orchestras at a high technical and artistic standard. Moreover, the NMO aims to bridge the gap between the studies and the professional field. It gives the students the opportunity to build and extend their professional networks already during their studies. The NMO also enhances the educational programmes of the orchestras involved.

The NMO is a full-time two-year course and takes place at the two conservatoires. The classes are divided equally between the two institutes. The NMO students follow the same curriculum, regardless of where they are registered, and will therefore travel between the two institutes for lessons and other activities.

The NMO curriculum offers the following:

- Several times during the academic year, the students spend a training period with alternating partner orchestras, during which they are coached by the orchestra's conductor of the respective project. The training will sometimes be mainly observational in nature, but as often as possible the student will conduct the orchestra under supervision of the conductor;
- Ahead of the training period the students prepare the repertoire at the conservatoire, under the guidance of their professors;
- The students may join their professors at projects in The Netherlands and abroad;
- Each academic year, several masterclasses with partner orchestras are offered;
- Throughout the two Master's years, a wide range of orchestral repertoire is covered by the students;
- Programming for orchestra is included in the curriculum;
- The students enhance their curriculum with relevant elective courses offered by the two institutes;
- Students write and present a research paper as part of their Master's education;
- At the end of the first and second Master's year, an exam takes place with one of the participating orchestras.

For the entrance exam, the two conservatoires and the participating orchestra are represented in the exam committee. Each academic year, a maximum of two students can enrol.

Participating orchestras

1. Koninklijk Concertgebouworkest
2. Nederlands Philharmonisch Orkest | Nederlands Kamerorkest
3. Residentie Orkest
4. Philharmonie Zuidnederland
5. Noord Nederlands Orkest,
6. Radio Filharmonisch Orkest
7. Phion (Het Gelders Orkest and Orkest van het Oosten)
8. Het Balletorkest
9. Rotterdams Philharmonisch Orkest
10. Nationaal Jeugdorkest

Het Kersjes Fonds kindly supports the NMO, the students and the participating orchestras towards the realisation of the various curriculum aspects.

ADMISSION REQUIREMENTS FOR NATIONAL MASTER ORCHESTRAL CONDUCTING

Students must meet the following requirements for admission to the NMO:

- a. formal requirement: a Bachelor of Music degree
- b. qualifications:
 - a well-developed musical ear and imagination;
 - knowledge of the basic repertoire for symphony orchestra from 1750 to the present;
 - the ability to master scores independently, including associated score playing abilities;
 - the ability to rehearse with a symphony orchestra at a professional level, including the associated baton technique;
 - the ability to demonstrate a well-developed personal/artistic vision;
 - the ability to lead and inspire a symphony orchestra as a conductor during a rehearsal or concert, demonstrating a well-developed personal/artistic vision;
 - the ability to articulate personal views regarding the composition of concert programmes;
 - an evident potential for development.

ADMISSION PROCEDURE FOR NATIONAL MASTER ORCHESTRAL CONDUCTING

1. A candidate must be in possession of a Bachelor of Music degree before they commence the Master's course.
2. Enrolment takes place at the Conservatorium van Amsterdam or at the Royal Conservatoire. Before the application deadline the candidate must submit the following:
 - a. a number of video fragments which show the candidate conducting and orchestra, facing the camera. The selection of video fragments should cover a number of works for orchestra. The (movements of the) orchestral works performed may not have been edited.
 - b. a portfolio with concert programmes conducted by the candidate.
 - c. a study plan that complies with the criteria specified in the study guides of both institutes.
3. The video fragments, portfolio and study plan will be evaluated after the deadline. After a preliminary selection, a limited number of candidates will be invited for the auditions.
4. The audition takes place in three rounds:
 - a. a session with a chamber music ensemble
 - b. an interview by the selection committee on knowledge, insight and views with respect to the repertoire
 - c. a maximum of 4 selected candidates will conduct part of an orchestral rehearsal.The committee then decides on admission. The key consideration is whether a candidate is expected to be able to develop into a professional conductor within two years.
Repertoire for the auditions is communicated at least two weeks before the audition date.
5. The number of places available for each master year is two.

CURRICULUM OVERVIEW

code	form	Orchestral Conducting - NMO	Year 1	Year 2
		Master of Music 2020-2021		
KC-M-DI-		Artistic Development		
IOD	x	Main Subject	35	35
RP	g	Repertoire and Programming	3	3
WO		Working with an Opera Director	2	2
		Subtotal	40	40
KC-M		Research		
AL-TRIP	g	Introduction to Research in the Arts	1	
AL-IRT		Individual Research Trajectory	4	10
-	-	Master Elective (a choice of:)	10	5
		<i>Contemporary Music through non-Western Techniques</i>		
EL-AP		<i>Analysis and Performance</i>		
DI-HIP		<i>Historically Informed Practice for Conductors</i>		
DI-PS		<i>Score Playing</i>		
		Subtotal	15	15
KC-M-DI-		Professional Integration		
CDO	i	CDO	5	5
		Subtotal	5	5
Total per year			60	60
Total				120

COURSE DESCRIPTIONS NATIONAL MASTER ORCHESTRAL CONDUCTING

ARTISTIC DEVELOPMENT

MAIN SUBJECT ORCHESTRAL CONDUCTING

<i>M-DI-IOD</i>	Main Subject Orchestral Conducting
Osiris course code:	KC-M-DI-IOD
Course content:	This course prepares students for a professional career as a conductor. In the lessons in the main subject the students develop their technique, their interpretation of scores and the rendition of those scores during rehearsals to a professional level. In the process, they prepare themselves for practical assignments with a professional orchestra.
Objectives:	<p>At the end of this course, you are able to:</p> <ul style="list-style-type: none"> ▪ conduct on a level that can be qualified as ‘excellent at an international level’; ▪ can relate your position independently towards the music and the music profession at an advanced level; ▪ develop, through an inquisitive attitude, advanced knowledge of repertoire and translate this knowledge musically into a convincing and original interpretation; ▪ demonstrate significant practical experience in your attitude towards the professional orchestras with which you work. Characteristic features of this attitude are self-awareness, self-confidence, practical know-how, eagerness and an interest in the people around you; ▪ rehearse in a professional manner with a professional symphony orchestra, in the process incorporating the appropriate beating technique and demonstrating a personal/artistic vision; ▪ lead and inspire a professional symphony orchestra as conductor during a concert while demonstrating a personal/artistic vision; ▪ communicate in a professional manner about your artistic vision with colleagues, orchestra directors and artistic leaders of orchestras; ▪ show an understanding of professional practice and an ability to move in it by virtue of your knowledge, skills, artistic vision and research skills; ▪ develop and maintain a large network of contacts in the orchestra world and make use of that network; ▪ act as your own teacher by knowing what determines the quality of your conducting and how to maintain and further develop that standard by continuing to learn independently.
Type of course:	Compulsory
Level:	Master I and II
Duration:	Main subject lesson: 1,5h per week Projects and masterclasses: as planned with partner orchestras
Prior qualifications/ prerequisites:	Bachelor of Music
Teachers:	Jac van Steen (KC) / Ed Spanjaard (CvA) / Kenneth Montgomery (KC)
Credits:	35 ECTS per academic year
Literature:	Scores of the programmes, together with background literature about works, composers and historic context.
Work form:	Group lessons with all NMO students Orchestra projects at partner orchestras

	Masterclasses
Assessment:	<p>First year: rehearsal with a professional orchestra. Students are assessed on their capacity to conduct a rehearsal to a professional standard.</p> <p>Final exam: project with a professional orchestra (rehearsal & concert). Students are assessed on their capacity to achieve an artistically convincing result with professional musicians. This refers to the quality of the rehearsal process and the artistic quality of the concert.</p> <p>For the assessment criteria see Appendix 1 in this curriculum handbook.</p>
Grading system:	<p>Master I: Pass/Fail Master II: Numeric</p>
Language:	English
Schedule, time, venue:	Depending on the availability of the teacher, by appointment.
Information:	Jaike Bakker – Coordinator (j.bakker@koncon.nl)

REPERTOIRE AND PROGRAMMING

<i>M-DI-RP</i>	Repertoire and Programming
Osiris course code:	KC-M-DI-RP
Course content:	This course prepares students for a professional career as a conductor by teaching them to compile concert programmes and explain and justify the choice of programme in artistic terms as well as from a logistics and financial perspective.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to compile concert programmes for professional orchestras that are original and based on relevant research and varied information sources, advanced knowledge of repertoire and taking into consideration context in the framework of an international concert practice of a conductor; ▪ are aware of the practical and financial realities of today's orchestral world in relation to programming possibilities; ▪ are able to underpin, explain and motivate the choices for compiling this programme; ▪ can communicate about repertoire and the choices for programming with specialist and non-specialist audiences.
Type of course:	Compulsory
Level:	Master I-II
Duration:	6 lessons of 3-4 hours
Prior qualifications/ prerequisites:	Bachelor degree in Music and official admission to the National Master Orchestral Conducting programme
Teachers:	Different specialists from the field, i.e. Sven Arne Tepl, Maarten Brandt, Hans Ferwerda, Marcel Mandos, Wim Vos
Credits:	3 ECTS per academic year
Literature:	Scores of the programmes, together with background literature on the works, composers and historical context.
Work form:	Group lesson
Assessment:	<p>Master II: oral defence of the series of concert programmes. The student is assessed by a committee consisting of the Head of Department and another teacher.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • quality of the programme • knowledge and understanding of the major repertoire • knowledge and understanding of the working reality of professional orchestras • quality of the debate: verbal skills, quality of the arguments
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	Depending on the availability of the teacher, by appointment
Information:	Jaike Bakker – Coordinator (j.bakker@koncon.nl)

WORKING WITH AN OPERA DIRECTOR

<i>M-DI-WO</i>	Working with an Opera Director
Osiris course code:	KC-M-DI-WO
Course content:	<p>In this course, the student explores the triangle conductor-director-singer in a laboratory set up of an opera house practice. At first, a series of theoretical sessions prepares conductors to understand the history of different forms and styles of opera directing. Then, on the basis of chosen operas, conductors learn to collaborate with a director on the development of a concept for an opera production.</p> <p>Thereafter, in practical sessions with singers, the student comes to recognize the different forms and styles of directing in practice, and learns to cope with conflicting views within the triangle conductor-director-singer.</p>
Objectives:	<p>At the end of this course, you are:</p> <ul style="list-style-type: none"> ▪ able to identify of the different forms of opera directing that have developed since 1830; ▪ able to distinguish between these forms in different stage concepts; ▪ able to identify the difficulties between conductor, director and singer; ▪ able to cope with these difficulties in a productive manner.
Type of course:	Compulsory
Level:	Master I-II
Duration:	4 hours per week for 5 weeks, or in an intensive weeklong workshop
Prior qualifications/ prerequisites:	Bachelor degree in Music and official admission to the National Master programme
Teachers:	Peter te Nuyl a.o.
Credits:	2 ECTS per academic year
Literature:	Watching opera concepts and stagings, provided reading material, score preparation for practical sessions
Work form:	Group lesson
Assessment:	100% attendance, active participation
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	Depending on the availability of the teacher, by appointment
Information:	Jaike Bakker – Coordinator (j.bakker@koncon.nl)

RESEARCH

INTRODUCTION TO RESEARCH IN THE ARTS

<i>M-AL-TRIP</i>	Introduction to Research in the Arts
Osiris course code:	KC-M-AL-TRIP
Course content:	<p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by the Head of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you as well as introducing you to the various methods of documenting and presenting your research, 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><i>For more information on content and assessment, please see the Research Guide of the Conservatorium van Amsterdam.</i></p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none">▪ are able to demonstrate an understanding of what research in the master's programme of the conservatoire comprises;▪ show an understanding of the use of source material;▪ show an understanding of the skills required to document your research results;▪ are able to demonstrate skills of formulating a research proposal and abstract;▪ are able to document your research process and results on the Research Catalogue.
Type of course:	Compulsory
Level:	Master I
Duration:	5 meetings during the first semester
Prior qualifications/ Pre-requisites:	-
Teachers:	
Credits:	1 ECTS
Work form:	Seminar, individual study and workshops
Assessment:	Attendance and assignments
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Conservatorium van Amsterdam
Information:	Conservatorium van Amsterdam

INDIVIDUAL RESEARCH TRAJECTORY

<i>M-AL-IRT</i>	Individual Research Trajectory
Osiris course code:	KC-M-AL-IRT
Course content:	<p>Research in the master's programme centres on undertaking and completing a Research Project, where you specialise in your own field. As a rule, your artistic/musical practice will be the point of departure when choosing a topic for your Research Project and when formulating a research question.</p> <p>Individual research and presentation: In order to complete the requirements of the Master of Music programme, you must successfully undertake a Research Project and present the findings of this project to a committee.</p> <p>Individual supervision: You will receive 15 hours of supervision from a personal research supervisor. You will be assigned a research supervisor who will be knowledgeable in your research area. This can be a supervisor from the Royal Conservatoire, Conservatorium van Amsterdam or an external expert.</p> <p><i>For more information on content and assessment, please see the Research Guide of the Conservatorium van Amsterdam.</i></p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field; ▪ are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection; ▪ are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.
Type of course:	Compulsory
Level:	Master I-II
Duration:	Individual supervision: 15 hours over two years
Prior qualifications/ Pre-requisites:	–
Teachers:	Each student will be assigned a research supervisor selected from a pool consisting of teachers whose duties also include research supervision, as well as specialised supervisors.
Credits:	Master I: 4 ECTS, Master II: 10 ECTS
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.</p> <p>Master II: Presentation of your project results. For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation at the Royal Conservatoire, see Appendix 2 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, normally including:</p> <ol style="list-style-type: none"> 1. A chairman (generally the Head of a Department or the Head of Master Research); 2. Your own research supervisor(s); 3. If possible, your Master Circle leader; 4. If possible, your main subject teacher; 5. An external member, usually from an institution abroad; 6. If possible, first year master students who are invited to attend the research presentation and participate in the deliberations of the committee. However, their assessment is not binding and they may not award a grade.
Grading system:	<p>Master I: Pass/Fail Master II: Numeric</p>
Language:	English
Schedule, time, venue:	Individual research supervision takes place based on appointments made between the student and their supervisor(s).
Information:	Conservatorium van Amsterdam

MASTER ELECTIVE - CHOICE OF:**- CONTEMPORARY MUSIC THROUGH NON-WESTERN TECHNIQUES**

	Contemporary Music through non-Western Techniques
Osiris course code:	KC-M-DI-CMW-17
Course content:	<p>This course addresses the rhythmical problems that may arise in many contemporary music pieces from Stravinsky, Béla Bartók or Varèse to Xenakis, Boulez, Elliot Carter, Ferneyhough or Ligeti, as well as more recent composers. The main objective is to provide rhythmical tools that will help the student achieve a higher degree of accuracy and confidence in the performance of rhythmical complexities, as well as an important support to the students' conducting technique when working on contemporary repertoire. Karnatic (South Indian classical) music not only makes use of one of the most complex rhythmical systems but, in addition, has very clear and practical teaching and exercise methods.</p> <p>The students will not be asked to perform the karnatic techniques with instrument but using exclusively 'solkattu' (set of rhythmical syllables used in South India as the first step before playing an instrument). Topics like metrical modulation, polyrhythms, polypusles, polytempi, inner amalgamation or meter changes will come under scope using the wide variety of karnatic techniques and concepts as starting point. There will also be an exhaustive and intense comparative analysis of how to apply these techniques to western pieces from a conductor's viewpoint.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ can use karnatic techniques to better 'understand' a myriad of rhythmical complexities used in western contemporary music; ▪ are able to 'sing' a rhythm or phrase to a performer while rehearsing, using the solkattu technique, and to adapt the techniques to your own whims while conducting; ▪ know how to translate these techniques into conducting patterns or different ways of thinking while conducting.
Type of course:	Elective
Level:	Master
Duration:	1 hour per week, 34 weeks
Prior qualifications/ prerequisites:	Bachelor of Music and official admission to the National Master programme
Teachers:	Jos Zwaanenburg
Credits:	5 ECTS
Literature:	Provided by the teacher
Work form:	Private lessons or in a group with other NMO students
Assessment:	<p>In the last eight weeks (mid-April to mid-June), the student can propose a final project; this project can range from a short dissertation about one of the topics seen, or a thorough rhythmical analysis of contemporary pieces with karnatic techniques (or any other proposal that would be suitable to the subject). Individual meetings will then take place in order to coach the student in their project.</p> <ul style="list-style-type: none"> * Attendance, homework and motivation (40%) * Final project (40%) * Theory exam at the end of the year (20%)

Grading system:	Numeric
Language:	English
Schedule, time, venue:	Conservatorium van Amsterdam, by appointment
Information:	Jaike Bakker (j.bakker@koncon.nl)

- ANALYSIS AND PERFORMANCE

<i>M-EL-AP</i>	Analysis and Performance
Osiris course code:	KC-M-EL-AP
Course content:	In this course students will study and discuss many examples from compositions in which the connection can be made between analysis and performance. We will investigate and practically try in what way analytical observations may influence the interpretation of the music, and recordings from different performers will be compared. Examples will be chosen from the student's repertoires. Students will also study recent literature in this research area. Therefore, a syllabus will be provided.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have an advanced understanding of the relationship between analysis and performance; ▪ have an advanced understanding of recent literature on analysis and performance; ▪ have developed concrete ideas about applying the results of an analysis to the performance of compositions that they conduct.
Type of course:	Elective
Level:	Master
Duration:	1 hour per week, 34 weeks
Prior qualifications/ prerequisites:	Bachelor of Music and official admission to the National Master programme
Teachers:	Ward Spanjers
Credits:	5 ECTS
Literature:	Syllabus will be handed out
Work form:	Private lessons or in a group with other NMO students
Assessment:	Attendance (80%) + Presentation: students analyse a composition that they conduct and apply the results to their own performance. They are also expected to refer to recordings and literature. The presentation will be judged by a committee. Assessment criteria: <ul style="list-style-type: none"> • understanding of the relationship between analysis and performance • application of analysis in performance • knowledge of relevant and recent literature
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	Depending on availability, by appointment
Information:	Jaike Bakker (j.bakker@koncon.nl)

- HISTORICALLY INFORMED PRACTICE FOR CONDUCTORS

<i>M-DI-HIP</i>	Historically Informed Practice for Conductors
Osiris course code:	KC-M-DI-HIP
Course content:	A series of lectures on the purpose and method of historically informed performance practice, on the history of ensemble leading and conducting between ca.1500 and ca.1800, and on the most essential characteristics of orchestral and choral performance practice in the same period. (temperament, intonation, pitch, articulation, ornamentation, rhetorics, instrumentation, ensemble set-up, etc.)
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to judge to what extent historically documented practices can desirably and practically be applied in modern performance circumstances; ▪ are aware of the available source material, both primary and secondary, on all subjects mentioned in the course content.
Type of course:	Elective
Level:	Master
Duration:	8 lessons during 2 semesters
Prior qualifications/ prerequisites:	-
Teachers:	Peter van Heyghen
Credits:	5 ECTS
Literature:	K. Kopp – Handbuch Historisches Orchesterpraxis D. Shrock – Performance Practices in the Baroque Era D. Shrock – Performance Practices in the Classical Era A yearly updated bibliographical list of important books and articles will be provided.
Work form:	Group lesson
Assessment:	80% attendance + assessment (oral exam)
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See Asimut
Information:	Jaike Bakker (j.bakker@koncon.nl)

- **SCORE PLAYING**

<i>M-DI-PS</i>	Score Playing
Osiris course code:	KC-M-DI-PS
Course content:	Students of this course receive a weekly private lesson in which the student develops the ability of playing a score on the piano. By doing so, the student will gradually increase his ability in score reading which is vital for his professional competencies. The course is always adjusted to the individual pianistic level of the student.
Objectives:	On completion of this course, you: <ul style="list-style-type: none"> ▪ are able to play symphonic scores (or parts of these) on the piano - if necessary in a slower tempo - but with the demanded musical expression and timing; ▪ can act as your own teacher, by analysing what determines the quality of your playing and how to maintain and develop it.
Type of course:	Elective
Level:	Master
Duration:	25 minutes per week, 36 weeks
Prior qualifications/ prerequisites:	-
Teachers:	Richard Ram
Credits:	5 ECTS
Literature:	Scores, to be determined by teacher
Work form:	Individual lesson
Assessment:	Active participation and a short presentation at the end of the year
Grading system:	Qualifying result
Language:	English and/or Dutch
Schedule:	Tuesdays or Wednesdays
Time:	Depending on availability, by appointment
Venue:	Royal Conservatoire
Information:	Jaike Bakker (j.bakker@koncon.nl)

PROFESSIONAL INTEGRATION

CAREER DEVELOPMENT OFFICE (CDO)

<i>M-AL-CDO</i>	Career Development Office (CDO)
Osiris course code:	KC-M-AL-CDO
Course content:	<p>The Career Development Office (CDO) is a central place in the Royal Conservatoire where students can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities. Via the CDO students can earn study credits within the master's curriculum for activities usually completed outside the conservatoire. This proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> • gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations. Performances as soloist and/or section leader; • creating an own ensemble, band or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions. Showing evidence of performance results in recognised venues and through press reviews; • making a website; • engaging in challenging activities such as leading (international) competitions and masterclasses at the highest level; • engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity; • widening abilities for organisation and administration in support of activities; • involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations; • developing contacts and opportunities related to your professional ambitions.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to take initiatives with regard to your employment or the advancement of your specialism beyond the institute; ▪ are able to identify career opportunities and demonstrate sufficient organisational and motivational skills to function in the profession; ▪ have developed autonomous administrative, communication and management skills with regard to your own professional activities.
Type of course:	Compulsory
Level:	Master I-II
Duration:	<p>Please note: Master I students: you can obtain CDO credits from activities from 01-09-20 to 31-08-21. Master II students: you can normally obtain CDO credits from activities from 01-09-20 to 01-05-21. If the project occurs outside those dates it will not be valid for the 20/21 academic year.</p>
Prior qualifications/ prerequisites:	-
Teachers:	-
Credits:	Varies per study programme – please see your curriculum overview
Literature:	-

Work form:	Depending on the activity, but based on working towards increased employability in the profession.	
Assessment:	<p>Evaluation of activities on the basis of forms submitted, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.).</p> <p>Procedure If you apply for CDO study credits for activities outside the conservatoire, you need to do this via a form which is available from the CDO, or which can be downloaded via intranet. With this form you can ask for approval from your Head of Department in advance for the activity with which you would like to receive study credits. You must fill in the report part of the form once the activity has been completed, and add any relevant materials (promotional materials, programmes, recordings etc.). The completed form must then be returned to the CDO for approval by the CDO and the relevant Head of Department. After an evaluation by the Head of Department, the relevant number of study credits will be allocated to the task (see appendix).</p> <p>Allocation of CDO credits is done by the Head of Department or by a teacher nominated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.</p>	
Assessment criteria:	Pass	Fail
<ul style="list-style-type: none"> • <i>Basic information (hours invested etc.)</i> 	Times and dates clearly indicated and hours invested are accurate and divided where necessary.	Not credible, unclear or absent, project dates are outside the enrolment period or academic year.
<ul style="list-style-type: none"> • <i>Presentation of report</i> 	A lot of care and attention has been given to both presentation and content.	Illegible. Insufficient content.
<ul style="list-style-type: none"> • <i>Learning experience/ability to reflect</i> 	Excellent information about and reflection on learning experiences during project/activity. Good perspective on plans for future projects/activities with points for improvement where necessary.	Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.
<ul style="list-style-type: none"> • <i>Project content</i> 	Challenging project that has a relevant connection to your MMus programme and/or Master Project. Student has been involved in many aspects of the project (organisation/promotion etc.).	Level is too low or not relevant to the course or study.
<ul style="list-style-type: none"> • <i>Proofs/publicity material (where possible)</i> 	At least three of the following: programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.	Photos, programme or other proofs not present.
Grading system:	Pass/Fail	
Language:	English or Dutch	
Schedule, time, venue:	-	
Information:	Dominy Clements (cdo@koncon.nl)	
APPENDIX:	<u>Indication of ECTS allocation and restrictions for activities under the CDO.</u>	

General:	<p>CDO ECTS credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main study.</p> <ul style="list-style-type: none"> - Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir does not qualify for ECTS. - Teaching for a few hours per week for a year = on average 3 ECTS. - Maximum credits for teaching are set at 4 ECTS per year (bachelor) and 6 ECTS (master). - Making a website = maximum 2 ECTS. - Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value. - In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO. - Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS. - Passive attendance of masterclasses does not qualify for ECTS.
Classical:	<p>One week working with a professional orchestra/ensemble = 2 ECTS.</p> <ul style="list-style-type: none"> - Orchestra Master automatically qualifies for 10 ECTS in the CDO: form and copy of contract with RO required. - NJO (National Youth Orchestra) winter tour = 3 ECTS. - EUYO/Gustav Mahler orchestras etc. = 5 ECTS.
Conducting:	<ul style="list-style-type: none"> - <u>One year rehearsing with a choir/ensemble/orchestra. Maximum credits for weekly working with an choir/ensemble/orchestra are set at 4 ECTS per year (Bachelor) and 6 ECTS (Master).</u> - <u>Working with a professional choir/ensemble/orchestra, depending on its duration, number of concerts and repertoire = between 2 and 4 ECTS.</u> - <u>Participation in competitions or masterclasses. Value depends on level, degree of involvement etc. = average 1 ECTS.</u> - <u>Involvement in management activities of your own choir/ensemble/orchestra = average 1 ECTS.</u> - <u>Organising and/or taking part in activities like (inter)national music meetings, conferences and (summer) courses or being board member of an (inter)national music organisation = between 1 and 3 ECTS</u>
Vocal studies:	<p>Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS.</p> <ul style="list-style-type: none"> - Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average no more than 0,5 ECTS. - Solo work with a professional ensemble/organisation can, depending on the repertoire = up to 2 ECTS. - Participation in competitions or masterclasses is seen as close to the usual main study activities. Value depends on level, degree of involvement etc. = average 1 ECTS.

APPENDIX 1: ASSESSMENT CRITERIA NMO – MAIN SUBJECT

NMO students are expected to work with an advanced level of repertoire and a professional orchestra.

	9 - 10	7,5 – 8,5	5,5 – 7	0 - 5
Musical awareness	Shows personal concepts on a very high artistic level combined with outstanding ways of expression.	Shows personal, artistically interesting concepts and clear ways of expression.	Shows less original concepts, but has sufficient ways of expression.	No sign of original concepts, insufficient ways of expression.
Communication	Makes their ideas completely clear to the orchestra and the audience verbally and by gesture in an inspiring way.	Has sufficient means to make their ideas clear to the orchestra and the audience.	There are moments of misunderstanding between conductor and orchestra but the performance comes out in an acceptable manner.	There are too many moments of misunderstanding between conductor and orchestra leading to a poor performance.
Rehearsal technique	Shows great pedagogical, didactical and psychological skills in improving the quality of the orchestra/the repertoire.	Shows pedagogical, didactical and psychological insight to improve the quality of the orchestra/the repertoire.	Manages to improve the orchestra/the repertoire on a technical level but lacks profound psychological insight.	Does not manage to improve the orchestra/the repertoire due to a lack of didactical skills and poor non-verbal means.
Conducting technique	Shows full understanding of the score, transmits their musical ideas non-verbally in a completely clear manner.	Shows good understanding of the score, transmits their musical ideas non-verbally in a clear and proficient manner.	Is able to transmit their ideas non-verbally but lacks means to make contact with the orchestra in an inspiring way.	Does not show a sufficient understanding of the score. Serious impediments in the non-verbal communication with the orchestra.
Programme/Programme notes/ Presentation	Artistically meaningful and innovative programme. Clear vision on the current musical landscape Illuminating presentation and personal view on the programme.	Artistically attractive programme, with affinity with the current musical landscape. Good presentation with a personal view on the programme.	Artistically well-chosen programme. General presentation of the programme.	Programme lacks originality and a personal view. Presentation with apparent mistakes.

APPENDIX 2: ASSESSMENT CRITERIA & RUBRIC – INDIVIDUAL RESEARCH TRAJECTORY: MASTER RESEARCH PRESENTATION

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

The student is able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection.	The student has applied research methods adequate to the research focus, questions or problems and based on a dialogue between artistic practice and reflection.	No clear choice of research method or plan. No dialogue between artistic practice and reflection.	Inadequate application of research methods, with unclear dialogue between artistic practice and reflection.	Adequate application of research methods, although the dialogue between artistic practice and reflection remains too superficial.	Good application of research methods, based on a convincing dialogue between artistic practice and reflection.	Excellent and creative application of research methods, based on a strong interaction between artistic practice and reflection.	30%
The student is able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.	The student has applied a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.	No description or proper documentation and presentation of the research process and outcomes.	The research process is insufficiently documented and presented; the documentation and presentation do not yet support the aims and objectives of the research.	The research process is sufficiently documented and presented, although the verbal and artistic material are not yet in balance or need improvement to adequately support the aims and objectives of the research.	The research process is documented and presented convincingly, with a good balance between verbal and artistic materials; the documentation and presentation support the aims and objectives of the research.	The research process is documented and presented in a compelling and creative way, with an inspiring dialogue between verbal and artistic materials; the documentation and presentation admirably support the aims and objectives of the research.	30%

APPENDIX 3: GRADING SCALES



GRADING SCALES

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

QUALIFYING RESULTS

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

NUMERIC RESULTS

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

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

PARTICIPATION RESULTS

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

PASS/FAIL

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