

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

Academic Year 2022/23



**Royal Conservatoire  
The Hague**



**Conservatorium van Amsterdam**  
Amsterdam University of the Arts

Het Karsjes Fonds

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

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

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

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## INTRODUCTION

The National Master Orchestral Conducting is a prestigious full-time two-year master programme offered jointly by the Conservatorium van Amsterdam and the Royal Conservatoire The Hague. Multiple Dutch symphony orchestras participate within the programme, including Residentie Orkest The Hague, the Netherlands Philharmonic Orchestra and the North Netherlands Symphony Orchestra. The NMO takes place at both conservatoires with the classes equally divided between the two institutes. The NMO students follow one curriculum, regardless of where they are registered, and will therefore travel between the two institutes for lessons and other activities.

You will learn the craft of conducting on a high technical level as well as artistic level. Because of the collaboration with the big professional orchestras, this programme acts as a bridge between education and the actual work field: it is a one of a kind opportunity to start building your professional network.

During the programme, you regularly conduct big orchestras under the supervision of the acting conductor. As a preparation for these 'internships', you'll study the repertoire of the orchestras. Masterclasses are organised at the partner-orchestras with the NMO teachers and with guest teachers like Martyn Brabbins, Antony Hermus Lorenzo Viotti and Bas Wiegers and you will work on a master research project. Both years of the master programme are concluded with a project at one of the partner-orchestras.

The admission requirements are of a high standard. Only two students can be admitted to the programme each year.

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.

### Participating orchestras

1. Koninklijk Concertgebouworkest, Amsterdam
2. Nederlands Philharmonisch Orkest|Nederlands Kamerorkest, Amsterdam
3. Residentie Orkest, The Hague
4. Philharmonie Zuidnederland, Eindhoven/Maastricht
5. Noord Nederlands Orkest, Groningen
6. Radio Filharmonisch Orkest, Hilversum
7. Phion (Het Gelders Orkest and Orkest van het Oosten), Arnhem/Enschede
8. Het Balletorkest, Amsterdam

9. Rotterdams Philharmonisch Orkest, Rotterdam

10. Nationaal Jeugdorkest, Apeldoorn

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

This Curriculum Handbook aims to provide you with all necessary information related to the curricula and courses of the NMO programme. After the programme objectives and a schematic overview of the curriculum, you will find descriptions of all courses, including learning goals (called 'objectives') and assessment criteria. We would advise you to also read the Royal Conservatoire's Study Guide, which includes the Education and Examination Regulations (EER).

## PROGRAMME OBJECTIVES

The intended learning outcomes describe the minimum requirements that you need to meet in order to obtain a Master of Music in National Master Orchestral Conducting. The intended learning outcomes are based on the *National Framework Music (2017)* of the *Netwerk Muziek* and are divided in 6 areas of competencies:

- technical skills
- creative skills
- contextual skills
- research and development skills
- communication skills
- organisational skills

Where necessary, the programme objectives of the National Framework Music have been adapted to match the NMO programme. The following table indicates what courses in the NMO programme contribute to the **6 areas** of competencies.

1. TECHNICAL/PRACTICAL SKILLS	
The student has a wide range of professional knowledge and skills and applies them in different musical contexts.	
	COURSES
1.1 The student actively contributes to and realises artistic concepts at a high professional level.	<ul style="list-style-type: none"><li>• Individual conducting lesson</li><li>• Group conducting lesson</li><li>• Score playing</li><li>• Analysis &amp; Performance</li><li>• Historically Informed Practice</li><li>• Advanced Rhythm</li><li>• Repertoire &amp; Programming</li><li>• Internships</li><li>• Masterclasses</li><li>• Own projects</li><li>• Opera &amp; ballet productions</li><li>• Working with an opera director</li></ul>
1.2 The student commands a representative, varied repertoire within their field, has enhanced or broadened their knowledge	<ul style="list-style-type: none"><li>• Individual conducting lesson</li><li>• Group conducting lesson</li><li>• Analysis &amp; Performance</li></ul>

and knows how to set himself/herself apart as a professional artist.	<ul style="list-style-type: none"> <li>Historically Informed Practice</li> <li>Repertoire &amp; Programming</li> <li>Internships</li> <li>Masterclasses</li> <li>Own projects</li> <li>Opera &amp; ballet productions</li> <li>Working with an opera director</li> </ul>
1.3 The student works with professional/student ensembles and orchestras, varying in composition, size, style and context.	<ul style="list-style-type: none"> <li>Internships</li> <li>Masterclasses</li> <li>Own projects</li> <li>Group conducting lesson</li> <li>Opera &amp; ballet productions</li> <li>Working with an opera director</li> </ul>
1.4 The student has enhanced and/or broadened their practical knowledge of repertoire, music history, musical styles and performance practices.	<ul style="list-style-type: none"> <li>Master research</li> <li>Masterclasses</li> <li>Repertoire &amp; Programming</li> <li>Opera &amp; ballet productions</li> <li>Working with an opera director</li> </ul>
1.5 The student demonstrates that he/she is capable of analysing music, with which he/she is presented, based on their understanding of rhythmic, melodic and harmonic structures and forms, and on that basis, can interpret and perform it.	<ul style="list-style-type: none"> <li>Individual conducting lesson</li> <li>Group conducting lesson</li> <li>Analysis &amp; Performance</li> <li>Historically Informed Practice</li> <li>Advanced Rhythm</li> <li>Score playing</li> </ul>
1.6 The student demonstrates the ability to be creative and adaptable and apply individual advanced-level strategies to function consistently in a rehearsal and performance context.	<ul style="list-style-type: none"> <li>Opera &amp; ballet productions</li> <li>Masterclasses</li> <li>Internships</li> <li>Own projects</li> <li>Working with an opera director</li> </ul>
1.7 The student has mastered effective study, practice and rehearsal skills.	<ul style="list-style-type: none"> <li>Opera &amp; ballet productions</li> <li>Masterclasses</li> <li>Internships</li> <li>Own projects</li> <li>Working with an opera director</li> </ul>

## 2. CREATIVE SKILLS

The student can realise their concept and vision in various contexts.

	COURSES
2.1 The student shows artistic initiative at a high professional level based on their own artistic concept.	<ul style="list-style-type: none"> <li>Individual conducting lesson</li> <li>Group conducting lesson</li> <li>Analysis &amp; Performance</li> <li>Historically Informed Practice</li> <li>Repertoire &amp; Programming</li> <li>Internships</li> </ul>

	<ul style="list-style-type: none"> <li>• Masterclasses</li> <li>• Own projects</li> <li>• Opera &amp; ballet productions</li> <li>• Working with an opera director</li> </ul>
2.2 The student shows extensive creativity in their choice of repertoire, and in realising the concept and vision of a creative team (artistic leaders, instrumental/vocal soloists, etc), both in a rehearsal and performance context.	<ul style="list-style-type: none"> <li>• Analysis &amp; Performance</li> <li>• Historically Informed Practice</li> <li>• Repertoire &amp; Programming</li> <li>• Internships</li> <li>• Masterclasses</li> <li>• Own projects</li> <li>• Opera &amp; ballet productions</li> <li>• Working with an opera director</li> </ul>
2.3 The student uses research methods to develop and enrich their work in an artistic sense.	<ul style="list-style-type: none"> <li>• Master research</li> <li>• Historically Informed Practice</li> <li>• Analysis &amp; Performance</li> </ul>
2.4 The student expresses a musically artistic personality.	<ul style="list-style-type: none"> <li>• Individual conducting lesson</li> <li>• Group conducting lesson</li> <li>• Historically Informed Practice</li> <li>• Repertoire &amp; Programming</li> <li>• Internships</li> <li>• Masterclasses</li> <li>• Own projects</li> <li>• Opera &amp; ballet productions</li> <li>• Working with an opera director</li> </ul>
2.6 The student functions as an initiator, of projects of musical, dramatic and/or social value.	<ul style="list-style-type: none"> <li>• Master research</li> <li>• Own projects</li> </ul>

### 3. CONTEXTUAL FOCUS

**The student identifies developments in the national and international professional world and in society at large, positioning himself/herself and their work in relation to these.**

	COURSES
3.1 The student is aware of developments in their specialist field, the wider professional music world and society at large. The student demonstrates how he/she integrates that awareness into their professional abilities and uses it to enhance their own career and to serve the community.	<ul style="list-style-type: none"> <li>• Repertoire &amp; Programming</li> <li>• Own projects</li> <li>• Master research</li> </ul>
3.2 The student identifies opportunities, turning these into concrete actions. He/she is not afraid to take risks and positions himself/herself with their products or activities.	<ul style="list-style-type: none"> <li>• Own projects</li> </ul>
3.3 The student demonstrates an understanding of how the national and international music markets function and are organised. To that end, he/she has knowledge of music marketing and production, money flows and revenue models, and applies that knowledge to position himself/herself in the professional music world.	<ul style="list-style-type: none"> <li>• Repertoire &amp; Programming</li> <li>• Internships</li> <li>• Own projects</li> </ul>

3.4 The student participates in professional/cultural life, and networks with peers, other musicians, members of the public and press, and potential and current clients.	<ul style="list-style-type: none"> <li>• Internships</li> <li>• Masterclasses</li> <li>• Own projects</li> <li>• Opera &amp; ballet productions</li> </ul>
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4. RESEARCH AND DEVELOPMENT SKILLS	
At the end of the course, the student:	
	COURSES
4.1. is able to demonstrate an understanding of what research in the master's programme of the conservatoire comprises;	<ul style="list-style-type: none"> <li>• Introduction to Research in the Arts</li> <li>• Individual Research Trajectory</li> </ul>
4.2. is able to formulate a clear research question, focus or problem, leading to relevant outcomes for their own practice as well as for the artistic field;	
4.3. 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;	
4.4. is able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection;	
4.5. 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.	
4.6. shows an understanding of the use of source material;	
4.7. shows an understanding of the skills required to document their research results;	
4.8. is able to demonstrate skills of formulating a project proposal and abstract;	

5. COMMUNICATION SKILLS	
The student interacts effectively in various professional contexts, using appropriate forms and means of communication.	
	COURSES
5.1 The student can explain with physical and verbal skills their ideas to an orchestra, and to an audience of professionals and amateurs.	<ul style="list-style-type: none"> <li>• Internships</li> <li>• Own projects</li> <li>• Individual conducting lesson</li> <li>• Group conducting lesson</li> <li>• Repertoire &amp; Programming</li> <li>• Opera and ballet projects</li> <li>• Working with a stage director</li> <li>• Masterclasses</li> </ul>
5.4 The student uses their oral, written and IT skills to convincingly and effectively convey their competencies, working method, vision and research results to professionals and the public.	<ul style="list-style-type: none"> <li>• Master research</li> <li>• Own projects</li> </ul>

<p>5.5 The student deals strategically and respectfully with the various roles, responsibilities, interests and qualities inherent in a collaborative undertaking.</p>	<ul style="list-style-type: none"> <li>• Internships</li> <li>• Masterclasses</li> <li>• Own projects</li> <li>• Opera &amp; ballet productions</li> <li>• Working with an opera director</li> <li>• Master research</li> </ul>
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## 6. ORGANISATIONAL SKILLS

**The student creates sustainable work situations and networks, enabling himself/herself to achieve their goals.**

	COURSES
<p>6.1 The student sets realistic goals and works systematically.</p>	<ul style="list-style-type: none"> <li>• Internships</li> <li>• Masterclasses</li> <li>• Own projects</li> <li>• Opera &amp; ballet productions</li> <li>• Working with an opera director</li> <li>• Analysis &amp; Performance</li> <li>• Historically Informed Practice</li> <li>• Master research</li> </ul>
<p>6.2 The student has sufficient business, organisational and administrative knowledge and skills, operating as a professional to ensure the success and sustainability of their career.</p>	<ul style="list-style-type: none"> <li>• Own projects</li> </ul>
<p>6.4 The student maintains sustainable professional networks and contacts, thereby strengthening their own activities and those of others.</p>	<ul style="list-style-type: none"> <li>• Own projects</li> <li>• Internships</li> <li>• Masterclasses</li> <li>• Opera and ballet productions</li> </ul>
<p>6.5 The student responds to changing situations and circumstances and contributes to solving complex context-specific problems and issues.</p>	<ul style="list-style-type: none"> <li>• Own projects</li> <li>• Working with an opera director</li> <li>• Repertoire &amp; programming</li> </ul>

## CURRICULUM OVERVIEW

code	<b>National Master Orchestral Conducting (NMO)</b>	<b>Year 1</b>	<b>Year 2</b>
<b>Master of Music 2022-2023</b>			
<b>KC-M-</b>	<b>Artistic Development</b>		
DI-IOD	Main Subject	35	35
ON-RP	Repertoire and Programming	3	3
DI-WO	Working with an Opera Director	2	2
	<b>Subtotal</b>	<b>40</b>	<b>40</b>
<b>KC-M-</b>	<b>Research</b>		
AL-TRIP	Introduction to Research in the Arts	1	
AL-IRT	Individual Research Trajectory	4	10
-	Master Elective (a choice of:)	10	5
DI-CMW	<i>Advanced Rhythm</i>		
DI-AP	<i>Analysis and Performance</i>		
DI-HIP	<i>Historically Informed Practice for Conductors</i>		
DI-PS	<i>Score Playing</i>		
	<b>Subtotal</b>	<b>15</b>	<b>15</b>
<b>KC-M-DI-</b>	<b>Professional Integration</b>		
CDO	External Activities - Career Development Office (CDO)	5	5
	<b>Subtotal</b>	<b>5</b>	<b>5</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>
	<b>Total</b>		<b>120</b>

## COURSE DESCRIPTIONS

### ARTISTIC DEVELOPMENT

#### MAIN SUBJECT ORCHESTRAL CONDUCTING

Course title:	<b>Main Subject Orchestral Conducting</b>
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"> <li>▪ conduct on a level that can be qualified as 'excellent at an international level';</li> <li>▪ can relate your position independently towards the music and the music profession at an advanced level;</li> <li>▪ develop, through an inquisitive attitude, advanced knowledge of repertoire and translate this knowledge musically into a convincing and original interpretation;</li> <li>▪ 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;</li> <li>▪ rehearse in a professional manner with a professional symphony orchestra, in the process incorporating the appropriate beating technique and demonstrating a personal/artistic vision;</li> <li>▪ lead and inspire a professional symphony orchestra as conductor during a concert while demonstrating a personal/artistic vision;</li> <li>▪ communicate in a professional manner about your artistic vision with colleagues, orchestra directors and artistic leaders of orchestras;</li> <li>▪ show an understanding of professional practice and an ability to move in it by virtue of your knowledge, skills, artistic vision and research skills;</li> <li>▪ develop and maintain a large network of contacts in the orchestra world and make use of that network;</li> <li>▪ 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.</li> </ul>
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:	
Teachers:	Jac van Steen / Ed Spanjaard / Kenneth Montgomery / guest teachers
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 (rehearsals &amp; 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 <a href="#">Assessment Criteria NMO</a> see Appendix 1 in this curriculum handbook. The master I and master II assessments will take place at the end of the year, around April-July. The exact dates of the rehearsals and concert will be announced during the year, at least one month in advance.</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:	Jaïke Bakker – Coordinator ( <a href="mailto:j.bakker@koncon.nl">j.bakker@koncon.nl</a> )

## REPERTOIRE AND PROGRAMMING

Course title:	<b>Repertoire and Programming</b>
Osiris course code:	KC-M-ON-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"> <li>▪ 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;</li> <li>▪ are aware of the practical and financial realities of today's orchestral world in relation to programming possibilities;</li> <li>▪ are able to underpin, explain and motivate the choices for compiling this programme;</li> <li>▪ can communicate about repertoire and the choices for programming with specialist and non-specialist audiences.</li> </ul>
Type of course:	Compulsory
Level:	Master I-II
Duration:	6 lessons of 3-4 hours
Prior qualifications/ prerequisites:	

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>Concert programmes. Students are asked to prepare several concert programmes each year. These will be assessed by a panel via a meeting that takes place between panel and student. The panel discussion will take place each year between April – June.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• quality of the programme (e.g. originality, repertoire knowledge, historical context, research context)</li> <li>• knowledge and understanding of the major repertoire</li> <li>• quality of the debate: verbal skills</li> <li>• quality of the arguments underpinning the artistic choices</li> </ul>
Grading system:	<p>Master I: Pass/Fail</p> <p>Master II: Qualifying result</p>
Language:	English
Schedule, time, venue:	Depending on the availability of the teacher, by appointment
Information:	Jaike Bakker – Coordinator ( <a href="mailto:j.bakker@koncon.nl">j.bakker@koncon.nl</a> )

## WORKING WITH AN OPERA DIRECTOR

Course title:	<b>Working with an Opera Director</b>
Osiris course code:	KC-M-DI-WO
Course content:	In this course, the student explores the triangle conductor-director-singer in a laboratory set up of an opera house practice. 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.
Objectives:	<p>At the end of this course, you are:</p> <ul style="list-style-type: none"> <li>▪ able to identify various forms of opera directing;</li> <li>▪ able to distinguish between these forms in different stage concepts;</li> <li>▪ able to identify the difficulties between conductor, director and singer;</li> <li>▪ able to cope with these difficulties in a productive manner.</li> </ul>
Type of course:	Compulsory
Level:	Master I-II
Duration:	4 hours per week for 5 weeks, or in an intensive weeklong workshop, depending on ongoing projects

Prior qualifications/ prerequisites:	
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:	<p>Continuous assessment. The student will be continually assessed during the rehearsals/project.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• understanding of the triangle conductor-director-singer</li> <li>• ability to lead the various elements of an opera production (e.g director, singers, stage production)</li> <li>• coping with any difficulties that may arise</li> </ul>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	Depending on the availability of the teacher, by appointment
Information:	Jaike Bakker – Coordinator ( <a href="mailto:j.bakker@koncon.nl">j.bakker@koncon.nl</a> )

## RESEARCH

### INTRODUCTION TO RESEARCH IN THE ARTS

Course title:	<b>Introduction to Research in the Arts</b>
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, 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"><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 of formulating a research proposal and abstract;</li><li>▪ are able to document your research process and results on the Research Catalogue.</li></ul>
Type of course:	Compulsory
Level:	Master I
Duration:	5 meetings during the first semester
Prior qualifications/ Pre-requisites:	-
Teachers:	Arnold Marinissen
Credits:	1 ECTS
Work form:	Seminar, individual study and workshops
Assessment:	<p>Attendance and assignments</p> <p><i>For more information on assessment, please see the Research Guide of the Conservatorium van Amsterdam.</i></p>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	Conservatorium van Amsterdam
Information:	Jaike Bakker – Coordinator (j.bakker@koncon.nl)

## INDIVIDUAL RESEARCH TRAJECTORY

Course title:	<b>Individual Research Trajectory</b>
Osiris course code:	KC-M-AL-IRT
Course content:	<p>As a rule, your artistic/musical practice will be the point of departure when choosing a topic for your research 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 a Research Project and present the findings of this project to a committee.</p> <p><b>Individual supervision:</b> 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"> <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:	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. Your supervisor will base their assessment on the following questions:</p> <ol style="list-style-type: none"> <li>1. <i>How would you describe the communication and working relationship between you and the student so far?</i></li> <li>2. <i>Has the student settled on a viable research topic?</i></li> <li>3. <i>To what extent does the student show insight into what steps to take in order to answer their research question?</i></li> <li>4. <i>How would you describe the student's motivation in moving forward at this point in the development of their research?</i></li> </ol> <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"> <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:	Individual research supervision takes place based on appointments made between the student and their supervisor(s).
Information:	Jaïke Bakker – Coordinator (j.bakker@koncon.nl)

**MASTER ELECTIVE - CHOICE OF:****- ADVANCED RHYTHM**

Course title:	<b>Advanced Rhythm</b>
Osiris course code:	KC-M-DI-CMW
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"> <li>▪ can use karnatic techniques to better 'understand' a myriad of rhythmical complexities used in western contemporary music;</li> <li>▪ 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;</li> <li>▪ know how to translate these techniques into conducting patterns or different ways of thinking while conducting.</li> </ul>
Type of course:	Elective
Level:	Master
Duration:	1 hour per week, 34 weeks
Prior qualifications/ prerequisites:	
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>

	<p>* Attendance, homework and motivation * Theory exam + final project at the end of the year</p> <p>Assessment criteria: the degree to which the student is able to demonstrate and deal with notation and rhythms regarding:</p> <ul style="list-style-type: none"> <li>• different subdivisions</li> <li>• regular and irregular accents</li> <li>• phrasing in polyrhythms</li> <li>• phrasing in changing speeds</li> </ul>
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Conservatorium van Amsterdam, by appointment
Information:	Jaike Bakker ( <a href="mailto:j.bakker@koncon.nl">j.bakker@koncon.nl</a> )

## - ANALYSIS AND PERFORMANCE

Course title:	<b>Analysis and Performance</b>
Osiris course code:	KC-M-DI-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:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have an advanced understanding of the relationship between analysis and performance;</li> <li>▪ have an advanced understanding of recent literature on analysis and performance;</li> <li>▪ have developed concrete ideas about applying the results of an analysis to the performance of compositions that they conduct.</li> </ul>
Type of course:	Elective
Level:	Master
Duration:	1 hour per week, 34 weeks
Prior qualifications/ prerequisites:	
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:	<p>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.</p>

	<p>The presentation will be judged by a committee and will take place between April - June.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• understanding of the relationship between analysis and performance</li> <li>• application of analysis in performance</li> <li>• knowledge of relevant and recent literature</li> </ul>
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Depending on availability, by appointment
Information:	Jaike Bakker ( <a href="mailto:j.bakker@koncon.nl">j.bakker@koncon.nl</a> )

## - HISTORICALLY INFORMED PRACTICE FOR CONDUCTORS

Course title:	<b>Historically Informed Practice for Conductors</b>
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:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to judge to what extent historically documented practices can desirably and practically be applied in modern performance circumstances;</li> <li>▪ are aware of the available source material, both primary and secondary, on all subjects mentioned in the course content.</li> </ul>
Type of course:	Elective
Level:	Master
Duration:	8 lessons during 2 semesters
Prior qualifications/ prerequisites:	-
Teachers:	Peter van Heyghen and guest teachers
Credits:	5 ECTS
Literature:	<p>K. Kopp – Handbuch Historisches Orchesterpraxis  D. Shrock – Performance Practices in the Baroque Era  D. Shrock – Performance Practices in the Classical Era</p> <p>A yearly updated bibliographical list of important books and articles will be provided.</p>
Work form:	Group lesson
Assessment:	Presentation of 20 minutes on a chosen work. Students are asked to include how historically documented practices can practically be applied in modern

	<p>performance circumstances. The presentation is followed by questions from the committee.</p> <p>The presentation will take place at the end of the year, around April-July. The exact date will be announced at least one month in advance.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• original choice of work</li> <li>• use of source materials</li> <li>• personal interpretation of application of historically informed practices</li> <li>• convincing and inspiring argumentation</li> </ul>
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Depending on availability, by appointment
Information:	Jaike Bakker ( <a href="mailto:j.bakker@koncon.nl">j.bakker@koncon.nl</a> )

## - SCORE PLAYING

Course title:	<b>Score Playing</b>
Osiris course code:	KC-M-DI-PS
Course content:	You receive individual lessons in which you develop the ability of playing a score on the piano. By doing so, you will gradually increase your ability in score reading which is vital for your professional competencies. The course is adjusted to your individual pianistic level.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to play symphonic and choral scores (or parts of these) on the piano - if necessary in a slower tempo - but with the demanded musical expression and timing;</li> <li>▪ can act as your own teacher, by analysing what determines the quality of your playing and how to maintain and develop it.</li> </ul>
Type of course:	Compulsory
Level:	Master
Duration:	25 minutes per week, 34 weeks per academic year
Prior qualifications/ prerequisites:	
Teachers:	Richard Ram
Credits:	2 ECTS per academic year
Literature:	Scores, to be determined by teacher
Work form:	Individual lesson
Assessment:	<p>Master I or II: Individual test during the lesson, assessed by a jury. This test will take place between April-June. You are expected to play various symphonic scores.</p> <p>Assessment criteria:</p>

	<ul style="list-style-type: none"> <li>• combining all techniques (multiple voices, transposing, and C clefs)</li> <li>• ability to play score fragments for orchestra (e.g. Brahms, Mahler, Stravinsky)</li> <li>• musical expression</li> <li>• musical timing</li> </ul>
Grading system:	Final result: Numeric
Language:	English and/or Dutch
Schedule, time, venue:	By individual appointment, Royal Conservatoire
Information:	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)

## PROFESSIONAL INTEGRATION

### 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>In this course, you can obtain credits for your professional activities which take place outside of the conservatoire. 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 students 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> <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> </ul>

	<ul style="list-style-type: none"> <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 external activities 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>  Master I students: you can obtain CDO credits from activities from 01-09-22 to 31-08-23.  Master II students: you can normally obtain CDO credits from activities from 01-09-22 to 01-05-23.  If the activity occurs outside those dates it will not be valid for the 22/23 academic year.</p>
Prior qualifications/ prerequisites:	-
Teachers:	Rita Dams (vocal studies) Rik Mol (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Jaïke Bakker (conducting) Martijn Padding (composition)
Credits:	Please see your curriculum overview
Literature:	See CDO portal pages for recommendations and further information: <a href="https://denhaagkabk.sharepoint.com/sites/CareerDevelopmentOffice-Podiumbureau">https://denhaagkabk.sharepoint.com/sites/CareerDevelopmentOffice-Podiumbureau</a>
Work form:	Depending on the activity, but based on working towards increased employability in the profession.
Assessment:	<p>Evaluation of activities on the basis of the submitted form, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). See the appendix for further information and the assessment criteria below.</p> <p><b>Procedure</b>  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</p>

	by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.	
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:	<p><b><u>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF EXAMPLES:</u></b></p> <p>GENERAL: CDO credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main subject study.</p> <ul style="list-style-type: none"> <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 or CvA 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><b>CLASSICAL:</b></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><b>CONDUCTING:</b></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>NB: We expect NMO students to organise or take part in activities/projects outside of their NMO curriculum.</p> <p><b>VOCAL STUDIES:</b></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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## 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
<b>Musical awareness</b>	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.
<b>Communication</b>	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.
<b>Rehearsal technique</b>	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.
<b>Conducting technique</b>	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.
<b>Programme/Programme notes/Presentation</b>	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 <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 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 <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%
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 <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>	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