



**Royal
Conservatoire
The Hague**

Curriculum Handbook
Master of Music – Reed Quintet - Calefax

Royal Conservatoire The Hague

2018-2019

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

This is version 1 (August 2018).

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

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ABOUT THIS PUBLICATION

This Curriculum Handbook aims to provide you with all necessary information related to the curriculum and courses of the Master Specialisation Reed Quintet - Calefax. After Programme Objectives and a schematic overview of the curriculum, you will find descriptions of all courses, including learning goals (called 'objectives'). We would advise you to also read the Royal Conservatoire's Study Guide, which includes the Education and Examination Regulations (EER).

PROGRAMME OBJECTIVES MASTER SPECIALISATION REED QUINTET

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

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

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

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

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

A. Practical (skills-based) outcomes

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

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

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

B. Theoretical (knowledge-based) outcomes

2.B.1. Demonstrate sophisticated knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to your core and, as appropriate, related disciplines, and their associated texts, resources and concepts.

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

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

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

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

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

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

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

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

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

C. Generic outcomes

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

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

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

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

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

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

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

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

- 2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/ or other musical outputs (recordings, etc.).
- 2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.
- 2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.
- 2.C.11. Exhibit sophisticated and appropriate public presentation skills in all aspects of your practice and activity.
- 2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural contexts.
- 2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.
- 2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.

CURRICULUM OVERVIEW

code	form		Year 1	Year 2
		Master Specialisation Reed Quintet Calefax		
		Master of Music 2018-2019		
KC-M-KI-		Performance		
CMC	x	Chamber Music Coaching, including HIP and improvisation	20	22
IL	i	Instrumental Lessons Own Instrument	6	6
CCD		Collaboration Composition Department	2	2
		Subtotal	28	30
KC-M-		Professional Integration and Career Development		
NA-EPMA		Entrepreneurship and Project Management	4	
KI-CDC		Career Development Coaching	2	3
KI-PAS		Projects Sound Recording Art of Sound department	1	2
KI-FPI		Professional Integration Project/CDO	10	10
		Subtotal	17	15
KC-M-AL-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, Master circle, First Year Research Assessment, research + presentation)	11	15
		Subtotal	15	15
		Total per year	60	60
		Total		120

COURSE DESCRIPTIONS

MAIN SUBJECT COURSES

<i>M-KI-CMC</i>	Chamber Music Coaching
Osiris course code:	KC-M-KI-CMC
Course content:	<p>In this course, you (the ensemble) receive coaching/lessons of 120 minutes. During these lessons you work on repertoire under the coach's guidance. In consultation with the chamber music coach, you devise a programme tailored to the requisite development of repertoire, in the context of the annual schedule of auditions, (final) presentations, projects and extracurricular activities. The entire programme corresponds with the study plan, and there is scope for specialization. The focus is on your development as inspired and inspiring interpreters. Every member is challenged to reflect on and pursue personal growth and to recognize quality.</p> <p>There are regular master classes given by guest lecturers. For some ensembles there is the possibility to participate in chamber music courses outside the conservatoire such as the Intensive Projects (IPs) organized by the European Chamber Music Academy (ECMA).</p>
Objectives:	<p>At the end of this course, you (the ensemble):</p> <ul style="list-style-type: none"> ▪ are able to perform on a level that can be qualified as 'high at an international level'; ▪ relate your position towards the music and the music profession independently and at an advanced level, through a deepened development of craftsmanship and artistic growth; ▪ are able to create your own work based on an original artistic vision and research; ▪ are able to present your work in varied contexts, showing an understanding of the ensemble's position between the score and the (specialist and/or non-specialist) audience, often in an (inter)national multicultural environment; ▪ are able to develop, through an inquisitive attitude, advanced knowledge of repertoire and translate this knowledge musically into a convincing and original interpretation; ▪ communicate and cooperate at an advanced level with colleagues and other professionals in the (inter)national music profession; ▪ show an advanced understanding of the international music profession, in which you are able to function at an advanced level through the application of skills, knowledge, artistic vision and research skills, and by developing and maintaining a professional network; ▪ are able to assess and evaluate the quality of your performance, keep this quality up-to-date and develop it further by continuing to learn independently.
Programme objectives:	<p>2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.7, 2.A.10, 2.A.12 2.B.3, 2.B.4, 2.B.9, 2.B.12 2.C.2, 2.C.3, 2.C.4, 2.C.7, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.16</p>
Type of course:	Compulsory
Level:	Master I-II
Duration:	2 hours per week, 34 weeks per year
Prior qualifications/ prerequisites:	-
Teachers:	Chamber music coach and main subject teachers

Credits:	Master I: 20 ECTS, Master II: 22 ECTS
Literature:	Repertoire to be discussed with the chamber music coach
Work form:	Ensemble lesson
Assessment:	Master I presentation of 50 minutes (including stage changes, no interval) at the end of the first year (May/June). Programme: free choice Final presentation of 80 minutes (including stage changes and 15 minute break). Programme: free choice.
Grading system:	Master I: qualifying result Master II: numeric
Language:	English and/or Dutch
Schedule, time, venue:	See Asimut schedule
Information:	Marlon Titre – Head of Classical Music department (m.titre@koncon.nl)

<i>M-KI-II</i>	Instrumental Lesson Own Instrument
Osiris course code:	KC-M-KI-II
Course content:	In this course, you receive individual lessons of 25 minutes, supporting the lessons with your ensemble. During these lessons you practice repertoire under your teacher's guidance. Together with your teacher, you devise a programme tailored to the development of your instrumental skills. The entire programme corresponds with your study plan, and your chamber music lessons. The focus is on your personal development as a professional musician and as an inspired and inspiring interpreter. You are challenged to reflect on and pursue personal growth and to recognise quality.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to perform on a level that can be qualified as 'high at an international level'; ▪ relate your position towards the music and the music profession independently and at an advanced level, through a deepened development of craftsmanship and artistic growth; ▪ are able to present your work in varied contexts, showing an understanding of the musician's position between the score and the (specialist and/or non-specialist) audience, often in an (inter)national multicultural environment; ▪ develop your knowledge of repertoire and translate this knowledge musically into a convincing and original interpretation; ▪ are able to act as your own teacher as a reflective practitioner, by being able to assess and evaluate the quality of your own performance, keep this quality up-to-date and develop it further by continuing to learn independently.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.7, 2.A.10, 2.A.12 2.B.3, 2.B.4, 2.B.12 2.C.2, 2.C.7, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.16
Type of course:	Compulsory
Level:	Master I-II
Duration:	25 minutes per week, 34 weeks per year
Prior qualifications/ prerequisites:	
Teachers:	Main subject teachers
Credits:	6 ECTS per year
Literature:	Repertoire to be discussed with teacher

Work form:	Individual lessons					
Assessment:	Year	Month	Type of assessment	Duration*	Grading system	Programme requirements
	Master I	May/June	Presentation	15'	Qualifying result	The programme is set after discussion between student and teacher. The student needs to fill out the form 'Programme Presentation – Final Presentation'.
	Master II	May/June	Final presentation	15'	Numeric*	The programme is set after discussion between student and teacher. The student needs to fill out the form 'Programme Presentation – Final Presentation'.
	<p>*Grade scale of 10, in halves</p> <p>For all practical exam conditions, please see 'Information on the practical organisation of (final) presentations and examinations in the Bachelor and Master of Music programmes' (this document can be obtained at the Education Service Centre and on Intranet) and for the overall examination regulations the 'Education and Examination Regulations' (EER) that can be found on Intranet and in the Study Guide.</p>					
Language:	English and/or Dutch					
Schedule, time, venue:	See Asimut schedule					
Information:	Marlon Titre – Head of Classical Music Department (m.titre@koncon.nl)					

<i>M-KI-CCD</i>	Collaboration Composition Department
Osiris course code:	KC-M-KI-CCD
Course content:	Your ensemble is linked to a master's student in Composition. This student, in close collaboration with your ensemble, will compose one or more pieces for you. In this way, you gain experience in working closely together with a composer, gaining insight in the process of composing, rehearsing and performing new music. Besides, it will expand your ensemble repertoire.
Objectives:	At the end of this course, you (the ensemble): <ul style="list-style-type: none"> ▪ are able to work with a composer on his/her composition; ▪ understand the process of commissioning a new composition; ▪ are able to show that you master specific playing techniques in new music.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.7 2.B.1 2.C.4, 2.C.5, 2.C.8, 2.C.9, 2.C.10, 2.C.11
Type of course:	Compulsory
Level:	Master I-II
Duration:	Meetings several times a year
Prior qualifications/ prerequisites:	-
Teachers:	Main subject teachers of the Classical and Composition departments
Credits:	2 ECTS per academic year
Literature:	n.a.
Work form:	Ensemble rehearsals and performances with composer(s) in attendance
Assessment:	Assessment takes place after the performance of the new work(s). This can be as part of the master's presentation I-II and/or final master's presentation or as part of a concert organised by the Composition department (e.g. during the Spring Festival). You need to inform the Head of Department well in advance about when you choose to perform, so that an assessment committee can be present.
Grading system:	Qualifying result
Language:	English and/or Dutch
Schedule, time, venue:	See Asimut schedule
Information:	Marlon Titre – Head of Classical Music department (m.titre@koncon.nl)

PROFESSIONAL INTEGRATION COURSES

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

<i>M-KI-CDC</i>	Career Development Coaching
Osiris course code:	KC-M-KI-CDC
Course content	As an ensemble, you have to develop your own artistic profile and start building your professional career. In this course, you will receive guidance from a career development coach. Your coach can also give specific help in cultivating contacts in the world of venues, concert impresarios, educative and creative entrepreneurship and can provide advice about drafting a business plan. This course is closely linked to Professional Integration Project/CDO.
Objectives:	At the end of this course, you (the ensemble): <ul style="list-style-type: none"> ▪ have developed your own artistic profile and are able to develop this autonomously; ▪ have expanded your professional network and are able to maintain and expand it further; ▪ have developed a realistic business plan and are able to keep it up to date; ▪ have developed a website and know how to keep it up to date; ▪ know your ensemble's strengths and weaknesses related to building your professional career, and are able to assess when and where to look for professional assistance.
Programme objectives:	2.A.4, 2.A.5, 2.A.7, 2.A.12 2.B.10, 2.B.12 2.C.9, 2.C.15, 2.C.16
Type of course:	Compulsory
Level:	Master I-II
Duration:	A maximum of four meetings of two hours per semester in all four semesters
Prior qualifications/ prerequisites:	-
Teachers:	Green Room Creatives and/or guest teachers
Credits:	Master I: 2 ECTS, Master II: 3 ECTS
Literature:	
Work form:	Group lesson
Assessment:	The ensemble has to deliver a business plan, a website and a written reflection on the lessons with the coach. These are then discussed with the coach.
Grading system:	Qualifying result
Language:	English and/or Dutch
Schedule, time, venue:	See Asimut schedule
Information:	Marlon Titre – Head of Classical Music department (m.titre@koncon.nl)

<i>M-KI-PAS</i>	Projects Sound Recording Art of Sound department
Osiris course code:	KC-M-KI-PAS
Course content:	This course is about gaining experience in the recording studio. You will work on compiling a digital portfolio in conjunction with students of recording techniques from the Art of Sound department. In this process, you will experience all aspects of making a recording, from thinking about your artistic choices to working with a technician. At the end of the course, you are expected to deliver a CD with a professional booklet, including text and photo's.
Objectives:	At the end of this course, you (the ensemble): <ul style="list-style-type: none"> ▪ will have a digital portfolio of your ensemble; ▪ understand the division of roles and tasks in a recording studio and are able to manage these effectively; ▪ understand the process of editing and mastering a recording; ▪ are able to reflect on the different artistic concepts of a CD, and are able to explain your artistic choices.
Programme objectives:	2.A.1, 2.A.3, 2.A.4, 2.A.9, 2.A.12 2.B.10 2.C.4, 2.C.8, 2.C.12
Type of course:	Compulsory
Level:	Master I-II
Duration:	Several sessions during the year
Prior qualifications/ prerequisites:	-
Teachers:	Daan van Aalst
Credits:	Master I: 1 ECTS, Master II: 2 ECTS
Literature:	n/a
Work form:	Ensemble lesson
Assessment:	a. Artistic quality (chamber music coach, 60%) b. Quality of the recording (expert from Art of Sound department, 30%) c. Final product (Head of Department, 10%) The final grade is an average of these three elements.
Grading system:	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	See Asimut schedule
Information:	Marlon Titre – Head of Classical Music department (m.titre@koncon.nl)

<i>M-KI-FPI</i>	Professional Integration Project/CDO
Osiris course code:	KC-M-KI-FPI
Course content:	This course is the practical outcome of what you are working on with your Career Development coach. Your ensemble is expected to give regular recitals. You are expected to actively explore openings for giving concerts and other activities that are appropriate to your ambitions and your profile as an ensemble. The Career Development Office at the Conservatoire and the annual Chamber Music festival also offer numerous opportunities for this. The study programme links up with existing career development activities, which include a.o. Festival Classique in The Hague and the festival for new music Dag in de Branding.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have realised a number of public recitals in venues outside the conservatoire.
Programme objectives:	2.A.5, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.12, 2.A.15 2.B.5, 2.B.7, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory
Level:	Master I-II
Duration:	Depending on the projects chosen by the student
Prior qualifications/ prerequisites:	-
Teachers:	Green Room Creatives and/or guest teachers
Credits:	10 ECTS per academic year
Literature:	n/a
Work form:	Ensemble concerts
Assessment:	The ensemble's concert activities are assessed as part of the course Professional Integration Project. The assessment does not focus on the actual playing, but on the initiative the ensemble has taken and the ensemble's ability to reflect on its strengths, weaknesses, opportunities and threats.
Grading system:	Pass/fail
Language:	English and/or Dutch
Schedule, time, venue:	See Asimut schedule
Information:	Marlon Titre – Head of Classical Music department (m.titre@koncon.nl)

RESEARCH COURSES

<i>M-AL-TRIP</i>	Introduction to Research in the Arts
Osiris course code:	KC-M-AL-TRIP
Course content:	<p>During the first semester of year one, there will be a series of lectures on research in the arts, compiled by Kathryn Cok, Head of Master Research, and Paul Craenen, lector 'Music, Education & Society' at the University of the Arts, The Hague. These lectures are compulsory for those master's students from the Classical Music, Early Music, Jazz, Vocal, Composition, Conducting, Music Education and Music Theory departments and the specialisations New Audiences and Innovative Practice (NAIP), Chamber Music, Orchestra Master, Aus LICHT, Ensemble Academy, Percussion Ensemble, Ensemble Singing and Music Education according to the Kodály Concept. The lectures will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, as well as introducing you to the various methods of documenting and presenting your research. Questions such as: 'How do I formulate a viable research question that is close to my own artistic practice?' and 'What sources can I use and where can I find them?' will be answered.</p> <p>Furthermore, you will receive an introduction to the use of the Research Catalogue through a series of workshops by Casper Schipper. The Research Catalogue (www.researchcatalogue.net) is an international database for the documentation and publication of artistic research, and you will use it to document and present your research. At the conclusion of the course, you will need to present your research proposal on the Research Catalogue.</p> <p>The course will start with two identical welcome sessions during the First Year Festival and end with a Research Event.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to demonstrate an understanding of what research in the master's programme of the conservatoire comprises; ▪ show an understanding of the use of source material; ▪ show 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.
Programme objectives:	<p>2.A.7, 2.A.9, 2.A.12, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16</p>
Type of course:	Compulsory
Level:	Master I
Duration:	7 meetings during the 1st semester + 1 workshop Research Catalogue
Prior qualifications/ Pre-requisites:	-
Teachers:	Kathryn Cok, Paul Craenen, Casper Schipper and others
Credits:	1 ECTS
Work form:	Seminar, individual study and workshops
Assessment:	Attendance results (80%) + a written research proposal and abstract + attendance during 1 workshop Research Catalogue
Grading system:	Pass-fail

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

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

<i>M-AL-RD</i>	Musician's Research and Development
Osiris course code:	1st year: KC-M-AL-RD1, 2nd year: KC-M-AL-RD2
Course content:	<p>Research training in the master's programme centres on undertaking a research project, where you specialise in your own field. As a rule your artistic/musical practice will be the point of departure when choosing a research topic and when formulating the research question.</p> <p>Individual supervising: The curriculum provides that you will have a personal research supervisor in the first year, from the beginning of your study up to your research presentation in March or April of the second year (15 hours over the entire course of the programme). You will be assigned a research supervisor selected from a pool consisting of both teachers whose duties also include research supervision, as well as specialised supervisors. In addition you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Both you and your (internal) supervisor use the online Research Catalogue as collaborative workspace (www.researchcatalogue.net).</p> <p>Every first-year master's student must attend a First Year Research Assessment in May, where you will be given the opportunity to present the current state of your research using the Research Catalogue, and discuss planning for your second academic year.</p> <p>Master circle: Every month a Master circle of first- and second-year students meets under the chairmanship of the Head of a department or a specially invited chairman. At meetings of the Master circles students will discuss the Master Plans submitted by the first-year students and rework them into practical research projects, while the second-year students report on the progress with their own research projects and any problems they have encountered, and the group discusses possible solutions. Guest lecturers, speakers from the professional field and alumni of the conservatoire can also be invited and interviewed. From January 2019 on, pre-presentations for all second-year students will be held in the Master circles. You are required to invite your supervisors to this trial presentation. First-year students will also have the opportunity to present their results at this time.</p> <p>Individual research and presentation: In order to complete the requirements of the Master of Music programme, you must successfully undertake an individual research project, and present the findings of this project on the Research Catalogue and in a public research presentation during the Master Research Symposium, which is held in March or April of each year. The format of the final presentation can vary.</p> <p>For more information please check the Handbook for Research in the Master of Music.</p>
Objectives:	<p>At the end of the research component of the Master of Music programme, you:</p> <ul style="list-style-type: none"> ▪ have developed a deeper understanding of and insight into music; ▪ analyse and solve technical problems and make a conscious choice for a specific artistic concept of your own on the basis of historical or contemporary information; ▪ increase, through the findings of your research, your understanding of the professional environment, and of your own opportunities and possibilities; ▪ formulate judgments on the basis of information and link these judgements to reflection on artistic and, where relevant, social and ethical responsibilities. ▪ are able to present the result of your research project to specialist and non-specialist audiences.
Programme objectives:	<p>2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14</p>
Type of course:	Compulsory

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

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

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

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

Relevance

- Artistic development

Is the research relevant for the artistic development of the student?

- Wider context

Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?

Project design and content

- Questions, issues, problems

Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies?

- Contextualization

Is it clear how the research relates to the (artistic, historical, cultural, theoretical) state of the art in the field of inquiry and to what others have done in this area?

- Methods

Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?

- New knowledge, insights, experiences, techniques and/or devices

Does the research deliver something that we did not know, understand, experience or have?

- Process

Is the research process sufficiently well described or otherwise communicated?

- Outcome

Is the balance between the research process and the (artistic) outcome of the research satisfactory?

Argumentation, documentation, presentation

- Reasoning, writing, documentation

Does the research make a clear case or claim and how does the use of text relate to the use of non-textual, e.g. artistic material? And does the form of documentation support the claim of the research?

- Information, source material, referencing, language

Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable?

- Public presentation

Is the verbal and public presentation of the research well-structured and convincing? And is the role of the artistic work in the presentation clear? Is the use of English acceptable?

You are not permitted to conclude the practical part (the principal subject) of your study at the end of the second year if you have not received a pass grade for the research presentation.

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

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

	<p>5. an external member, usually from an institution abroad;</p> <p>6. if possible, first year master students who are invited to attend the research presentation and participate in the deliberations of the committee. However, their assessment is not binding and they may not award a grade.</p>
Grading system:	<p>Master circle: Pass-Fail</p> <p>First Year Research Assessment: Pass-Fail</p> <p>Presentation: Qualifying result</p>
Language:	English
Schedule, time, venue:	<p>Master circle: via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via Asimut (Planning department) and/or teacher.</p> <p>Research presentations: 1 – 5 April 2019, Studio 1 and 3, 9:00 a.m. to 22:00 p.m..</p> <p>Detailed schedule via ASIMUT (https://koncon.asimut.net) at the beginning of the new calendar year. Any changes will be communicated via Asimut (Planning department).</p>
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