

# **Curriculum Handbook**

## **Master of Music – Vocal Studies**

**Classical Music, Early Music and Ensemble Singing**

**Academic Year 2022/23**

**Royal  
Conservatoire  
The Hague**

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 Master of Music Vocal Studies programme is a two-year programme. During your study you will receive intensive guidance from your singing teacher(s) and work on further improving your vocal and artistic skills. You are invited to participate in projects and masterclasses inside and outside the conservatoire. Additionally, we are deeply embedded in the professional community, they know and respect us, and offer chances to perform to our students.

### **Master Project**

In the Master of Music programme, you have the unique opportunity to create a Master Project with your own future in mind. A Master Project is an overarching term which combines the three domains of our master curriculum: **artistic development, research and professional integration**. As part of the curriculum, you will receive individual and group lessons in your main subject to aid you in your artistic development, you will conduct research on a topic of your own choice, and you will design and initiate your own professional integration activity. These elements and activities all come together in the Master Project. To help you develop your Master Project successfully, you will receive guidance and support from your instrumental/vocal teacher, research supervisor and professional integration coach. Additionally, you will take part in a peer group, in which you can discuss what you are working on. Designing your own Master Project gives you an opportunity to consider your future career and experiment with developing your own professional practice during your studies. When creating your Master Project, you should take into consideration whether it will help you find your place in the professional practice after you have finished your studies. We encourage you to collaborate, and therefore it is possible to do a Master Project together with other students. Ensemble Singing students are not required to do a Master Project due to taking part in the intensive NKK NXT.

### **Educational Philosophy**

The educational philosophy of the Master of Music at the Royal Conservatoire enables you to develop your individual artistic vision, personal growth, inquisitive attitude, entrepreneurship and independence, while broadening your cultural horizon, as well as developing your instrumental and technical skills at a high qualitative level. We want our alumni to be excellent performers and composers, but also professionals who can reflect on their role in society, and know how to collaborate and navigate the complex realities of today's and tomorrow's music profession.

### **Ensemble Singing**

We developed the master Ensemble Singing together with the international acclaimed Netherlands Chamber Choir (NKK) and its chief conductor Peter Dijkstra. In the first year of the Master course there are internships with the NKK in which you work on repertoire from different stylistic periods. You work with leading conductors and you will be coached by ensemble specialists from the choir. You get to know the ensemble singing practice from the inside and you learn to master all aspects of ensemble singing. In the second year you will be part of NKK NXT, the young talent programme of the NKK. Together with singers and artists from other disciplines you will develop a joint project in about four months. You are, coached by professionals from the NKK and other specialists, responsible for the development of the concept, repertoire, staging, marketing and publicity and everything else that you as a group can think of in relation to your project. A basic budget is available. There will be performances on different stages in the Netherlands. In short you learn in practice what you need to be an independent artist in a rapidly changing art world.

Due to this intensive project in the second year of your master's studies, which requires a lot in terms of effort and time, the NKK will pay for your statutory tuition fee of your second year. If you are a non EEU citizen there will be a reduction on the so called institutional tuition fee for an amount equal to the statutory tuition fee.

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

## PROGRAMME OBJECTIVES MASTER VOCAL STUDIES – CLASSICAL MUSIC & EARLY MUSIC

Below you will find a set of requirements which we call programme objectives. These are the minimum requirements that you need to meet in order to obtain a Master of Music degree from the Royal Conservatoire. Our programme objectives are based on the AEC Learning Outcomes (2017)<sup>1</sup>, an international qualification framework developed by the European Association of Conservatoires (AEC), which is based on a broad consultation with institutions all over Europe and experts from the music profession. The objectives have been adapted where necessary to fit the study programme of our MMus in Vocal Studies.

The master programme objectives are divided in three categories: A) practical outcomes, B) theoretical outcomes and C) generic outcomes – and are numbered for ease of reference. The AEC Learning Outcomes refer to three cycles: 1<sup>st</sup> cycle (Bachelor), 2<sup>nd</sup> cycle (Master) and 3<sup>rd</sup> cycle (Doctoral). Therefore all master objectives start with the number 2. In the course descriptions, the field 'programme objectives' refers to these codes, e.g. 2.A.1, 2.B.5, 2.C.10. This means that the course contributes to obtaining the skills and knowledge described in those objectives. There may be several courses contributing to the same objectives.

**At the end of the Master of Music in Vocal Studies 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 historically well-informed and well-developed musical personality.
- 2.A.2. Evidence advanced craft skills in relation to the repertoire, styles, etc. in the field of vocal music.
- 2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to the field of vocal music, 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, while making use of historically-informed information, 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 in order to contribute to the development of the field of vocal music and to your 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 (dramatic) 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.13. Evidence ability to translate theoretical knowledge into practical activities to enable musical and vocal technical learning and creative processes in others.
- 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.

<sup>1</sup> [https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english\\_20171218113003.pdf](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 advanced 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, sources, 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 the field of vocal music, demonstrating an advanced 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 and vocal styles relevant to your artistic practice, and advanced 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 advanced investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate in order to contribute to the development of the field of vocal music and to your own artistic practice.
- 2.B.8. Identify and utilise relevant literature and other (historical) sources as appropriate to inform your practice and development within the field of vocal music.
- 2.B.9. Identify and employ advanced 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 the field of vocal music.
- 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 advanced skills in critical thinking and critical awareness.
- 2.C.2. Recognise the importance of 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 sources, contexts and/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.12. Exhibit a sensitivity to the learning styles and needs of others and ability to motivate and facilitate creativity and learning.
- 2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural contexts.
- 2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the

ability to respond appropriately.

2.C.15. Exhibit confidence in using your own psychological understanding – and your sense of your own wellbeing, and that of others – to underpin decision making in a variety of situations associated with professional practice.

2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.

2.C.17.KC. Demonstrate a strong commitment to the integration of your artistic development, research interests and professional practice.

## PROGRAMME OBJECTIVES MASTER VOCAL STUDIES – ENSEMBLE SINGING

Below you will find a set of requirements which we call programme objectives. These are the minimum requirements that you need to meet in order to obtain a Master of Music degree from the Royal Conservatoire. Our programme objectives are based on the AEC Learning Outcomes (2017)<sup>2</sup>, an international qualification framework developed by the European Association of Conservatoires (AEC), which is based on a broad consultation with institutions all over Europe and experts from the music profession. The objectives have been adapted where necessary to fit the study programme of our MMus in Vocal Studies (Ensemble Singing).

The master programme objectives are divided in three categories: A) practical outcomes, B) theoretical outcomes and C) generic outcomes – and are numbered for ease of reference. The AEC Learning Outcomes refer to three cycles: 1<sup>st</sup> cycle (Bachelor), 2<sup>nd</sup> cycle (Master) and 3<sup>rd</sup> cycle (Doctoral). Therefore all master objectives start with the number 2. In the course descriptions, the field ‘programme objectives’ refers to these codes, e.g. 2.A.1, 2.B.5, 2.C.10. This means that the course contributes to obtaining the skills and knowledge described in those objectives. There may be several courses contributing to the same objectives.

**At the end of the Master of Music in Vocal Studies (Ensemble Singing) programme, you:**

### A. Practical (skills-based) outcomes

2.A.1. Realise, recreate, create, manipulate and/or produce in the setting of a vocal ensemble, music written for vocal ensemble to a high professional level, expressing shared artistic concepts based on a well-developed musical personality.

2.A.2. Evidence sophisticated craft skills in relation to the repertoire, styles, etc. of the vocal ensemble and its repertoire.

2.A.3. Demonstrate breadth and/or depth of specialist knowledge in evidencing fluency across a range of styles relevant to working in a vocal ensemble.

2.A.4. Demonstrate ability to create, realise and express shared musicianship and artistic concepts ensuring that any personal areas of relative weakness in relation to, practice, rehearsal, reading, aural, creative and re-creative skills have been addressed.

2.A.5. Demonstrate understanding of the musical processes and group-dynamics in a vocal ensemble.

2.A.6. Demonstrate a high level of improvisational fluency.

2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate in the artistic practice of a vocal ensemble.

2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice in the ensemble and its presentation to both specialist and non-specialist audiences.

2.A.9. Exhibit competence in technological utilisation and application.

2.A.10. Take responsibility for the engagement between context, audience and musical material, fluently and with confidence in a wide variety of performance settings.

2.A.11. Within the context of the musical learning environment of a vocal ensemble recognise and identify your individual learning needs.

2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies to be able to adapt them to the needs of the ensemble practice.

<sup>2</sup> [https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english\\_20171218113003.pdf](https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english_20171218113003.pdf)

- 2.A.13 Evidence ability to translate theoretical knowledge into practical activities to enable musical learning and creative processes in the context of the vocal ensemble.
- 2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals especially in the context of the vocal ensemble, and considering the ethical dimensions of your work.
- 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 work as an ensemble singer and its associated texts, resources and concepts.
- 2.B.2. Exhibit comprehensive knowledge of the ensemble repertoire, demonstrating a sophisticated level of skill in co-creating and providing shared 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 vocal ensemble 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 vocal ensemble programmes that are coherent and suitable to a wide range of different performing contexts.
- 2.B.6. Exhibit sophisticated and embodied knowledge of improvisational patterns and processes, and the ability to apply these freely in a variety of ensemble-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 the artistic practice of vocal ensembles.
- 2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within the ensemble singing discipline.
- 2.B.9. Identify and employ sophisticated research, study, communication and presentation techniques to independently and in cooperation with other musicians develop and deliver an extended and/or in-depth artistic project.
- 2.B.10. Utilise specific technologies to enable the creation, dissemination and/or performance of music appropriate to the various artistic practices of a vocal ensemble.
- 2.B.11. Demonstrate a thorough understanding of pedagogical theories relevant to music education in one or more specific educational contexts.
- 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 an ensemble context.
- 2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic contexts, particularly in the context of a vocal ensemble.
- 2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives within the ensemble
- 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 in relation to your work in the ensemble.
- 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 your ensemble members.

- 2.C.10. Initiate activities or projects with others in relation to your ensemble practice
- 2.C.11. Exhibit sophisticated and appropriate public presentation skills in all aspects of your practice and activity
- 2.C.12. Exhibit a sensitivity to the learning styles and needs of your ensemble colleagues and ability to motivate and facilitate creativity and learning in the context of the ensemble.
- 2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural contexts.
- 2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.
- 2.C.15. Exhibit confidence in using your own psychological understanding – and your sense of your own wellbeing, and that of others – to underpin decision making in a variety of situations associated with your ensemble practice.
- 2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.
- 2.C.17.KC. Demonstrate a strong commitment to the integration of your artistic development, research interests and professional practice.

## CURRICULUM OVERVIEWS

### VOCAL STUDIES – CLASSICAL MUSIC

| code  | <b>Vocal Studies Classical Music</b>                  | <b>Year 1</b> | <b>Year 2</b> |
|---|---|---------------|---------------|
| <b>Master of Music 2022-2023</b>  |   |               |               |
| <b>KC-M- Artistic Development</b>   |   |               |               |
| KZ-ZG   | Main Subject  | 34            | 34            |
| KZ-ZGG  | Group Lesson  | 1             | 1             |
| KZ-COR  | Coach Pianist   | 2             | 2             |
| -   | Masterclasses and Projects                            | pm            | pm            |
| <b>Subtotal</b>   |   | <b>37</b>     | <b>37</b>     |
| <b>KC-M- Research</b>   |   |               |               |
| AL-IRA  | Introduction to Research in the Arts                  | 2             |               |
| AL-MCA  | Master Circle   | 3             | 3             |
| AL-IRT  | Individual Research Trajectory                        | 7             | 12            |
| -   | Master Elective                                       | 3             |               |
| <b>Subtotal</b>   |   | <b>15</b>     | <b>15</b>     |
| <b>KC-M- Professional Integration</b>   |   |               |               |
| AL-IPM  | Introduction to Project Management                    | 2             |               |
| AL-PIT  | Professional Integration Trajectory                   | 3             | 5             |
| AL-CDO  | External Activities - Career Development Office (CDO) | 3             | 3             |
| <b>Subtotal</b>   |   | <b>8</b>      | <b>8</b>      |
| <b>Total per year</b>   |   | <b>60</b>     | <b>60</b>     |
| <b>Total</b>  |   | <b>120</b>    |               |
| <i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i> |   |               |               |

## VOCAL STUDIES – EARLY MUSIC

| code  | Vocal Studies Early Music                             | Year 1 | Year 2     |
|---|---|--------|------------|
| Master of Music 2022-2023   |   |        |            |
| <b>KC-M- Artistic Development</b>   |   |        |            |
| EZ-ZG   | Main Subject  | 32     | 32         |
| ZGG   | Group Lesson  | 1      | 1          |
| AL-COH  | Coach Harpsichord                                     | 2      | 2          |
| EM-HD   | Early Music Seminars                                  | 2      | 2          |
| EZ-PR   | Projects EM Department                                | pm     | pm         |
| -   | Masterclasses and Projects                            | pm     | pm         |
| <u>Intensive Course on Historically Informed Performance Practice (remedial course)</u> |   |        | pm         |
| <b>Subtotal</b>   |   |        | <b>37</b>  |
| <b>KC-M- Research</b>   |   |        |            |
| AL-IRA  | Introduction to Research in the Arts                  | 2      |            |
| AL-MCA  | Master Circle   | 3      | 3          |
| AL-IRT  | Individual Research Trajectory                        | 7      | 12         |
| -   | Master Elective                                       | 3      |            |
| <b>Subtotal</b>   |   |        | <b>15</b>  |
| <b>KC-M- Professional Integration</b>   |   |        |            |
| AL-IPM  | Introduction to Project Management                    | 2      |            |
| AL-PIT  | Professional Integration Trajectory                   | 3      | 5          |
| AL-CDO  | External Activities - Career Development Office (CDO) | 3      | 3          |
| <b>Subtotal</b>   |   |        | <b>8</b>   |
| <b>Total per year</b>   |   |        | <b>60</b>  |
| <b>Total</b>  |   |        | <b>120</b> |

*This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.*

## VOCAL STUDIES – ENSEMBLE SINGING

| code                                  | Vocal Studies Ensemble Singing                        | Year 1     | Year 2    |
|---------------------------------------|---|------------|-----------|
| Master of Music 2022-2023             |   |            |           |
| <b>KC-M- Artistic Development</b>     |   |            |           |
| AZ-ESP                                | Ensemble Singing Practicum                            | 10         | 7         |
| AZ-ISL                                | Individual Voice Lesson                               | 22         | 22        |
| COR                                   | Coach Pianist   | 2          | 2         |
| ZGG                                   | Group Lesson  | 1          | 1         |
| <b>Subtotal</b>                       |   | <b>35</b>  | <b>32</b> |
| <b>KC-M- Research</b>                 |   |            |           |
| AL-IRB                                | Introduction to Research in the Arts                  | 2          |           |
| AL-MCB                                | Master Circle   | 3          | 3         |
| AL-IRT                                | Individual Research Trajectory                        | 7          | 12        |
|                                       | Master Elective                                       | 3          |           |
| <b>Subtotal</b>                       |   | <b>15</b>  | <b>15</b> |
| <b>KC-M- Professional Integration</b> |   |            |           |
| AL-IPM                                | Introduction to Project Management                    | 2          |           |
| AL-CDO                                | External Activities - Career Development Office (CDO) | 3          |           |
| AZ-CPE                                | Internship NKK / NKK NXT                              | 5          | 13        |
| <b>Subtotal</b>                       |   | <b>10</b>  | <b>13</b> |
| <b>Total per year</b>                 |   | <b>60</b>  | <b>60</b> |
| <b>Total</b>                          |   | <b>120</b> |           |

*This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.*

## COURSE DESCRIPTIONS

### ARTISTIC DEVELOPMENT VOCAL STUDIES CLASSICAL MUSIC

#### MAIN SUBJECT VOCAL STUDIES CLASSICAL MUSIC

|                     |   |
|---------------------|---|
| Course title:       | <b>Main Subject Vocal Studies Classical Music</b>   |
| Osiris course code: | KC-M-KZ-ZG  |
| Course content:     | <p>Individual singing lessons, 75 minutes per week, 34 weeks per study-year. It is possible to divide this time between two main subject teachers. In the singing lessons, you work on repertoire. Attention is paid to musical performance, textual expression (articulation) and communication and technical vocal subjects. All of this contributes to your artistic development. You select repertoire together with your teacher, bearing in mind the entire annual schedule of auditions, exams, projects and extracurricular activities, and your long term ambitions for a future career. Guest teachers are brought in for masterclasses on specific parts of the repertoire.</p> <p>Your individual study plan and master project are important when it comes to choosing your repertoire. The focus is on your personal development as a singer and as an inspired and inspiring interpreter. You are challenged to reflect on and pursue personal growth and to recognise and develop your own qualities.</p>   |
| Objectives:         | <p>At the end of this course, you:</p> <ul style="list-style-type: none"><li>▪ are able to perform on a level that can be qualified as 'excellent at an international level';</li><li>▪ are fluent across a range of styles and/or have developed a distinctive and individual voice in one particular style;</li><li>▪ are able to relate your position towards the music and the music profession independently, at an advanced level, through a deepened development in terms of craftsmanship and artistic growth;</li><li>▪ are able to create your own performances and performance models based on an original artistic vision and research, and present this work in varied contexts, showing an understanding of the singer's position between the score and the (specialist and/or non-specialist) audience, often in an international multicultural environment;</li><li>▪ are able to develop, through an inquisitive attitude, advanced knowledge on repertoire and translate this knowledge musically into a convincing and original interpretation;</li><li>▪ are able to communicate and cooperate at an advanced level with colleagues and other professionals in the international music profession;</li><li>▪ are able to show an advanced understanding of the international music profession, in which you are able to function at an advanced level through the application of a wide variety of practical, artistic, and research skills, and knowledge and artistic vision, and by developing and maintaining a professional network;</li></ul> |

|                                     | <ul style="list-style-type: none"> <li>▪ are able to act as your own teacher as a reflective practitioner, by being able to assess and evaluate the quality of your performance, keep this quality up-to-date and develop it further by continuing to learn independently.</li> </ul> |          |                    |  |                   |   |
|-------------------------------------|---|----------|--------------------|--|-------------------|---|
| Programme objectives:               | 2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.8, 2.A.10, 2.A.11, 2.A.12, 2.A.15, 2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.10, 2.C.1, 2.C.2, 2.C.3, 2.C.11 2.C.13, 2.C.16  |          |                    |  |                   |   |
| Type of course:                     | Compulsory  |          |                    |  |                   |   |
| Level:                              | Master I-II   |          |                    |  |                   |   |
| Duration:                           | 75 minutes per week, 34 weeks per year  |          |                    |  |                   |   |
| Prior qualifications/prerequisites: | You need to finish the first year of this course to be allowed to enter the second.   |          |                    |  |                   |   |
| Teachers:                           | Rita Dams, Frans Fiselier, Noa Frenkel, Amand Hekkers, Catrin Wyn-Davies, Gerda van Zelm  |          |                    |  |                   |   |
| Credits:                            | 34 ECTS per academic year   |          |                    |  |                   |   |
| Literature:                         | Repertoire to be discussed with teacher(s)  |          |                    |  |                   |   |
| Work form:                          | Individual lessons, group lessons, master classes, projects   |          |                    |  |                   |   |
| Assessment:                         | Year  | Month    | Type of assessment | Duration   | Grading system    | Programme requirements  |
|                                     | Master I  | May/June | Presentation       | 50 minutes, including stage changes.                         | Qualifying result | The student is free to choose the programme. Ideally, a part of the programme can be related to your Master Project. The student is responsible for the production of the presentation. The student must also produce programme notes which are assessed as part of the presentation's overall assessment. The student provides the details of the programme in the 'Programme for presentation/final presentation' form. |
|                                     | Master II   | May/June | Final presentation | 80 minutes, including stage changes and a 15-minute interval | Numeric*          | The student is free to choose the programme. The student is responsible for the production of the presentation. The student provides the details of the programme in the 'Programme for presentation/final presentation' form. The student must produce programmes notes, that will be assessed as part of the overall assessment of the final presentation.  |

|                        |   |
|------------------------|---|
|                        | <p>* Grading scale of 10, using halves is permitted.</p> <p>The <a href="#">assessment criteria for Master Vocal Studies</a> (see Appendix 1 of this Curriculum Handbook) are used by students and teachers in the feedback processes during the lessons and at the presentation at the end of year 1 and the final presentation. A self-evaluation form based on the assessment criteria is used in both academic years.</p> <p><b>Practical Information about Presentations and Final Presentations</b></p> <ul style="list-style-type: none"> <li>• Presentations and Final Presentations take place in May - June, in the larger classrooms, the studios and the conservatoire hall. The date for your (Final) Presentation will be published on Asimut. The date and time cannot be changed and swapping with another student is <u>not</u> allowed. However, if you need to postpone your (final) presentation due to serious circumstances, you must inform your Head of Department or coordinator as soon as possible. The Presentations and Final Presentations are usually public and announced on the KC website.</li> <li>• Your department will contact you regarding when to submit your programme and other documentation with regards to your (Final) Presentation.</li> <li>• <b>Final Presentation M2:</b> <ul style="list-style-type: none"> <li>- If you have any requests for instruments, tuning of instruments, equipment, amplifications, lighting, etc. you need to fill out the 'Logistics Form' on the KC Portal. This form must be submitted at least three weeks before your (Final) Presentation.</li> <li>- You are required to submit an Artistic Reflection if your curriculum includes the Master Project.</li> </ul> <p>M2 Artistic Reflection guidelines:<br/> <i>The artistic reflection is a document of approx. 500-1000 words that describes your artistic development over the past two years, and your future artistic visions and dreams. The text should also include a reflection on your Master Project and explain how your research component and professional integration activity have influenced your artistic development. How did the integration of the three domains take place and how will this impact your future plans? If your Final Presentation is strongly connected to or the direct result of your Master Project, this text (which will be read by the Committee of Examiners) will be particularly helpful for all members of the Committee (including external examiners or other main subject teachers).</i></p> </li> <li>• Final Presentations are recorded for accreditation and quality assurance purposes. You may request a recording of your Final Presentation afterwards, via the EWP. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl, or on the KC Portal.</li> </ul> |
| Language:              | English and/or Dutch  |
| Schedule, time, venue: | See ASIMUT schedule   |
| Information:           | Monica Damen – Head of Vocal Studies Department ( <a href="mailto:m.damen@koncon.nl">m.damen@koncon.nl</a> )  |

## GROUP LESSON

|                                     |   |
|-------------------------------------|---|
| Course title:                       | <b>Group Lesson<br/>(Classical Music, Early Music and Ensemble Singing)</b>   |
| Osiris course code:                 | KC-M-KZ-ZGG   |
| Course content:                     | All students have a weekly group lesson with their main subject teacher and a coach pianist or harpsicord player. Students of all study years come together in these lessons. The group lesson aims to be a peer-learning lesson. Teachers use different teaching tools to involve students during the lessons.<br>Students train their performing skills by presenting their repertoire to their peers and receiving feedback from the teacher and peers. Topics that deal with professional preparation and professional attitude are also being discussed. The assessment criteria Master Vocal Studies (see the Appendix of this Curriculum Handbook) are used by students and teachers in the feed-back process. |
| Objectives:                         | At the end of this course, you: <ul style="list-style-type: none"><li>▪ are able to communicate your musical and performance ideas and objectives in a confident way;</li><li>▪ are able to give constructive feedback to the work and performance of fellow students with regard to their level;</li><li>▪ are able to receive positive and negative feedback on your performance and use this in a constructive way in your development.</li></ul>  |
| Programme objectives:               | 2.A.1, 2.A.2, 2.A.5, 2.A.10, 2.A.12,<br>2.B.2, 2.B.4,<br>2.C.3, 2.C.9, 2.C.16   |
| Type of course:                     | Compulsory  |
| Level:                              | Master I-II   |
| Duration:                           | 6 minutes per student per week, the duration of the lesson depends on the number of participants, 26 weeks per academic year.   |
| Prior qualifications/prerequisites: | You need to finish the first year of this course before being allowed to enter the second.  |
| Teachers:                           | All voice teachers and coach pianists   |
| Credits:                            | 1 ECTS per academic year  |
| Literature:                         | -   |
| Work form:                          | Group lesson  |
| Assessment:                         | Active participation and continuous evaluation and feedback based on the objectives and <i>Assessment Criteria Master Vocal Studies</i> (Appendix 1 of this handbook).  |
| Grading system:                     | Pass/Fail   |
| Language:                           | English or Dutch  |
| Schedule, time, venue:              | See ASIMUT Schedule   |
| Information:                        | Monica Damen – Head of Vocal Studies Department ( <a href="mailto:m.damen@koncon.nl">m.damen@koncon.nl</a> )  |

## COACH PIANIST

|                                     |  |
|-------------------------------------|--|
| Course title:                       | <b>Coach Pianist</b>   |
| Osiris course code:                 | KC-M-KZ-COR  |
| Course content:                     | This course is taught in weekly lessons of 37.5 minutes. You work individually with a professional pianist. They are specialists in the vocal repertoire and specifically in ensemble playing with singers. The lessons focus on the musical and artistic deepening of the repertoire, with regard to the interpretation of both music and poetry/libretti. Attention is also paid to general ensemble playing skills and performance skills. The pianist is the permanent accompanist for tests and (final) presentations, and if possible for events like competitions and auditions outside the school. You are challenged to reflect on and pursue personal growth and to recognise and develop your qualities.  |
| Objectives:                         | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to rehearse and perform at an advanced professional level, through the regular confrontation with a pianist/harpsicord player of professional quality;</li> <li>▪ are able to engage with the chosen repertoire at an advanced level, across various style periods and taking into account further specialisation, building upon repertoire knowledge gained in the bachelor's programme;</li> <li>▪ are able to execute ensemble skills at an advanced level and continue to further develop these skills independently following graduation;</li> <li>▪ are able to present a full concert programme with a professional pianist, harpsichord- or fortepiano player that reflects the ability to engage in creative and attractive programming, reflecting the results of research activities, if appropriate.</li> </ul> |
| Programme objectives:               | 2.A.1, 2.A.2, 2.A.5<br>2.B.2, 2.B.3, 2.B.4, 2.B.5<br>2.C.1, 2.C.5, 2.C.9, 2.C.16   |
| Type of course:                     | Compulsory   |
| Level:                              | Master I-II  |
| Duration:                           | 37,5 minutes per week, 34 weeks per academic year  |
| Prior qualifications/prerequisites: | -  |
| Teachers:                           | Carolien Drewes, Phyllis Ferwerda, Maurice Lammerts van Bueren, Ana Sanchez Donate   |
| Credits:                            | 2 ECTS per academic year   |
| Literature:                         |  |
| Work form:                          | Individual lesson  |
| Assessment:                         | Continuous assessment: The coach pianist will assess your development. The cooperation with your coach pianist is part of the main subject assessment at the end of every academic year. The assessment is based on the general assessment criteria for the Master Vocal Studies that can be found in the Appendix of this Curriculum Handbook (Appendix 1 )   |
| Grading system:                     | Pass/Fail  |
| Language:                           | English and/or Dutch   |
| Schedule, time, venue:              | Schedule to be agreed upon with the teacher  |
| Information:                        | Monica Damen – Head of Vocal Studies Department ( <a href="mailto:m.damen@koncon.nl">m.damen@koncon.nl</a> )   |

## MASTERCLASSES AND PROJECTS

|                 | <b>Masterclasses and Projects</b>  |
|-----------------|--|
| Course content: | The Vocal Studies Department organises a variety of masterclasses and projects. These projects are led by internationally renowned conductors and/or singers or instrumentalists. You learn to communicate and cooperate at an advanced level with colleagues and other professionals in the international music profession. Information will be disseminated by the Vocal Studies Department. |
| Credits:        | Projects are marked 'pm' in the curriculum overview, which means that you will not receive credits for participating in a project itself. However, projects are an important part of your Master programme.  |

## ARTISTIC DEVELOPMENT VOCAL STUDIES EARLY MUSIC

### MAIN SUBJECT VOCAL STUDIES EARLY MUSIC

|                     |   |
|---------------------|---|
| Course title:       | <b>Main Subject Vocal Studies Early Music</b>   |
| Osiris course code: | KC-M-EZ-ZG  |
| Course content:     | <p>Individual singing lessons, 75 minutes per week for 34 weeks. Singing lessons are shared between one teacher who is giving a weekly lesson of 40 or 50 minutes while the remaining minutes are for lessons with early music vocal teachers who are specialised in various styles of early music. The division of lessons is made on an individual basis, taking your development and preferences into account. In the individual lesson you work on repertoire. Attention is paid to musical performance, textual expression (articulation) and communication and technical vocal subjects. All of this contributes to your artistic development.</p> <p>You select repertoire together with your teacher, bearing in mind the entire annual schedule of auditions, exams, projects and extracurricular activities, and your long term ambitions for a future career. Your individual study plan and master project are also important when it comes to choosing your repertoire and the direction of your development. You perform the repertoire with the appropriate instruments, forming ensembles with fellow students of the Early Music Department. You also work on projects of the Early Music Department. These projects are led by internationally renowned conductors and/or singers in the field of early music. By participating in these projects, you acquire knowledge and experience of performance practice of early music.</p> <p>In the lessons the focus is on your personal development as a singer and as inspired and inspiring interpreter. You are challenged to reflect on and pursue personal growth and to recognise and develop your qualities.</p> |
| Objectives:         | <p>At the end of this course, you:</p> <ul style="list-style-type: none"><li>▪ perform on a level that can be qualified as 'excellent at an international level';</li><li>▪ function as a specialist in the field of early music;</li><li>▪ relate your position towards the music and the music profession independently, at an advanced level, through a deepened development in terms of craftsmanship and artistic growth;</li><li>▪ create your own work based on an original artistic vision and research, and present this 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 international multicultural environment;</li><li>▪ develop, through an inquisitive attitude, advanced knowledge on repertoire and translate this knowledge musically into a convincing and original interpretation;</li><li>▪ communicate and cooperate at an advanced level with colleagues and other professionals in the international music profession;</li></ul>   |

|                                     | <ul style="list-style-type: none"> <li>▪ show advanced understanding of the international music profession, in which you are able to function at an advanced level through the application of skills, knowledge, artistic vision and research skills, and by developing and maintaining a professional network;</li> <li>▪ are able to act as your own teacher as a reflective practitioner, by being able to assess and evaluate the quality of your performance, keep this quality up-to-date and develop it further by continuing to learn independently.</li> </ul> |          |                    |  |                   |   |
|-------------------------------------|---|----------|--------------------|--|-------------------|---|
| Programme objectives:               | 2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.8, 2.A.10, 2.A.11, 2.A.12, 2.A.15,<br>2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.10,<br>2.C.1, 2.C.2, 2.C.3, 2.C.11 2.C.13, 2.C.16  |          |                    |  |                   |   |
| Type of course:                     | Compulsory  |          |                    |  |                   |   |
| Level:                              | Master I-II   |          |                    |  |                   |   |
| Duration:                           | 75 minutes per week, 34 weeks per year  |          |                    |  |                   |   |
| Prior qualifications/prerequisites: | You need to finish the first year of this course to be allowed to enter the second.   |          |                    |  |                   |   |
| Teachers:                           | Vocal teacher for the weekly lessons: Rita Dams, Noa Frenkel<br>EM style specialists: Francesca Aspromonte, Pascal Bertin, Robin Blaze, Peter Kooij   |          |                    |  |                   |   |
| Credits:                            | Master I: 25 ECTS, Master II: 32 ECTS   |          |                    |  |                   |   |
| Literature:                         | Repertoire to be discussed with teacher   |          |                    |  |                   |   |
| Work form:                          | Individual lessons, group lessons, master classes   |          |                    |  |                   |   |
| Assessment:                         | Year  | Month    | Type of assessment | Duration   | Grading system    | Programme requirements  |
|                                     | Master I  | May/June | Presentation       | 50 minutes, including stage changes                          | Qualifying result | The student is free to choose the programme. Ideally, a part of the programme can be related to your Master Project. The student is responsible for the production of the presentation. The student must also produce programme notes which are assessed as part of the presentation's overall assessment. The student provides the details of the programme in the 'Programme for presentation/final presentation' form. |
|                                     | Master II   | May/June | Final presentation | 80 minutes, including stage changes and a 15-minute interval | Numeric*          | The student is free to choose the programme. The student is responsible for the production of the presentation. The student provides the details of the programme in the 'Programme for presentation/final presentation' form. The  |

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|---|--|--|--|--|---|
|   |  |  |  |  | student must produce programmes notes, that will be assessed as part of the overall assessment of the final presentation. |
| <p>* Grading scale of 10, using halves</p> <p>The <a href="#">assessment criteria for Master Vocal Studies</a> (see the Appendix of this Curriculum Handbook) are used by students and teachers in the feedback processes during the lessons and at the presentation at the end of year 1 and the final presentation. A self-evaluation form based on the assessment criteria is used in both academic years.</p> <p><b>Practical Information about Presentations and Final Presentations</b></p> <ul style="list-style-type: none"> <li>• Presentations and Final Presentations take place in May - June, in the larger classrooms, the studios and the conservatoire hall. The date for your (Final) Presentation will be published on Asimut. The date and time cannot be changed and swapping with another student is <u>not</u> allowed. However, if you need to postpone your (final) presentation due to serious circumstances, you must inform your Head of Department or coordinator as soon as possible. The Presentations and Final Presentations are usually public and announced on the KC website.</li> <li>• Your department will contact you regarding when to submit your programme and other documentation with regards to your (Final) Presentation.</li> <li>• <b>Final Presentation M2:</b> <ul style="list-style-type: none"> <li>- If you have any requests for instruments, tuning of instruments, equipment, amplifications, lighting, etc. you need to fill out the 'Logistics Form' on the KC Portal. This form must be submitted at least three weeks before your (Final) Presentation.</li> <li>- You are required to submit an Artistic Reflection if your curriculum includes the Master Project.</li> </ul> </li> </ul> <p>M2 Artistic Reflection guidelines:</p> <p><i>The artistic reflection is a document of approx. 500-1000 words that describes your artistic development over the past two years, and your future artistic visions and dreams. The text should also include a reflection on your Master Project and explain how your research component and professional integration activity have influenced your artistic development. How did the integration of the three domains take place and how will this impact your future plans? If your Final Presentation is strongly connected to or the direct result of your Master Project, this text (which will be read by the Committee of Examiners) will be particularly helpful for all members of the Committee (including external examiners or other main subject teachers).</i></p> |  |  |  |  |   |

|                        |  |
|------------------------|--|
|                        | <ul style="list-style-type: none"> <li>Final Presentations are recorded for accreditation and quality assurance purposes. You may request a recording of your Final Presentation afterwards, via the EWP. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl, or on the KC Portal.</li> </ul> |
| Language:              | English and/or Dutch   |
| Schedule, time, venue: | See ASIMUT schedule  |
| Information:           | Monica Damen – Head of Vocal Studies Department ( <a href="mailto:m.damen@koncon.nl">m.damen@koncon.nl</a> )   |

## GROUP LESSON

See the [Group Lesson course description](#) in 'Artistic Development Vocal Studies Classical Music'.

### COACH HARPSICHORD

|                                     |   |
|-------------------------------------|---|
| Course title:                       | <b>Coach Harpsichord</b>  |
| Osiris course code:                 | KC-M-AL-COH   |
| Course content:                     | This course is taught in weekly lessons of 37.5 minutes. You work individually with a professional harpsichord player. They are specialists in the vocal repertoire and specifically in ensemble playing with singers. The lessons focus on the musical and artistic deepening of the repertoire, with regard to the interpretation of both music and poetry/libretti. Attention is also paid to general ensemble playing skills and performance skills. The pianist or harpsicord player is the permanent accompanist for tests and (final) presentations, and if possible for events like competitions and auditions outside the school. You are challenged to reflect on and pursue personal growth and to recognise and develop your qualities.   |
| Objectives:                         | At the end of this course, you: <ul style="list-style-type: none"><li>▪ are able to rehearse and perform at an advanced professional level, through the regular confrontation with a pianist/harpsichord player of professional quality;</li><li>▪ are able to engage with the chosen repertoire at an advanced level, across various style periods and taking into account further specialisation, building upon repertoire knowledge gained in the bachelor's programme;</li><li>▪ are able to execute ensemble skills at an advanced level and continue to further develop these skills independently following graduation;</li><li>▪ are able to present a full concert programme with a professional pianist, harpsichord- or fortepiano player that reflects the ability to engage in creative and attractive programming, reflecting the results of research activities, if appropriate.</li></ul> |
| Programme objectives:               | 2.A.1, 2.A.2, 2.A.5<br>2.B.2, 2.B.3, 2.B.4, 2.B.5<br>2.C.1, 2.C.5, 2.C.9, 2.C.16  |
| Type of course:                     | Compulsory  |
| Level:                              | Master I-II   |
| Duration:                           | 37,5 minutes per week, 34 weeks per academic year   |
| Prior qualifications/prerequisites: | -   |
| Teachers:                           | Tineke Steenbrink   |
| Credits:                            | 2 ECTS per academic year  |
| Literature:                         |   |
| Work form:                          | Individual lesson   |
| Assessment:                         | Continuous assessment: the coach harpsichord will assess your development throughout the year. The cooperation with your coach harpsichord is part of the main subject assessment at the end of every academic year. The assessment is  |

|                        |  |
|------------------------|--|
|                        | based on the general assessment criteria for the Master Vocal Studies that can be found in the Appendix of this Curriculum Handbook (Appendix 1) |
| Grading system:        | Pass/Fail  |
| Language:              | English and/or Dutch   |
| Schedule, time, venue: | Schedule to be agreed upon with the teacher  |
| Information:           | Monica Damen – Head of Vocal Studies Department ( <a href="mailto:m.damen@koncon.nl">m.damen@koncon.nl</a> )                                     |

## EARLY MUSIC SEMINARS

|                                     |   |
|-------------------------------------|---|
| Course title:                       | <b>Early Music Seminars</b>   |
| Osiris course code:                 | KC-M-EM-HD  |
| Course content:                     | <p>A series of seminars with a wide variety of capita selecta on knowledge, research and performance in early music. Preparing literature on the topic is a vital part of the seminars. Each time a guest will be invited as curator of the seminar to shape the session in accordance with the content. In addition, members of the teaching staff and researchers connected to the school could offer relevant expertise. A panel discussion and Q&amp;A are a fixed item on the agenda, where students are invited to participate actively. A work session of repertoire at stake and its context could be part of the programme of the day.</p> <p>The annual programme will be announced at the beginning of the academic year. It will be possible to participate in early music seminars online.</p> |
| Objectives:                         | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have gained insight into current knowledge and developments in the field of early music;</li> <li>▪ are able to critically reflect on these;</li> <li>▪ can articulate your opinion on these matters with basic argumentation.</li> </ul>   |
| Programme objectives:               | 2.A.7, 2.A.8, 2.A.9, 2.A.10<br>2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.7, 2.B.8, 2.B.9<br>2.C.1, 2.C.5, 2.C.6, 2.C.8, 2.C.11  |
| Type of course:                     | Compulsory for Early Music students and Vocal Studies Early Music students<br>Elective: Bachelor II and III   |
| Level:                              | Bachelor I-IV, master I-II  |
| Duration:                           | 7 seminars of 2 hours each, divided over two semesters  |
| Prior qualifications/prerequisites: | -   |
| Teachers:                           | Invited experts   |
| Credits:                            | 2 ECTS per academic year  |
| Literature:                         | Literature preparation, to be announced   |
| Work form:                          | Group lesson  |
| Assessment:                         | <p><u>Vocal Studies Early Music Master students:</u></p> <p>Attendance: You need to attend 6 out of 7 seminars<br/>Bachelor I &amp; II: Two written critical reflections of 300 words each per academic year.</p>   |

|                        |  |
|------------------------|--|
|                        | <p>Bachelor III &amp; IV: Three written critical reflections of 300 words each per academic year.</p> <p>Master I &amp; II: Four written critical reflections of 300 words each per academic year.</p> <p>Bachelor III &amp; IV, and Master I &amp; II students are required to prepare questions, and actively take part in the discussions.</p> <p><b>Deadlines:</b> Each semester you are required to submit a minimum of 50% of the critical reflections (meaning 2 at the end of the first semester in the case of 3 required reflections)</p> <p>Deadline 1st semester: 15 February</p> <p>Deadline 2nd semester: 15 May</p> <p><b>Assessment criteria (critical reflections):</b></p> <ul style="list-style-type: none"> <li>• insight into current knowledge and developments in early music</li> <li>• critical thinking</li> <li>• clarity of argumentation and opinion</li> </ul> <p><b><u>Elective students:</u></b></p> <p>You need to attend 5 out of 7 seminars;</p> <p>Two written critical reflections of 300 words each per academic year.</p> <p><b>Assessment criteria (critical reflections):</b></p> <ul style="list-style-type: none"> <li>• insight into current knowledge and developments in early music</li> <li>• critical thinking</li> <li>• clarity of argumentation and opinion</li> </ul> |
| Grading system:        | Pass/Fail  |
| Language:              | English  |
| Schedule, time, venue: | See ASIMUT schedule  |
| Information:           | Brigitte Rebel, Coordinator Early Music Department ( <a href="mailto:b.rebel@koncon.nl">b.rebel@koncon.nl</a> )  |

## MASTERCLASSES AND PROJECTS

|                 | <b>Masterclasses and Projects</b>  |
|-----------------|--|
| Course content: | The Vocal Studies and Early Music Departments organise a variety of masterclasses and projects. These projects are led by internationally renowned conductors and/or singers in the field of early music. You learn to communicate and cooperate at an advanced level with colleagues and other professionals in the international music profession. Information will be disseminated by the Vocal Studies Department. |
| Credits:        | Projects are marked 'pm' in the curriculum overview, which means that you will not receive credits for participating in a project itself. However, projects are an important part of your Master programme.  |

## INTENSIVE COURSE ON HISTORICALLY INFORMED PERFORMANCE PRACTICE (REMEDIAL COURSE)

|  |   |
|--|---|
| Course title:                            | <b>Intensive Course on Historically Informed Performance Practice (remedial course)</b>   |
| Course content:                          | <p>This course is offered with the intention to address any deficiencies in knowledge on and experience with historically informed interpretation identified during your entrance examinations. The course will introduce you to the main areas of research on historical musical practice, including performance practice, composition and aesthetics of music. You will be presented with the academic and intellectual tools to enable you to carry out your own artistic research in the area of early music.</p> <p>Important practical topics are:</p> <ul style="list-style-type: none"> <li>▪ development of the core musical skills, as understood in the Early Modern Era (roughly 1500-1800);</li> <li>▪ ear-training and sight-reading using historically inspired methodology, improvisational methodology derived from counterpoint, basso continuo and partimento sources;</li> <li>▪ heptachordal and hexachordal solmization;</li> <li>▪ historical notational systems;</li> <li>▪ delivery, tempo and tactus, ornamentation, articulation, affect and rhetorics.</li> </ul>   |
| Objectives:                              | <p>At the end of this course, you are able to:</p> <ul style="list-style-type: none"> <li>▪ recognize the main aspects involved in historical musical practices.</li> <li>▪ find and assess the main sources regarding these practices.</li> <li>▪ present and discuss ideas from these sources, and explore potential impacts of these in your practice.</li> <li>▪ sight-read music from the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> centuries in the original notation.</li> <li>▪ use heptachordal and hexachordal solmisation, as practical tools for sight-reading and as historically relevant tools to understand melodic lines in the context of octave-based music and hexachord-based music.</li> <li>▪ improvise simple canons in the unison and the octave.</li> <li>▪ improvise simple melodic lines on a figured or unfigured bass line.</li> <li>▪ determine basic aspects of performance practice such as tempo, ornamentation, articulation, rhythmic hierarchy, etc. in prima vista.</li> <li>▪ have a general knowledge of the musical didactic tools available from the 16<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> centuries, and of strategies on how to use them in the present day.</li> </ul> |
| Programme objectives:                    | n/a   |
| Type of course:                          | This course is offered to early music master students (singers and instrumentalists) that have demonstrated to have deficiencies in knowledge on and experience with historically informed interpretation during their entrance examination.  |
| Level:                                   | Master 1  |
| Duration:                                | 1 semester: 18 group sessions of 120 minutes  |
| Prior qualifications/<br>Pre-requisites: | Normally, this is a course for students without a bachelor degree in early music or for students demonstrating deficiencies in the knowledge of or experience in the field of historical music interpretation that have been identified during the entrance examinations.   |
| Teachers:                                | Isaac Alonso de Molina, João Ferreira Miranda de Santos   |
| Credits:                                 | As this is a remedial course that is not part of the obligatory curriculum, credits are not applicable.   |

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| Literature:            | Prior to each lesson the students will be required to summarize and hand in text concerning the main topics to be approached in class.  |
| Work form:             | Group lessons   |
| Assessment:            | <p>During the semester you will be required to:</p> <ul style="list-style-type: none"> <li>- Give a presentation based on individual topics and sources according to your Master Project Plan;</li> <li>- Carry out 2 assignments concerning the historical tools of analysis;</li> <li>- Sight-read an 18<sup>th</sup> century solfeggio, of the level of difficulty of Solfèges d'Italie vol. 2;</li> <li>- Sight-read a 16<sup>th</sup> century bicinium, of the level of difficulty of the collections published by Gero, Scotto and Gardano;</li> <li>- Improvise a melodic line on a given figured bass or unfigured bass line;</li> <li>- Improvise a canon in the unison or in the octave</li> </ul> <p>The course teachers will inform you at least one month in advance regarding when the assignments will take place.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>○ Proper use of hexachordal and heptachordal solmisation</li> <li>○ Intonation</li> <li>○ Fluency with standard 18<sup>th</sup> century orthochronic notation</li> <li>○ Fluency with mensural notation</li> <li>○ Practical knowledge of the consonant/dissonant intervals.</li> <li>○ Practical knowledge of canonic patterns</li> <li>○ Practical knowledge of basso continuo patterns and its associated melodic possibilities.</li> </ul> <p>At the end of the semester, you will be asked to answer a questionnaire concerning your participation and development in the course, as a self-evaluation.</p> |
| Grading system:        | Pass/Fail   |
| Language:              | English   |
| Schedule, time, venue: | See your schedule in Asimut   |
| Information:           | <p>Teunis van der Zwart – Head of Early Music Department<br/> <a href="mailto:T.vanderZwart@koncon.nl">T.vanderZwart@koncon.nl</a></p> <p>Monica Damen – Head Vocal Department   Choral Conducting<br/> <a href="mailto:m.damen@koncon.nl">m.damen@koncon.nl</a></p>  |

## ARTISTIC DEVELOPMENT VOCAL STUDIES ENSEMBLE SINGING

### ENSEMBLE SINGING PRACTICUM

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|---------------------|---|
| Course title:       | <b>Ensemble Singing Practicum</b>   |
| Osiris course code: | KC-M-AZ-ESP   |
| Course content:     | In this group lesson you work on a variety of technical and artistic skills required for performing in vocal ensembles of different sizes at a professional level. The lessons also prepare you for, and are closely connected to your experiences in, the internships in the 'Nederlands Kamerkoor' in Master I and your participation in NKK NXT in Master II. The teacher of the practicum will be in contact with |

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|   | <p>your coaches in the ‘Nederlands Kamerkoor’ and will discuss with you and your coaches the skills you have to work on.</p> <p>In the course you develop skills in rehearsing and (sight)reading, solfeggio, ear training, score reading and language, the relationship between text and music, stylistic awareness and social and historical context of the repertoire. You develop skills to set up, start and lead your own ensembles.</p>  |
| Objectives:                             | <p>At the end of this course you have developed:</p> <ul style="list-style-type: none"> <li>▪ full awareness and use of harmonic intonation;</li> <li>▪ full awareness and use of melodic intonation;</li> <li>▪ full awareness and use of stylistic elements;</li> <li>▪ practical knowledge of vocal colouring;</li> <li>▪ proficiency in the technical and vocal technical demands of sight reading in at least 3 different clefs;</li> <li>▪ the ability to sing in different languages;</li> <li>▪ skills in working together with singers of various levels;</li> <li>▪ the ability to set up, start and lead your own ensemble.</li> </ul>   |
| Programme objectives:                   | 2.A.3, 2.A.4, 2.A.5, 2.A. 15, 2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.8, 2.B.9, 2.C.1, 2.C.10, 2.C.11, 2.C.13   |
| Type of course:                         | Compulsory  |
| Level:                                  | Master I – II   |
| Duration:                               | 60 hours per study-year   |
| Prior qualifications/<br>prerequisites: |   |
| Teachers:                               | Harry van Berne and guest teachers  |
| Credits:                                | Master I: 10 ECTS<br>Master II: 7 ECTS  |
| Literature:                             | t.b.a.  |
| Work form:                              | Group lesson  |
| Assessment:                             | <p>Compulsory attendance 100% (absence is only allowed in consultation with the teacher).</p> <p>Continuous evaluation based on the assessment criteria, and the evaluations of the internships in the NKK. Before each internship the students have to write down their learning points in general and in relation to the specific repertoire of the project.</p> <p>Self-evaluation. At the end of the internship the student has to write an evaluation of the project referring to the learning points. The member of the NKK who coaches the individual student writes an evaluation about their experiences with the student. Both evaluations are discussed in a meeting between coach, teacher and student.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• awareness and use of melodic and harmonic intonation</li> <li>• awareness and use of stylistic elements</li> <li>• vocal colouring</li> <li>• sight-reading technique</li> <li>• use of languages</li> <li>• collaboration with singers of various levels</li> <li>• individual learning points</li> </ul> |

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| Grading system:        | Pass/Fail   |
| Language:              | English   |
| Schedule, time, venue: | See ASIMUT schedule   |
| Information:           | Monica Damen – Head of Vocal Studies   Choral conducting<br>(m.damen@koncon.nl) |

## INDIVIDUAL VOICE LESSON

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| Course title:                        | <b>Individual Voice Lesson</b>  |
| Osiris course code:                  | KC-M-AZ-ISL   |
| Course content:                      | In the individual voice lessons, the focus is on your personal development as a singer in general and on your development as an ensemble-singer in particular. Attention is given to the development of the vocal skills needed as a singer in ensembles varying from quartet and double quartet to ensembles that sing the large choral- symphonic repertoire and the skills needed as a solo singer. You select repertoire together with your teacher, bearing in mind the repertoire of the internships with the 'Nederlands Kamerkoor' and your long term ambitions for a future career as an ensemble singer, who is also able to sing ensemble repertoire soli. |
| Objectives:                          | At the end of the course, you: <ul style="list-style-type: none"> <li>▪ have developed effective practice and rehearsal techniques;</li> <li>▪ have a level of vocal technique that allows you to realise the demands of the ensemble repertoire, solo repertoire and the combination of both also in one performance-situation;</li> <li>▪ have experienced a variety of musical styles and have studied and performed representative repertoire.</li> </ul>   |
| Programme objectives                 | 2.A.1, 2.A.2, 2.A.3, 2.A.4 2.A.5, 2.A.8, 2.A.10, 2.A.12, 2.A.15, 2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.10, 2.C.1, 2.C.2, 2.C.2, 2.C.13, 2.C.16   |
| Type of course:                      | Compulsory  |
| Level:                               | Master I – II   |
| Duration:                            | 75 minutes per week 34 weeks per year   |
| Prior qualifications/ prerequisites: | -   |
| Teachers:                            | Rita Dams, Frans Fiselier, Noa Frenkel, Catrin Wyn-Davies, Gerda van Zelm, Noa Frenkel  |
| Credits:                             | 22 ECTS per academic year   |
| Literature:                          | -   |
| Work form:                           | Individual lesson   |
| Assessment:                          | <b>Master I:</b> Presentation of 20 minutes: solo repertoire. The student is free to choose the programme. If possible, a part of the programme can be related to the subject of the candidate's Master Project. The student is responsible for the production of the presentation. The student must also produce programme notes. The student provides the details of the programme in the 'Programme for presentation/final presentation' form.<br><br><b>Master II:</b> Presentation of 30 minutes: solo repertoire  |

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|                        | Presentations take place around April-June and are assessed using the Assessment Criteria Master Vocal Studies that can be found in Appendix 1 of this Curriculum Handbook, |
| Grading system:        | Master I: Qualifying result<br>Master II: Numeric   |
| Language:              | English/Dutch   |
| Schedule, time, venue: | Individual schedule   |
| Information:           | Monica Damen, Head of Vocal Department   Choral Conducting   Master Ensemble Singing ( <a href="mailto:m.damen@koncon.nl">m.damen@koncon.nl</a> )                           |

## COACH PIANIST

See the [Coach Pianist course description](#) in 'Artistic Development Vocal Studies Classical Music'.

## GROUP LESSON

See the [Group Lesson course description](#) in 'Artistic Development Vocal Studies Classical Music'.

## RESEARCH VOCAL STUDIES CLASSICAL & EARLY MUSIC

### INTRODUCTION TO RESEARCH IN THE ARTS

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| Course title:       | <b>Introduction to Research in the Arts</b>  |
| Osiris course code: | KC-M-AL-IRA  |
| Course content:     | <p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, including an introduction to the nine focus areas we have set up to facilitate the Master Projects of our Master students:</p> <ol style="list-style-type: none"><li>1. Art of Interpretation: historically/contextually informed performance practice</li><li>2. Instruments &amp; Techniques: instrumental design/techniques/acoustics</li><li>3. Music in Public Space: diversity/interculturality/social engagement</li><li>4. Creative Practice: improvisation/composition/experimental practice</li><li>5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice</li><li>6. Musical Training, Performance &amp; Cognition</li><li>7. Aesthetics &amp; Cultural Discourse</li><li>8. Educational Settings</li><li>9. Music Theory &amp; Aural Skills</li></ol> <p>There will also be an exploration of the various methods of documenting and presenting the research component of your Master Project, addressing questions such as: 'How do I formulate a viable research question that is close to my own artistic practice?' and 'What sources can I use and where can I find them?'</p> <p>Furthermore, you will receive an introduction to the use of the Research Catalogue through a workshop by Casper Schipper. The Research Catalogue (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>) is an international online repository for the documentation and publication of artistic research results, which you will use to document and present your research.</p> <p>During the course, you will be required to complete assignments incorporating the various research skills and strategies that were discussed during the sessions. In addition, you will present your Master Project Proposal on the Research Catalogue, demonstrating an understanding of the importance of the three domains of artistic development, research, and professional integration, and indicating your plan for undertaking and completing this important element of the Master programme.</p> |
| Objectives:         | At the end of the course, you: <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></ul>  |

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|   | <ul style="list-style-type: none"> <li>▪ are able to demonstrate skills for formulating a project proposal and abstract;</li> <li>▪ are able to document your project process and results on the Research Catalogue.</li> </ul>  |
| Programme objectives:                   | 2.A.7, 2.A.9, 2.A.12, 2.A.14<br>2.B.7, 2.B.8, 2.B.9<br>2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16   |
| Type of course:                         | Compulsory   |
| Level:                                  | Master I   |
| Duration:                               | 6 meetings during the first semester + 1 workshop Research Catalogue   |
| Prior qualifications/<br>prerequisites: | -  |
| Teachers:                               | Kathryn Cok, Casper Schipper and others  |
| Credits:                                | 2 ECTS   |
| Literature:                             | t.b.a.   |
| Work form:                              | Seminar, individual study and workshops  |
| Assessment:                             | <p>1. 6 Home assignments (50%)<br/>     You will be informed about these assignments by the teacher during the course.<br/>     For a detailed assessment rubric including the exact assessment criteria for the Home Assignments, see Appendix 2 of this curriculum handbook.</p> <p>2. A written Master Project Proposal (50%)<br/>     The requirements and deadline for the Master Project Proposal can be found in the Master of Music Handbook. For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 3 of this curriculum handbook.</p> <p><b>Please note:</b> You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment. In case of a reassessment, you only have to resubmit the domain(s) that you have failed the first time.</p> <p>Both assessments must be passed in order to pass this course.</p> |
| Grading system:                         | Numeric  |
| Language:                               | English  |
| Schedule, time, venue:                  | Via ASIMUT ( <a href="https://koncon.asimut.net">https://koncon.asimut.net</a> ) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning department) and/or the teacher.  |
| Information:                            | Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)   |

## MASTER CIRCLE

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| Course title:       | <b>Master Circle</b> |
| Osiris course code: | KC-M-AL-MCA          |

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| Course content:                          | <p>Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, under the guidance of a chairperson who is knowledgeable in the focus area of that circle. The master circle is the place where the three elements of the Master Project come together and where the Master Project is discussed as a whole. At meetings of the Master Circles, students will discuss the progress of their Master Projects, acquired insights and problems they have encountered with their peers. In addition, circle leaders may host guest lectures from alumni or (guest) professors, as well as provide common assignments and group discussions on topics within the focus area of the circle. There will also be presentation trainings available.</p> <p>From January on, trial presentations for all second-year students will be held in the Master Circles in preparation of the annual Master Research Symposium. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Master Project Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles.</p> <p>You will be assigned a Master Circle depending on your chosen focus area. The Master Circles are based on the following focus areas:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation: historically/contextually informed performance practice</li> <li>2. Instruments &amp; Techniques: instrumental design/techniques/acoustics</li> <li>3. Music in Public Space: diversity/interculturality/social engagement</li> <li>4. Creative Practice: improvisation/composition/experimental practice</li> <li>5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol> |
| Objectives:                              | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ will be aware of the skills required to successfully communicate the results of your Master Project;</li> <li>▪ will be aware of how your Master Project relates to the wider context of your chosen focus area and to the professional field;</li> <li>▪ will be able to give and receive feedback and to reflect on your own work.</li> </ul>   |
| Programme objectives:                    | <p>2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14<br/>     2.B.7, 2.B.8, 2.B.9<br/>     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:                                | 10 sessions throughout the year   |
| Prior qualifications/<br>Pre-requisites: | -   |
| Teachers:                                | <p>Depending on focus area.<br/>     (Possible circle leaders include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Renee Jonker, Tony Overwater, Martin Prchal, Anna Scott, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Yvonne Smeets, Marlon Titre, Loes Rusch, Daan van Aalst, Paul Jeukendrup)</p>  |
| Credits:                                 | 3 ECTS per academic year  |

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| Literature:            | t.b.a.   |
| Work form:             | Group sessions   |
| Assessment:            | <p>Master I:</p> <ul style="list-style-type: none"> <li>• Participation</li> <li>• First Year Master Project Presentation:<br/>Prepare a short presentation of 10 minutes on your Master Project so far in which you answer a set of questions. The presentations take place in your Master Circle in May. The set of questions can be found in the Master of Music Handbook.</li> </ul> <p>For a detailed assessment rubric including the exact assessment criteria for the First Year Master Project Presentation, see Appendix 4 of this curriculum handbook.</p> <p>Master II:</p> <ul style="list-style-type: none"> <li>• Participation, including a trial presentation. The trial presentations take place around January – March. The date will be confirmed by your Master Circle leader.</li> </ul> <p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> <li>• An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question).</li> <li>• A previously scheduled in-school project (but not one organised by the student).</li> <li>• Illness (extended illness must be accompanied by a doctor's note).</li> </ul> <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader <u>before</u> the date in question. Too many absences will lead to substantial additional assignments.</p> |
| Grading system:        | <p>Master I:</p> <ul style="list-style-type: none"> <li>• Participation: Pass/Fail</li> <li>• First Year Master Project Presentation: Numeric</li> </ul> <p>Master II:</p> <ul style="list-style-type: none"> <li>• Participation, including a trial presentation: Pass/Fail</li> </ul> <p>In the first year, both assessments must be passed in order to pass the first year of the course.</p>   |
| Language:              | English / Dutch  |
| Schedule, time, venue: | See ASIMUT schedule  |
| Contact:               | Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)   |

## INDIVIDUAL RESEARCH TRAJECTORY

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| Course title: | <b>Individual Research Trajectory</b> |
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| Osiris course code:                      | KC-M-AL-IRT   |
| Course content:                          | <p>Research and entrepreneurship training in the master's programme centres on undertaking and completing a Master Project, where you specialise in your own field. As a rule, your artistic/musical practice will be the point of departure when choosing a topic for your Master Project and when formulating a research question.</p> <p><b>Individual research and presentation:</b> In order to complete the requirements of the Master of Music programme, you must successfully undertake an individual Master Project, and present the findings of this project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year. The format of the final presentation can vary.</p> <p><b>Individual supervising:</b> The curriculum provides that you will have a personal research supervisor from October in the first semester of the first year up to your research presentation in March or April of the second year (15 hours over the entire course of the programme). You will be assigned a research supervisor, who will be knowledgeable in your focus area. Both you and your supervisor use the online Research Catalogue as collaborative workspace (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>).</p> <p>Please read the Master of Music Handbook for more detailed information.</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>   |
| Programme objectives:                    | 2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14<br>2.B.7, 2.B.8, 2.B.9<br>2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14   |
| Type of course:                          | Compulsory  |
| Level:                                   | Master I-II   |
| Duration:                                | Individual supervision: 15 hours over two years   |
| Prior qualifications/<br>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: 7 ECTS, Master II: 12 ECTS  |
| Literature:                              | t.b.a.  |

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| 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 in April. 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 on the Research Catalogue and during the Master Research Symposium. The requirements and deadlines can be found in the Master of Music Handbook. For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 5 of this curriculum handbook.</p> <p>The final presentation of the research is given before a committee of examiners consisting of three or more persons, including:</p> <ol style="list-style-type: none"> <li>1. A chairperson (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.</li> </ol> <p>However, their assessment is not binding and they may not award a grade.</p> |
| Grading system:        | Master I: Pass/Fail<br>Master II: Numeric   |
| Language:              | English   |
| Schedule, time, venue: | <p>Individual research supervision takes place based on appointments made between the student and his or her supervisor(s).</p> <p>Please see the Master of Music Handbook for the dates of the Master Research Symposium. A detailed schedule for the research presentation will be communicated via ASIMUT (<a href="https://koncon.asimut.net">https://koncon.asimut.net</a>) at the beginning of 2023. Any changes will be communicated via ASIMUT (Planning department) and the Coordinator Master Research.</p>   |
| Information:           | Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)  |

## MASTER ELECTIVE

|                 | <b>Master Elective</b>   |
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| Course content: | The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an |

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|                        | <p>opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen focus area. The focus areas are as follows:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation: historically/contextually informed performance practice</li> <li>2. Instruments &amp; Techniques: instrumental design/techniques/acoustics</li> <li>3. Music in Public Space: diversity/interculturality/social engagement</li> <li>4. Creative Practice: improvisation/composition/experimental practice</li> <li>5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol> <p>You must register for a Master Elective via <a href="#">Osiris</a> in November. Your Master Elective normally takes place in semester two of your first study year.</p> <p>You will find more information about registration and the course descriptions in the Master Electives Handbook (<a href="https://denhaagkabk.sharepoint.com/sites/masterresearch">https://denhaagkabk.sharepoint.com/sites/masterresearch</a>).</p> |
| Schedule, time, venue: | Via ASIMUT ( <a href="https://koncon.asimut.net">https://koncon.asimut.net</a> ) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or the teacher.   |
| Information:           | Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)  |

## RESEARCH VOCAL STUDIES ENSEMBLE SINGING

### INTRODUCTION TO RESEARCH IN THE ARTS

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| Course title:       | <b>Introduction to Research in the Arts<br/>(Ensemble Singing)</b>   |
| Osiris course code: | KC-M-AL-IRB  |
| Course content:     | <p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, including an introduction to the nine focus areas we have set up to facilitate the research projects of our Master students:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation: historically/contextually informed performance practice</li> <li>2. Instruments &amp; Techniques: instrumental design/techniques/acoustics</li> <li>3. Music in Public Space: diversity/interculturality/social engagement</li> <li>4. Creative Practice: improvisation/composition/experimental practice</li> <li>5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> </ol> |

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|                                     | <p>8. Educational Settings<br/>9. Music Theory &amp; Aural Skills</p> <p>There will also be an exploration of 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>Furthermore, you will receive an introduction to the use of the Research Catalogue through a workshop by Casper Schipper. The Research Catalogue (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>) is an international online repository for the documentation and publication of artistic research results, which you will use it to document and present your research.</p> <p>During the course, you will be required to complete assignments incorporating the various research skills and strategies that were discussed during the sessions. In addition, you will present your Research Proposal on the Research Catalogue, indicating your plan for undertaking and completing this important element of the Master programme.</p> |
| Objectives:                         | <p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to demonstrate an understanding of what research in the master's programme of the conservatoire comprises;</li> <li>▪ show an understanding of the use of source material;</li> <li>▪ show an understanding of the skills required to document your research results;</li> <li>▪ are able to demonstrate skills of formulating a research proposal and abstract;</li> <li>▪ are able to document your research process and results on the Research Catalogue.</li> </ul>   |
| Programme objectives:               | <p>2.A.7, 2.A.9, 2.A.12, 2.A.14<br/>2.B.7, 2.B.8, 2.B.9<br/>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:                           | 6 meetings during the first semester + 1 workshop Research Catalogue   |
| Prior qualifications/prerequisites: | -  |
| Teachers:                           | Kathryn Cok, Casper Schipper and others  |
| Credits:                            | 2 ECTS   |
| Literature:                         | t.b.a.   |
| Work form:                          | Seminar, individual study and workshops  |
| Assessment:                         | <p>1. 6 Home assignments (50%)<br/>You will be informed about these assignments by the teacher during the course. For a detailed assessment rubric including the exact assessment criteria for the Home Assignments, see Appendix 2 of this curriculum handbook.</p> <p>2. A written Research Proposal (50%)<br/>The requirements for the Research Proposal can be found in the Master of Music</p>  |

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|                        | <p>Handbook. For a detailed assessment rubric including the exact assessment criteria for the Research Proposal, see Appendix 6 of this curriculum handbook.</p> <p>Both assessments must be passed in order to pass this course.</p> |
| Grading system:        | Numeric   |
| Language:              | English   |
| Schedule, time, venue: | Via ASIMUT ( <a href="https://koncon.asimut.net">https://koncon.asimut.net</a> ) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning department) and/or the teacher.                           |
| Information:           | Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)  |

## MASTER CIRCLE

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| Course title:       | <b>Master Circle<br/>(Ensemble Singing)</b>  |
| Osiris course code: | KC-M-AL-MCB  |
| Course content:     | <p>Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, under the guidance of a chairperson who is knowledgeable in the focus area of that circle. At meetings of the Master Circles, students will discuss the progress of their research projects, acquired insights and problems they have encountered with their peers. In addition, circle leaders may host guest lectures from alumni or (guest) professors, as well as provide common assignments and group discussions on topics within the focus area of the circle. There will also be presentation trainings available.</p> <p>From January on, trial presentations for all second-year students will be held in the Master Circles in preparation of the annual Master Research Symposium. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Research Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles.</p> <p>You will be assigned a Master circle depending on your chosen research area. The Master Circles are based on the following focus areas:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation: historically/contextually informed performance practice</li> <li>2. Instruments &amp; Techniques: instrumental design/techniques/acoustics</li> <li>3. Music in Public Space: diversity/interculturality/social engagement</li> <li>4. Creative Practice: improvisation/composition/experimental practice</li> <li>5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol> |
| Objectives:         | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ will be aware of the skills required to successfully communicate the results of your research project;</li> <li>▪ will be aware of how your research relates to the wider context of your chosen focus area and to the professional field;</li> </ul>  |

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|  | <ul style="list-style-type: none"> <li>▪ will be able to give and receive feedback and to reflect on your own work.</li> </ul>  |
| Programme objectives:                    | 2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14<br>2.B.7, 2.B.8, 2.B.9<br>2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14   |
| Type of course:                          | Compulsory  |
| Level:                                   | Master I-II   |
| Duration:                                | 10 sessions throughout the year   |
| Prior qualifications/<br>Pre-requisites: | -   |
| Teachers:                                | Depending on focus area.<br>(Possible circle leaders include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Renee Jonker, Tony Overwater, Martin Prchal, Anna Scott, Loes Rusch, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Yvonne Smeets, Marlon Titre, Peter Adriaansz, Yannis Kyriakides)  |
| Credits:                                 | 3 ECTS per academic year  |
| Literature:                              | t.b.a.  |
| Work form:                               | Group sessions  |
| Assessment:                              | <p>Master I:</p> <ul style="list-style-type: none"> <li>• Participation</li> <li>• First Year Research Presentation:<br/>Prepare a short presentation of 10 minutes on your research so far in which you answer a set of questions. The presentations take place in your Master Circle in May. The set of questions can be found in the Master of Music Handbook.</li> </ul> <p>For a detailed assessment rubric including the exact assessment criteria for the First Year Research Presentation, see Appendix 7 of this curriculum handbook.</p> <p>Master II:</p> <ul style="list-style-type: none"> <li>• Participation, including a trial presentation. The trial presentations take place around January – March. The date will be confirmed by your Master Circle leader.</li> </ul> <p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> <li>• An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question).</li> <li>• A previously scheduled in-school project (but not one organised by the student).</li> <li>• Illness (extended illness must be accompanied by a doctor's note). Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader <u>before</u> the date in question. Too many absences will lead to substantial additional assignments.</li> </ul> |
| Grading system:                          | <p>Master I:</p> <ul style="list-style-type: none"> <li>• Participation: Pass/Fail</li> <li>• First Year Research Presentation: Numeric</li> </ul>  |

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|                        | <p>Master II:</p> <ul style="list-style-type: none"> <li>Participation, including a trial presentation: Pass/Fail</li> </ul> <p>In the first year, both assessments must be passed in order to pass the first year of the course.</p> |
| Language:              | English / Dutch   |
| Schedule, time, venue: | See ASIMUT schedule   |
| Contact:               | Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)  |

## INDIVIDUAL RESEARCH TRAJECTORY

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|-----------------------|--|
| Course title:         | <b>Individual Research Trajectory<br/>(Ensemble Singing)</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 individual research, and present the findings of this research on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year. The format of the final presentation can vary.</p> <p><b>Individual supervising:</b> The curriculum provides that you will have a personal research supervisor from October in the first semester of the first year up to your research presentation in March or April of the second year (15 hours over the entire course of the programme). You will be assigned a research supervisor, who will be knowledgeable in your focus area. Both you and your supervisor use the online Research Catalogue as collaborative workspace (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>).</p> <p>Please read the Master of Music Handbook for more detailed information.</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>  |
| Programme objectives: | 2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14<br>2.B.7, 2.B.8, 2.B.9<br>2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14  |

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| Type of course:                          | Compulsory   |
| Level:                                   | Master I-II  |
| Duration:                                | Individual supervision: 15 hours over two years  |
| Prior qualifications/<br>Pre-requisites: | –  |
| Teachers:                                | Each student 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.   |
| Credits:                                 | Master I: 7 ECTS, Master II: 12 ECTS   |
| Literature:                              | t.b.a.   |
| Work form:                               | The individual research supervising will occur on a one to one basis and/or in groups. Students are required to maintain regular contact with supervisors and work independently on their research.  |
| Assessment:                              | <p>Master I: Individual progress, assessed by your research supervisor. Your supervisor will base their assessment on the following questions:</p> <ol style="list-style-type: none"> <li>1. <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 on the Research Catalogue and during the Master Research Symposium. For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 5 of this curriculum handbook.</p> <p>The final presentation of the research is given before a committee of examiners consisting of three or more persons, including:</p> <ol style="list-style-type: none"> <li>1. A chairperson (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:                          | Master I: Pass/Fail<br>Master II: Numeric  |
| Language:                                | English  |
| Schedule, time, venue:                   | <p>Individual research supervision takes place based on appointments made between the student and his or her supervisor(s).</p> <p>Please see the Master of Music Handbook for the dates of the Master Research Symposium. A detailed schedule for the research presentation will be communicated via ASIMUT (<a href="https://koncon.asimut.net">https://koncon.asimut.net</a>) at the beginning of 2023. Any changes will be communicated via Asimut (Planning department) and the Coordinator Master Research.</p>  |

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| Information: | Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl) |
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## MASTER ELECTIVE

|                        | <b>Master Elective</b>   |
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| Course content:        | <p>The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen focus area. The focus areas are as follows:</p> <ul style="list-style-type: none"> <li>1. Art of Interpretation: historically/contextually informed performance practice</li> <li>2. Instruments &amp; Techniques: instrumental design/techniques/acoustics</li> <li>3. Music in Public Space: diversity/interculturality/social engagement</li> <li>4. Creative Practice: improvisation/composition/experimental practice</li> <li>5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ul> <p>You must register for a Master Elective via <a href="#">Osiris</a> in November. Your Master Elective normally takes place in semester two of your first study year.</p> <p>You will find more information about registration and the course descriptions in the Master Electives Handbook (<a href="https://denhaagkabk.sharepoint.com/sites/masterresearch">https://denhaagkabk.sharepoint.com/sites/masterresearch</a>).</p> |
| Schedule, time, venue: | Via ASIMUT ( <a href="https://koncon.asimut.net">https://koncon.asimut.net</a> ) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or the teacher.  |
| Information:           | Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)   |

## PROFESSIONAL INTEGRATION

### INTRODUCTION TO PROJECT MANAGEMENT

| Course title:       | <b>Introduction to Project Management</b>  |
|---------------------|--|
| Osiris course code: | KC-M-AL-IPM  |
| Course content:     | This module seeks to prepare the students to design their Professional Integration Activity (PIA). They will develop competencies and understanding of the skills required to effectively plan and implement projects and performance events in a variety of contexts. The course consists of five seminars. At the end of this course, students will have written a plan for their Professional Integration Activity (PIA). In these five seminars students will be taught to create the following components |

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|                                     | that together will form a project plan: how to define and create value, how to define short term and long term goals, how to make a product based planning, how to make a budget, how to make a risk analysis, how to design a prototype/pilot for the PIA and a test for this prototype/pilot and how to communicate your PIA.  |
| Objectives:                         | At the end of this course, you will be able to:<br><ul style="list-style-type: none"> <li>▪ demonstrate an understanding of a variety of project management topics;</li> <li>▪ formulate your own professional integration goals;</li> <li>▪ create a brief description of your professional integration activity (BDPIA)</li> </ul>   |
| Programme objectives:               | 2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12<br>2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16  |
| Type of course:                     | Compulsory   |
| Level:                              | Master I   |
| Duration:                           | Five seminars of 2 hours   |
| Prior qualifications/prerequisites: | -  |
| Teachers:                           | Renee Jonker and others  |
| Credits:                            | 2 ECTS   |
| Literature:                         | Cutler D. The savvy musician, Helius Press – Pittsburg (ISBN-13: 978-0-9823075-0-2) 2010<br>Online course reader   |
| Work form:                          | Seminars, tutorials, assignments   |
| Assessment:                         | <p>After every seminar you will be given an assignment. There is a total of five assignments (equally weighted):</p> <ul style="list-style-type: none"> <li>• BDPIA (Brief Description of Professional Integration Activities)</li> <li>• Product Based Planning and Risk Log</li> <li>• Budget</li> <li>• Design of Prototype/Pilot and test</li> <li>• Pitch</li> </ul> <p>The BDPIA will become part of the Master Project proposal.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• Being able to give a clear description of the deliverable of the PIA</li> <li>• Being able to describe short-term and long-term goals of the PIA</li> <li>• Being able to describe the values created by the PIA</li> <li>• Giving evidence of a coherent relation between the three domains of the Master Project (artistic development, research and professional integration)</li> <li>• Creating a budget</li> <li>• Making a product-based planning</li> <li>• Designing a pilot/prototype</li> <li>• Formulating a message for a specific receiver and with a specific objective</li> </ul> |
| Grading system:                     | Numeric  |

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| Language:              | English   |
| Schedule, time, venue: | Five seminars either on Monday or Wednesday mornings from 10:00 till 12:00 (students can choose on which day they want to attend these five sessions). See ASIMUT schedule for the dates. |
| Information:           | Isa Goldschmeding ( <a href="mailto:i.goldschmeding@koncon.nl">i.goldschmeding@koncon.nl</a> )  |

## PROFESSIONAL INTEGRATION TRAJECTORY (CLASSICAL & EARLY MUSIC ONLY)

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| Course title:                       | <b>Professional Integration Trajectory (Classical &amp; Early Music only)</b>  |
| Osiris course code:                 | KC-M-AL-PIT  |
| Course content:                     | <p>In this course students further develop and execute their Professional Integration Activities (PIA) with the help of a professional integration coach. The content of the PIA is defined by the student but is in any case a project, initiated and executed by the student, which needs to take place outside the conservatoire and will bring the student further in the direction of their goals for their future professional practice. The PIA is part of your Master Project which encompasses the three domains of the Master programme: artistic development, research and professional integration and is also the starting point for a professional practice that stretches beyond the duration of your master's programme.</p> <p>Please note: In the External Activities – Career Development Office (CDO) course, you are expected to obtain credits based on your external activities. These activities cannot be the same as your Professional Integration Activities; these activities should be examples of proactive engagement in the professional field of work in addition to your Master Project.</p> |
| Objectives:                         | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ will be able to design, develop and realise professional activities that are initiated by yourself;</li> <li>▪ have made a clear connection between your professional integration activity, your artistic development and your research.</li> </ul>  |
| Programme objectives:               | 2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12<br>2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16  |
| Type of course:                     | Compulsory   |
| Level:                              | Master I-II  |
| Duration:                           | Eight hours of coaching spread over the 2nd, 3rd and 4th semester of the two years   |
| Prior qualifications/prerequisites: | -  |
| Teachers:                           | Various coaches from the professional field  |
| Credits:                            | Master I: 3 ECTS<br>Master II: 5 ECTS  |
| Literature:                         | t.b.a.   |

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| Work form:             | Coaching sessions, self-study   |
| Assessment:            | <p>Master I: Progress report written by your coach in April.<br/> Your coach 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 PIA (Professional Integration Activity)?</i></li> <li>3. <i>To what extent does the student have a clear idea on what steps to take to realise their PIA?</i></li> <li>4. <i>How would you describe the student's motivation in moving forward at this point in the development of the Professional Integration Activities?</i></li> </ol> <p>Master II: Self-reflective Report, due at the end of the 4<sup>th</sup> semester.<br/> Your self-reflective report consists of documentation, a reflection on the process and deliverable of your PIA. For the self-reflective report requirements and a detailed assessment rubric including the exact assessment criteria see Appendix 8 &amp; 9 of this curriculum handbook.</p> |
| Grading system:        | Master I: Pass/Fail<br>Master II: Numeric   |
| Language:              | English   |
| Schedule, time, venue: | In consultation with your coach   |
| Information:           | Isa Goldschmeding (i.goldschmeding@koncon.nl)   |

## INTERNSHIP NEDERLANDS KAMERKOOR (NKK) AND NKK NXT (ENSEMBLE SINGING ONLY)

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| Course title:       | <b>Internship Nederlands Kamerkoor (NKK) and NKK NXT (Ensemble Singing only)</b>  |
| Osiris course code: | KC-M-AZ-CPE   |
| Course content:     | <p>The Royal Conservatoire has formed a partnership with the NKK and its chief conductor, Peter Dijkstra, to create a programme that prepares talented singers to specialise in singing in a professional ensemble. During the first year of the course you are offered a maximum of 3 internships with the NKK with repertoire from early music to contemporary repertoire, in different languages and styles asking for specific vocal requirements. During these internships you will be coached by members of the NKK. Before each internship the students have to write down their learningpoints in general and in relation to the specific repertoire of the project. At the end of the internship the student has to write an evaluation of the project referring to the learningpoints. The member of the NKK who coaches the individual student writes an evaluation about their experiences with the student. Both evaluations are discussed in a meeting between coach and student. Together with your coaches and the teacher of the Ensemble Singing Practicum you decide what skills you need to work on.</p> <p>In the second year of the course you participate in the so called NKK NXT programme in which you make your own relevant concert/music theatre programme together with ensemble singers and colleagues coming from other art-disciplines under the supervision of professionals from the NKK. Developing not only your ensemble singing skills but also your skills in concept</p> |

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|-------------------------------------|---|
|                                     | <p>development, production and marketing (see description NKK NXT). In your singing lessons and coach-pianist lessons you work on the development of your vocal technique and the ability to know how to adapt your voice in a healthy and convincing way to different musical styles and you develop your solo-singing skills. In the Ensemble Singing Practicum lessons you work on a variety of technical and artistic skills required for performing in vocal ensembles of different sizes at a professional level.</p> <p>In the Master Ensemble Singing you are already deeply involved in the professional practice during your studies and have gained professional experience as a musician and established a network by the time you graduate.</p>  |
| Programme objectives:               | 2.A.1, 2.A.2, 2.A.3, 2.A.5, 2.A.8, 2.A.10, 2.A.12, 2.A.15, 2.B.2, 2.B.4, 2.B.10, 2.B.12, C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9  |
| Objectives:                         | <p>At the end of the course you:</p> <ul style="list-style-type: none"> <li>▪ have developed your vocal skills to a high professional level, in general and in relation to text and style;</li> <li>▪ are able to function in a fully professional environment at the highest level in terms of artistic quality and speed of working relevant for an ensemble at international standards;</li> <li>▪ are able to engage with a wide range of repertoire from early music till contemporary pieces for ensemble a capella or in cooperation with instrumental ensembles in various sizes;</li> <li>▪ are able to show a high level of skills in musicianship and musical leadership in the context of an ensemble;</li> <li>▪ have understanding of the musical processes and group dynamics in a vocal ensemble, show individual and shared musicianship and professional communication;</li> <li>▪ are able to develop and reflect on the personal and social skills needed to contribute in a positive way to the overall functioning of the ensemble;</li> <li>▪ are able to reflect critically on your own-self-development and learning processes as an ensemble singer;</li> <li>▪ to work in a group demonstrating shared musicianship, teamwork, appropriate leadership, negotiation and coordination skills;</li> <li>▪ to develop new communication and performance modes, that are associated with your practice as an ensemble singer;</li> <li>▪ to develop artistic concepts together with singers and musicians of other backgrounds;</li> <li>▪ to implement production, marketing and budgeting skills;</li> <li>▪ to think critically about the role of the musician in contemporary society and engaging with and reflecting upon relevant professional working environments and contexts.</li> </ul> |
| Type of course:                     | Internship ‘Nederlands Kamerkoor’, participation in NKK NXT programme.  |
| Level:                              | Master I and II   |
| Duration:                           | <p>Master I : Three internships with NKK; average of two weeks per project and preparation</p> <p>Master II: Participation in NKK NXT programme, part-time during a period of six months (October- March)</p>   |
| Prior qualifications/prerequisites: | -   |
| Teachers:                           | Conductors t.b.a. /coaches t.b.a.   |

|                        |   |
|------------------------|---|
| Credits:               | Master I: 5 ECTS<br>Master II: 13 ECTS  |
| Literature:            | -   |
| Work form:             | Internship NKK/NKK NXT  |
| Assessment:            | <p>Master I:</p> <p><u>Ensemble Presentation</u>: a programme of 30 minutes in an ensemble of at least 4 singers. The student is free to choose the programme. The student must produce programme notes which are assessed a part of the presentation's overall assessment. The student provides the details of the programme in the 'Programme for presentation' form.</p> <p>Ensemble Presentations are assessed using the <a href="#"><u>Assessment Criteria Master Vocal Studies</u></a> that can be found in Appendix 1 of this Curriculum Handbook.</p> <p><u>Internship NKK</u>: Evaluation of each project by student and coach based on the form on which the student writes down his or her learning points before starting a project, and the evaluation-form the student fills in after the project referring to the learning points and mentioning learning goals still to work on in the course. The member of the NKK who coaches the individual student writes an evaluation about his or her experiences with the student. Both evaluations are discussed in a meeting between coach and student.</p> <p>Master II:</p> <p><u>NKK NXT project</u>. For more information on the assessment and assessment criteria, see <a href="#"><u>NKK NXT – Traineeship for Master Ensemble Singing</u></a> in the appendix.</p> |
| Grading system:        | Pass/Fail   |
| Language:              | English   |
| Schedule, time, venue: | Schedule 'Nederlands Kamerkoor' and ASIMUT  |
| Information:           | Monica Damen, Head of Vocal Department Choral Conducting,<br>(m.damen@koncon.nl)  |

## EXTERNAL ACTIVITIES – CAREER DEVELOPMENT OFFICE (CDO)

|                     |  |
|---------------------|--|
| Course title:       | <b>External Activities - Career Development Office (CDO)</b>   |
| Osiris course code: | KC-M-AL-CDO  |
| Course content:     | <p>Besides designing and developing your own Professional Integration Activities as part of your Master Project, or doing internships and the NKK NXT project (Ensemble Singers), we ask you to engage in different ways to the field of professional work by doing external activities. These activities are in addition to your Master Project/NKK activities and cannot be part of your Professional Integration Activities (if applicable). These can be activities that you have found or organised yourself, or activities that have been done through the Career Development Office (CDO).</p> <p>The <b>Career Development Office (CDO)</b> is a central place in the Royal Conservatoire where you can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities, as well as information on and assistance with work-related issues such as job</p> |

|                                     |  |
|-------------------------------------|--|
|                                     | <p>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> <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>  |
| Programme objectives:               | <p>2.A.15<br/>2.B.10, 2.B.12<br/>2.C.2, 2.C.4, 2.C.10, 2.C.16</p>  |
| Type of course:                     | Compulsory   |
| Level:                              | Master I-II  |
| Duration:                           | <p><b>Please note:</b><br/>           Master I students: you can obtain CDO credits from activities from 01-09-22 to 31-08-23.<br/>           Master II students: you can normally obtain CDO credits from activities from 01-09-22 to 01-05-23.<br/>           If the activity occurs outside those dates it will not be valid for the 22/23 academic year.</p>   |
| Prior qualifications/prerequisites: | -  |
| Teachers:                           | <p>Rita Dams (vocal studies)<br/>           Rik Mol (jazz)<br/>           Wouter Verschuren (early music)<br/>           Hans Zonderop (classical music)</p>   |

|  |   |  |
|--|---|--|
|  | Jaike Bakker (conducting)<br>Martijn Padding (composition)  |  |
| Credits:   | Please see your curriculum overview   |  |
| Literature:                                      | See CDO portal pages for recommendations and further information:<br><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></p> <p>When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented as an assignment in MS Teams. You will need to fill in the information sections of the form once each activity has been completed, and also upload any relevant materials (promotional materials, programmes, recordings etc.). You will also need to fill in the reflective section of the form describing your most significant work experiences during the academic year, and what you gained from participating in them. The completed form then has to be submitted for approval by the CDO, after which the relevant number of study credits will be allocated to each task (see appendix).</p> <p>Allocation of CDO credits is done by a teacher nominated by the Head of Department. In case of any disagreement or conflict the results will be evaluated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.</p> |  |
| Assessment criteria:                             | Pass  | Fail   |
| • <i>Basic information (hours invested etc.)</i> | Times and dates clearly indicated and hours invested are accurate and divided where necessary.  | Not credible, unclear or absent, project dates are outside the enrolment period or academic year.                                  |
| • <i>Presentation of report</i>                  | A lot of care and attention has been given to both presentation and content.  | Insufficient content.  |
| • <i>Learning experience/ ability to reflect</i> | Excellent information about and reflection on learning experiences during project/activity. Good perspective on plans for future projects/activities with points for improvement where necessary.   | Little or no information about content and lack of reflection with regard to what has been learned during the project or activity. |
| • <i>Project content</i>                         | Challenging project that has a relevant connection to your MMus programme and/or Master Project. Student has been involved in many aspects of the project (organisation/promotion etc.).  | Level is too low or not relevant to the course or study.   |
| • <i>Proofs/ publicity</i>                       | At least three of the following: programme, rehearsal/teaching  | Photos, programme or other proofs not present.   |

|                                  |   |  |
|----------------------------------|---|--|
| <i>material (where possible)</i> | schedule, attractive photos, sound or video recordings etc. included with submission.   |  |
| 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 activities/projects is not eligible for ECTS – participation is indicated in the SVO.</li> <li>- Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS.</li> <li>- Passive attendance of masterclasses does not qualify for ECTS.</li> </ul> <p>- Events planned but cancelled due to the COVID-19 pandemic can be considered for CDO credits. Students are also encouraged to include online activities and any other innovative work undertaken during lockdown conditions, or while the options for performance at venues with live audiences are scarce.</p> <p>CLASSICAL:</p> <ul style="list-style-type: none"> <li>- One week working with a professional orchestra/ensemble = 2 ECTS.</li> <li>- NJO (National Youth Orchestra) winter tour = 3 ECTS.</li> <li>- EuYO/Gustav Mahler orchestras etc. = 5 ECTS.</li> </ul> <p>CONDUCTING:</p> <p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> <li>- One year rehearsing with a permanent ensemble = 3 ECTS.</li> <li>- One week with a professional orchestra (ca 15 hours rehearsal &amp; 6 hours concerts) = 2 ECTS.</li> </ul> <p>VOCAL STUDIES:</p> <ul style="list-style-type: none"> <li>- Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS.</li> </ul> |  |

|  |  |
|--|--|
|  | <ul style="list-style-type: none"><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> |
|--|--|

## APPENDIX 1: ASSESSMENT CRITERIA MASTER VOCAL STUDIES (MAIN SUBJECT)

Applicable to: Main Subject, Individual Voice Lessons, Coach Pianist/Harpsichord, Group Lesson

|           | <b>Musical awareness</b>  | <b>Textual awareness</b>   | <b>Communication</b>                                 | <b>Ensemble playing/singing</b>   |
|-----------|---|--|--|---|
| 10        | Distinction on all aspects.   | Distinction on all aspects.  | Distinction on all aspects.                          | Distinction on all aspects.   |
| 9 - 9,5   | A revealing command of stylistic detail and overview.                             | Compelling mastery of poetic imagination and expression.   | Overwhelming capacity to move an audience.           | A communicative immediacy in the shared music making producing a unified and original interpretation.                   |
| 8 - 8,5   | Clear and convincing evidence of pertinent aspects of style and musical language. | Excellent poetic imagination and expression. Excellent pronunciation and articulation.             | Compelling capacity to engage an audience.           | An excellent collaborative ethos between members of the ensemble resulting in an integrated and engaging performance.   |
| 7 - 7,5   | Clear awareness of stylistic aspects.   | Convincing poetic imagination and expression. Clear and convincing pronunciation and articulation. | Clear and convincing capacity to engage an audience. | A clear and comprehensive awareness of aspects of ensemble playing with good communication between members of the team. |
| 5,5 - 6,5 | Recognizable awareness of stylistic detail and of a sense of overview.            | Generally proficient and convincing pronunciation and articulation.                                | Consistent capacity to engage an audience.           | A generally good response to others in the ensemble.  |
| 0 - 5     | Limited and inconsistent stylistic awareness.                                     | Inadequate pronunciation and articulation impinges on capacity to project textual intentions.      | Limited capacity to engage an audience.              | Inadequate interaction between ensemble members and limited engagement with the musical ideas.                          |

*Continued on next page*

|           | <b>Control of instrument/voice</b>   | <b>Sound</b>   | <b>Timing</b>   | <b>Programme</b>   | <b>Programme notes/presentation</b>  |
|-----------|--|--|---|--|--|
| 10        | Distinction on all aspects.  | Distinction on all aspects.  | Distinction on all aspects.   | Distinction on all aspects.  | Distinction on all aspects.  |
| 9 - 9,5   | Compelling mastery of instrument/voice   | A captivating sound palette projecting both subtle and profound musical intentions.                  | A unity of rhythmic expression, interesting articulation and convincing phrasing, and expressive use of timing. | Innovative programme based on research.                                | A research based presentation of the programme, including a personal view.                   |
| 8 - 8,5   | Sophisticated and secure control of instrument/voice                             | A convincingly broad sound palette communicating a wide range of musical intentions.                 | Convincing phrasing, distinct use of rhythm and timing.   | Artistically meaningful and innovative programme.                      | Presentation of a personal view on the programme, with research elements.                    |
| 7 - 7,5   | Clear and convincing control of instrument/voice                                 | An engaging sound with consistent evidence of a capacity to vary sound to project musical intention. | Good rhythmic control, good choice of tempo, evidence of deliberate phrasing.                                   | Attractive programme with coherence and some artistry.                 | Interesting leaflet/booklet/other communication about the programme.                         |
| 5,5 - 6,5 | Generally proficient and convincing control of instrument/voice                  | An acceptable sound quality with evidence of a capacity for variety.                                 | Generally good rhythm and tempo.  | Nice programme, well chosen.   | Good programme leaflet/booklet/other communication with adequate information.                |
| 0 - 5     | Inadequate control seriously impinges on capacity to project musical intentions. | Insufficient sound quality and variety of sound to project musical intentions.                       | No sense of rhythm (tempo, meter, rhythmic clarity).  | Programme technically below standard and artistically not interesting. | Programme leaflet/booklet/other communication with insufficient information and/or mistakes. |

## APPENDIX 2: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: HOME ASSIGNMENTS

| Learning objectives  | Assessment criteria  | Points  |   |  |  |   | %   |
|--|--|---|---|--|--|---|-----|
|  |  | 1   | 2   | 3  | 4  | 5   |     |
| The student is aware of how artistic research can be used to develop skills as a reflective practitioner | The student has demonstrated an awareness of the <b>role artistic research</b> plays in the development of reflective skills | Currently no evidence of understanding or awareness of the benefits of the role of artistic research as a reflective skill. | Limited understanding or limited awareness is evident. However, student is in contact with head of research.        | Student has demonstrated a willingness to improve understanding or awareness and is in contact with head of research.                          | Good understanding and awareness evident and student has taken the necessary steps to apply themselves to the course-work.   | Excellent understanding and awareness evident and student is on track towards developing a viable Master Project topic and to complete the course-work. | 25% |
| The student understands how to use source materials correctly  | The student has demonstrated the correct <b>use of source materials</b>  | No evidence or understanding of the use of source materials in the documentation of artistic research.                      | Incorrect use of source materials demonstrated in the assignments, but student has sought advice/help in this area. | Adequate use and understanding of source materials demonstrated and student is showing more dedication to the requirements of the course-work. | Correct and fitting use of source materials have been demonstrated and student has shown considerable improvement in this important area of the course.                                    | Excellent use of source materials demonstrated. Student is able to work independently and apply their understanding to a high level.                    | 25% |
| The student is aware of the possibilities for effectively documenting research results                   | The student has demonstrated an understanding of the skills required to <b>document</b> their <b>research results</b>        | No awareness of skills needed for research documentation.   | Limited understanding of skills needed for documentation and help is needed.  | Adequate understanding of skills needed for documentation and student is demonstrating improvement in this area of the coursework.             | Good understanding and demonstration of skills needed for documentation and student is able to function independently in the documentation of their artistic research discoveries/results. | Excellent understanding and demonstration of skills needed for documentation and student is able to apply themselves accordingly.                       | 25% |
| The student is able to document their project process and results on the Research Catalogue              | The student has demonstrated the ability to document their project process and results on the <b>Research Catalogue</b>      | Research Catalogue is not used.   | Research Catalogue is used ineffectively.   | Research Catalogue is used adequately.   | Research Catalogue is used well.   | Research Catalogue is used well and creatively.   | 25% |

**APPENDIX 3: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: MASTER PROJECT PROPOSAL**

|                                 | Learning objectives  | Assessment criteria  | Points   |  |  |   |   | %     |
|---------------------------------|--|--|--|--|--|---|---|-------|
|                                 |  |  | 1  | 2  | 3  | 4   | 5   |       |
| <b>A – artistic development</b> | The student has developed a vision on their artistic development   | The student has clearly formulated a feasible and ambitious <b>vision</b> on his/her artistic development          | No vision formulated.  | Vision is poorly formulated and/or unrealistic.  | The vision is adequately formulated and is feasible but moderately ambitious.                              | Vision is clearly formulated, is feasible and is showing ambition for high achievement.   | Vision is very well formulated and is the driving motor for development and high achievement.   | 33,3% |
|                                 | The student is able to set goals for their artistic development  | The student has set <b>feasible goals</b> matching the his/her vision  | No goals are set.  | Unclear and/or unrealistic goals are set.  | Goals set are feasible and match the student's vision.   | Goals set are feasible, and match the student's vision very well.   | Goals set are feasible, match the student's vision very well and give strong direction to personal development.   | 33,3% |
|                                 | The student is able to connect research and professional integration activities to their artistic development            | The student has <b>connected</b> research and professional integration activities to their artistic development    | No connection of research and professional integration activities to student's artistic development. | Poor connection of research and professional integration activities to student's artistic development. | Connection of research and professional integration activities to student's artistic development is clear. | Connection of research and professional integration activities to student's artistic development adds value to one or more domains. | Connection of research and professional integration activities to student's artistic development leads to an outstanding result in one or more domains. | 33,4% |
| <b>B – research</b>             | The student is able to write a complete, feasible and clearly formulated research plan                                   | The student has written a <b>complete, feasible and clearly formulated</b> research plan                           | No research plan has been submitted.   | The research plan is incomplete, unrealistic and/or unclear.   | The research plan is complete, feasible and adequately formulated.   | The research plan is complete, feasible and clearly formulated.   | The research plan is complete, feasible and clearly formulated, with all elements worked out carefully and in detail.                                   | 60%   |
|                                 | The student is able to create an innovative research plan, of which the outcomes could be relevant for the student's own | The student has created an <b>innovative</b> research plan, of which the outcomes could be <b>relevant</b> for the | No research plan has been delivered or the research plan is not viable.                              | Very similar research has already been done.   | The research offers new elements and is relevant for the student's own practice.                           | The research is innovative and relevant for the student's own practice as well as for the artistic field.                           | The research is very innovative and very relevant for the student's own practice as well as for the artistic field.                                     | 40%   |

|                                     |  |  |   |  |  |  |  |     |
|-------------------------------------|--|--|---|--|--|--|--|-----|
|                                     | practice and the artistic field  | student's own practice and for the artistic field  |   |  |  |  |  |     |
| <b>C – professional integration</b> | Student is able to describe the PIA and its outcome  | The student has given a clear and complete <b>description of PIA and its outcome</b>       | Missing, incomplete or unclear description of both PIA and outcome. | Missing, incomplete or unclear description of either PIA or outcome. | PIA and outcome are described.                           | Description of PIA and outcome are clear and complete. | Description of PIA and outcome are clear, complete and appealing.  | 25% |
|                                     | Student is able to define ambitious short-term and long-term goals                             | The student clearly defines <b>short- and long-term goals</b> that show ambition           | Short-term and long-term goals are not defined.                     | Short-term and long-term goals are insufficiently defined.           | Short-term and long-term goals are sufficiently defined. | Short-term and long-term goals are clearly defined.    | Short-term and long-term goals are clearly defined and show ambition.  | 25% |
|                                     | Student is able to clearly define substantial value(s) that the PIA will create                | <b>Value(s)</b> created by the PIA are clearly defined and can be qualified as substantial | Value(s) created by the PIA are not defined.                        | Value(s) created by the PIA are not clearly defined.                 | Value(s) created by the PIA are defined.                 | Value(s) created by the PIA are clearly defined.       | Value(s) created by the PIA are clearly defined and can be qualified as substantial.                               | 25% |
|                                     | Student is able to relate artistic development, research and PIA are coherently <b>related</b> | Artistic development, research and PIA are coherently <b>related</b>                       | Relation between artistic development, research and PIA is missing. | Relation with one of the three components is missing.                | Three components are related.                            | Three components are well related.                     | The relation between the three components contributes strongly to the coherence and quality of the Master Project. | 25% |

**Please note:** You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment.

#### APPENDIX 4: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: FIRST YEAR MASTER PROJECT PRESENTATION

| Learning objectives   | Assessment criteria  | Points   |  |   |   |   | %<br>_____ |
|---|--|--|--|---|---|---|------------|
|   |  | 1  | 2  | 3   | 4   | 5   |            |
| The student is able to connect artistic development, research and professional integration  | The student has <b>connected</b> artistic development, research and professional integration within their Master Project, and <b>all three domains</b> are equally present | One or more domains are lacking.   | Unequal presence of one or more domains.   | Equal presence of the three domains.  | Equal presence of the three domains + clear connections between the domains.                                      | Equal presence of the three domains + the connection between the three domains adds value to each of the three domains. | 20%        |
| The student is able to communicate with their research supervisor and professional integration coach about current progress and future planning | The student <b>communicates with their research supervisor and professional integration coach</b> about current progress and future planning                               | Communication is lacking.  | Unclear or insufficient communication.   | Adequate and regular communication, planning is still in development.   | Adequate and regular communication, planning is developed.  | Clear and regular communication, planning is strong and fully developed.  | 10%        |
| The student is able to clearly communicate their engagement with their Master Project during a presentation                                     | The student has clearly communicated their engagement with their Master Project during the <b>presentation</b>   | Presentation is unclear and unconvincing.  | Unclear communication of engagement during presentation.   | Adequate communication of engagement during presentation.   | Clear communication of engagement during presentation.  | Excellent communication of engagement during presentation.  | 30%        |
| The student is able to make progress in the execution of their Master Project   | The student has made <b>progress</b> in the execution of their Master Project since handing in their Master Project Proposal   | Student has yet to demonstrate any evidence of progress or commitment towards completing their Master Project. | Limited progress and/or student dedication currently evident.<br>Supervisor/Coach advice is needed to assist in getting the project back on track. | Sufficient progress is evident and student is working hard, but still requires assistance and/or advice to make project feasible. | Good progress and development evident, however still work to be done before progress can be considered excellent. | Excellent progress and development evident with a clear connection between the three domains.                           | 40%        |

## APPENDIX 5: ASSESSMENT CRITERIA & RUBRIC | INDIVIDUAL RESEARCH TRAJECTORY: MASTER RESEARCH PRESENTATION

| Learning objectives   | Assessment criteria  | Points   |   |   |   |  | %<br>20% |
|---|--|--|---|---|---|--|----------|
|   |  | 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 relevant outcomes for the student's own practice and for the artistic field             | No clear focus, or relevant questions or problems are formulated.  | Inadequate research questions, lack of focus. The relevance for the student's own practice is unclear.  | Adequate research focus, questions or problems, with potentially relevant outcomes for the student's own practice.  | Good research focus, questions or problems with relevant outcomes for the student's own practice and potential relevance for the artistic field.                                | Excellent research focus, original questions or problems leading to new knowledge and innovative outcomes that are relevant for the student's own practice as well as for the artistic field.      |          |
| 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 <b>research to the field of inquiry</b> , with due regard for the correct use of sources | The student is unaware of what others have done in this area; no relation with the field of inquiry is mentioned, sources are lacking. | The student has not enough awareness of what others have done in this area; the relation between the research and the field of inquiry is mentioned, but unclear or with inaccurate use of sources. | The student is sufficiently aware of what others have done in this area. Sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way. | The student has good awareness of what others have done in this area and has made clear the relation between this research and the field of inquiry; sources are used properly. | The student provides an excellent contextualization and has defined the relationship between this research and the field of inquiry very clearly, the use of sources complies with academic norms. |          |
| 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 supporting 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 6: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: RESEARCH PROPOSAL

| Learning objectives  | Assessment criteria  | Points  |  |  |   |   | %   |
|--|--|---|--|--|---|---|-----|
|  |  | 1   | 2  | 3  | 4   | 5   |     |
| The student is able to write a complete, feasible and clearly formulated research plan   | The student has written a <b>complete, feasible and clearly formulated</b> research plan   | No research plan has been submitted.                                    | The research plan is incomplete, unrealistic and/or unclear. | The research plan is complete, feasible and adequately formulated.               | The research plan is complete, feasible and clearly formulated.   | The research plan is complete, feasible and clearly formulated, with all elements worked out carefully and in detail. | 60% |
| The student is able to create an innovative research plan, of which the outcomes could be relevant for the student's own practice and the artistic field | The student has created an <b>innovative</b> research plan, of which the outcomes could be <b>relevant</b> for the student's own practice and for the artistic field | No research plan has been delivered or the research plan is not viable. | Very similar research has already been done.                 | The research offers new elements and is relevant for the student's own practice. | The research is innovative and relevant for the student's own practice as well as for the artistic field. | The research is very innovative and very relevant for the student's own practice as well as for the artistic field.   | 40% |

## APPENDIX 7: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: FIRST YEAR RESEARCH PRESENTATION

| Learning objectives  | Assessment criteria  | Points   |  |  |   |  | %   |
|--|--|--|--|--|---|--|-----|
|  |  | 1  | 2  | 3  | 4   | 5  |     |
| The student is able to communicate with their research supervisor about current progress and future planning | The student <b>communicates with their research supervisor</b> about current progress and future planning        | Communication is lacking.  | Unclear or insufficient communication.   | Adequate and regular communication, plan is still in development.  | Adequate and regular communication, plan is developed.  | Clear and regular communication, plan is strong and fully developed. | 10% |
| The student is able to clearly communicate their engagement with their research during a presentation        | The student has clearly communicated their engagement with their research during the <b>presentation</b>         | Presentation is unclear and unconvincing.  | Unclear communication of engagement during presentation.   | Adequate communication of engagement during presentation.  | Clear communication of engagement during presentation.  | Excellent communication of engagement during presentation.           | 40% |
| The student is able to make progress in the execution of their research                                      | The student has made <b>progress</b> in the execution of their research since handing in their Research Proposal | Student has yet to demonstrate any evidence of progress or commitment towards completing their research. | Limited progress and/or student dedication currently evident. Supervisor advice is needed to assist in getting the research back on track. | Sufficient progress is evident and student is working hard, but still requires assistance and/or advice to make research project feasible. | Good progress and development evident, however still work to be done before progress can be considered excellent. | Excellent progress and development evident.                          | 50% |

## APPENDIX 8: PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT - REQUIREMENTS

Professional Integration Trajectory

M2 Self-reflective Report on Professional Integration Activity

**1. Provide documentation<sup>3</sup> of your PIA and describe it:**

- What is the deliverable of your PIA?

**2. Provide documentation<sup>1</sup> of your Pilot/Prototype and describe it:**

- What did you test?
- How did you test this?
- How have the results influenced your PIA?

**3. Describe your goals and the values your PIA has created:**

- What were your short-term goals (described in quantitative terms)? To what extent did you achieve them?
- What were your long-term goals (described in qualitative terms)? How do you see your long-term goals now?
- Describe what values your PIA has created or will create.

**4. Reflect on the deliverable of your PIA:**

- How would you qualify your deliverable? What is good about it, what could be improved and how?
- How did you collect feedback from others? (please provide documentation<sup>1</sup>)
- What did you learn from this feedback?

**5. Reflect on the process:**

- Describe the different roles you had in the process of developing and realizing your PIA (for example: leader, initiator, producer, performer, writer, editor, creator, crisis manager, problem solver, facilitator, fundraiser, conductor, manager, educator)
- Which roles fitted you best?
- What did you learn from taking these roles?
- What worked well in the process and what would you do differently next time?

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<sup>3</sup> video and/or audio recording, images, photos, written statements, etc.

## APPENDIX 9: ASSESSMENT CRITERIA & RUBRIC | PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT

| Learning objectives   | Learning outcomes  | Points          |  |  |  |  | %   |
|---|--|-----------------|--|--|--|--|-----|
|   |  | 1               | 2  | 3  | 4  | 5  |     |
| To describe and document the deliverable of the PIA.          | Student is able to describe and document the deliverable of the PIA                | No description. | Description and/or documentation insufficient.                 | Description and documentation sufficient.  | Clear description and documentation.   | Very good description and documentation of the PIA.  | 20% |
| To describe and design a prototype and its effective testing. | Student is able to describe the prototype and test it effectively.                 | No description. | Description insufficient.                                      | Description sufficient and giving insight in testing.  | Clear description and testing is valuable.   | Very good description giving proof that the test delivered very valuable insights.   | 20% |
| To describe goals and values created in a PIA                 | Student is able to describe goals and values created in a PIA                      | No description. | Description insufficient.                                      | Description of quantity of short-term goals and /or qualities of long-term goals and values are difficult to assess. | Description of quantity of short-term goals and /or qualities of long-term goals and values can be assessed. | Very good description of quantity of short-term goals and /or qualities of long-term goals and values can be assessed as successful. | 20% |
| To reflect on the deliverable of a PIA                        | Student is able to collect insights through reflection on the deliverable of a PIA | No reflection.  | Reflection is poor shows that little insights were gained.     | Reflection gives evidence of some insights gained.   | Reflection is thorough and detailed.   | Reflection is thorough and detailed and gives evidence that the student has learned a lot.   | 20% |
| To reflect on the process of a PIA                            | Student is able to collect insights through reflection on the process of a PIA     | No reflection.  | Reflection is poor and shows that little insights were gained. | Reflection gives evidence of some insights gained.   | Reflection is thorough and detailed.   | Reflection is thorough and detailed and gives evidence that the student has learned a lot.   | 20% |

## APPENDIX 10: NKK NXT – TRAINEESHIP FOR MASTER ENSEMBLE SINGING

### NKK NXT – TRAINEESHIP FOR MASTER ENSEMBLE SINGING

NKK NXT is the talent development programme of the Netherlands Chamber Choir (*Nederlands Kamerkoor – NKK*) for young singers and creators. The programme offers talented young singers temporary placements as trainees, during which they develop their own production under the guidance of professionals from the Netherlands Chamber Choir. In the process they receive coaching on technical aspects such as use of the voice and ensemble singing, as well as artistic elements including stage presence, artistic development and choreography. The trainees also have the opportunity to take part in professional musical-theatre productions with artists such as Wende Snijders, Naomi Velissariou and the Rosa Ensemble.

Every year a group of young singers is selected to spend six months working as trainees with the Netherlands Chamber Choir. The aim of the project is to explore how the art of choral singing might evolve over the next fifty years. NKK NXT furthers the trainees' development as top-class ensemble singers with a broad focus, as well as teaching them the skills required for a career as a creative, visionary and enterprising professional.

The participants in the programme are singers who have recently graduated from a music school or who have equivalent experience. They are talented singers who will benefit from professional guidance as they set out on their career. The programme is also open to students in the second year of the Master Ensemble Singing at the Royal Conservatoire The Hague. For those students, NKK NXT is an integral component of the curriculum.

#### Admission criteria for NKK NXT

The following factors are considered in the selection of candidates:

- technical vocal skills to a professional standard;
- a theatrical and authentic personality;
- the capacity to display autonomy and provide creative input;
- stage presence;
- the group should consist of more or less equal numbers of males and females;
- the composition of the group should be culturally and artistically diverse.

There are two rounds in the admissions procedure.

The first round involves an evaluation of the CV, the letter of motivation and a video recording of a solo performance of a song submitted by the candidate. The letter of motivation must give an impression of the candidate's vision of his or her artistic practice and of ensemble singing.

In the second round, the candidates will be assessed during a live, day-long audition involving the following elements:

- a rehearsal in ensemble singing in groups of six, conducted by Boudewijn Jansen;
- a workshop in stage presentation and theatricality under the direction of a dramaturge and a singer from the Netherlands Chamber Choir;
- a workshop in musical improvisation and composition processes, directed by Imre Ploeg;
- a solo performance before an assessment committee (ten minutes including assessment);
- a session with information about the traineeship chaired by a producer from the Netherlands Chamber Choir.

The members of the audition committee are:

- Boudewijn Jansen, conductor and coach NKK NXT;
- Peggy Olislagers, dance dramaturge and coach NKK NXT;
- the artistic director of a partner organisation (a different one each season);

- a singer from the Netherlands Chamber Choir;
- Imre Ploeg, NKK NXT's artistic director and the education manager of the Netherlands Chamber Choir.

### **First stage of NKK NXT – the NKK NXT singer as apprentice**

In the first stage of the programme, the ensemble searches for a unique identity of its own in terms of sound and concept. The NKK NXT singers learn the tricks of the trade through intensive coaching in aspects such as ensemble singing, compiling a concert programme, musical improvisation, group dynamics and entrepreneurship in the cultural sector by professionals in every domain.

The first stage concludes with three types of assessment:

1. an individual interview with the NKK NXT's artistic director to reflect on the trainee's progress in areas such as rehearsal technique, vocal development (as ensemble singer), musical leadership and entrepreneurship;
2. a presentation by the NKK NXT trainees reflecting what they have learned and demonstrating artistic concepts for a possible production, before a committee consisting of a conductor, a dramaturge and NKK NXT's artistic director;
3. an assignment to write a project plan (with each trainee writing part of the plan). The plan has to be submitted to the staff of the NKK, who will provide written feedback.

### **The second stage – the NKK NXT singer as an inquisitive artist**

In the course of the programme, the trainees gradually assume more control of the process. On the basis of the wide range of knowledge and inspiration they have acquired, the group develops its own sound and produces an innovative and authentic vocal work, collaborating in that process with young professionals in other disciplines, including composers and visual artists.

The second stage concludes with four types of assessment:

- a second individual interview with NKK NXT's artistic director to reflect on the trainee's progress in areas such as rehearsal technique, vocal development (as ensemble singer), musical leadership and entrepreneurship;
- a presentation by the NKK NXT trainees reflecting what they have learned and demonstrating artistic concepts for a possible performance, before a committee consisting of a conductor, a dramaturge and NKK NXT's artistic director;
- an assignment to write a revised project plan. This plan, which will be assessed by the staff of the Netherlands Chamber Choir, must embody a distinctive artistic concept, transparent learning objectives, a clear timetable, a marketing plan and a balanced budget;
- two individual musical coaching sessions with a singer from the Netherlands Chamber Choir, who will provide a report on them to NKK NXT's artistic director.

### **The third stage: the NKK NXT singer as an authentic performer**

In the final stage of the programme, the trainees give a performance of their own production for the widest possible audience, in Utrecht (and if possible elsewhere in the country). Festival programmers and representatives of other choirs are invited to attend the performance(s), which are part of the Netherlands Chamber Choir's official programme. In most years, the trainees also gain further stage experience by taking part in a production of the Netherlands Chamber Choir or a partner organisation.

During this period the trainees reflect on the programme and are brought into contact, as a group or as individuals, with relevant partners in the professional field.

The third stage concludes with two assessments:

- a joint discussion during which the group, NKK NXT's artistic director and the producer reflect on the process and on the results of the programme in the widest sense. The discussion focuses on both the development of the individual trainees and the collective process.

- the trainees receive feedback on the progress they have made during the traineeship from coaches, the producer, the staff of the Netherlands Chamber Choir and NKK NXT's artistic director.

## **Coaching in NKK NXT**

In the last few years the NKK has formed a permanent team of coaches to guide the trainees. The coaches are both leading proponents of their own disciplines and specially trained in teaching talented young musicians. They include both core singers and members of the Netherlands Chamber Choir and a wide range of professionals in the fields of ensemble singing and musical theatre.

### *Core singers NKK, coaching of vocal technique and career advice*

The trainees receive vocal coaching and personal advice from the professionals in the Netherlands Chamber Choir. The choir's singers give vocal master classes and attend performances by the NKK NXT trainees during the course to provide feedback. Every NKK NXT singer is assigned a buddy in the Netherlands Chamber Choir with whom they can discuss and learn more about a career as an ensemble singer.

### *NKK's staff members*

The staff of the Netherlands Chamber Choir provide support for the project, as well as coaching and counselling on every facet of cultural entrepreneurship. For example, producers, fund raisers, the financial director and the head of marketing pass on their expertise and issue assignments designed to enhance the trainees' commercial skills, while artistic director Tido Visser teaches them about concert programming and production manager Annelot Rijkaart shows them how to produce a budget.

### *Important coaches for the trainees*

- Coordinator of talent development Imre Ploeg provides individual and group counselling for the trainees throughout the traineeship.
- Conductor Boudewijn Jansen gives ensemble coaching;
- Peggy Olislagers helps the trainees to improve their artistic skills;
- Dionne Verwey is the group's dramaturge;
- a producer from the NKK provides coaching in entrepreneurial skills throughout the traineeship.

## **Assessment criteria NKK NXT**

| Skills               | Activities  | Assessment criteria  |
|----------------------|---|--|
| Collaborative skills | Trainees learn to work together during various sessions devoted to leadership, improvisation, concept development and musical rehearsals. Some sessions are conducted without a coach; the trainees run these sessions themselves on the principles of horizontal leadership. | <ul style="list-style-type: none"> <li>collaborates with other trainees in developing an artistic concept</li> <li>gives and receives feedback in the group</li> <li>takes the lead in group activities</li> <li>has a positive effect on the group process</li> <li>contributes ideas</li> <li>is capable of listening carefully</li> </ul> |
| Communication skills | Trainees learn to communicate effectively and autonomously and convey their vision and express their feelings clearly. During the first stage of the programme the trainees are given relevant assignments and receive support in   | <ul style="list-style-type: none"> <li>is a good listener</li> <li>can convey feelings and ideas clearly to the group and to coaches</li> <li>expresses opinions clearly</li> <li>is also capable of reaching consensus</li> </ul>   |

|                                     |   |  |
|-------------------------------------|---|--|
|                                     | face-to-face discussions with NKK NXT's artistic director.  | <ul style="list-style-type: none"> <li>• communicates needs and observations openly and directly</li> </ul>  |
| Creativity                          | Trainees learn to follow their artistic calling and are invited to be creative in every session, with coaches and without them. Open and free assignments are given to challenge trainees to improvise, to ask questions and to be creative in a manner befitting an autonomous artist. | <ul style="list-style-type: none"> <li>• contributes creative ideas</li> <li>• has a positive attitude towards improvisation, experimentation and the development of new concepts</li> <li>• applies the work in the traineeship in a wider context (that of the sector / society)</li> <li>• is actively co-creative, but is also willing to argue for their own ideas</li> </ul>   |
| Critical thinking                   | Trainees learn to reflect critically on their own development, the development of the group and their position in the Netherlands Chamber Choir and the profession.   | <ul style="list-style-type: none"> <li>• demonstrates a knowledge and understanding of their own position as a young professional in the professional field</li> <li>• demonstrates a knowledge and understanding of the relationship between the work in the traineeship and developments in the sector</li> <li>• is capable of critical self-reflection and of managing their own learning process</li> <li>• adopts a positively critical attitude towards the group's processes and products</li> <li>• adopts a constructively critical attitude towards the organisation</li> </ul> |
| Aesthetic appreciation              | Trainees develop aesthetic sensibility for the work they do together, in terms of the music and the creation of art in general, in the process demonstrating the musical and artistic experience acquired on the basis of their education and background.                               | <ul style="list-style-type: none"> <li>• is able to identify the strengths and weaknesses of musical-artistic processes</li> <li>• is able to learn to adjust and improve musical technique in order to produce a satisfactory result</li> <li>• is able to appreciate and put into perspective their own position as an artist in the group</li> <li>• demonstrates an awareness of differences in musical styles</li> </ul>  |
| Vocal technique and ensemble skills | Trainees learn from coaches and their own sessions to sing together to a professional standard.   | <ul style="list-style-type: none"> <li>• demonstrates a knowledge of the sound of their own voice, as a soloist and in an ensemble</li> <li>• displays adequate progress in the development of technical vocal skills within the ensemble</li> </ul>   |

|                           |   |   |
|---------------------------|---|---|
|                           |   | <ul style="list-style-type: none"> <li>• displays adequate progress in development of intonation, articulation and sound</li> <li>• demonstrates development to a professional standard in reading skills, language proficiency and diction</li> <li>• demonstrates development to a professional standard in dynamic, style characteristics and solfège</li> </ul>                               |
| Cultural entrepreneurship | <p>Trainees learn individually and as a group from the NKK's staff how to position themselves as a cultural entrepreneur by performing activities relating to production and marketing and other activities required of an autonomous entrepreneur in the arts.</p> | <ul style="list-style-type: none"> <li>• displays initiative in carrying out practical and production-related tasks</li> <li>• displays an understanding of practical and production-related processes</li> <li>• displays an understanding of financial processes and business relationships (with clients, network)</li> <li>• has a professional work ethic (arrives on time, etc.)</li> </ul> |

## APPENDIX 11: 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 |
|--------------|-------------|--------|------------------------|--------------|----------------|---------------------|--------|-------------|------------------|

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         |