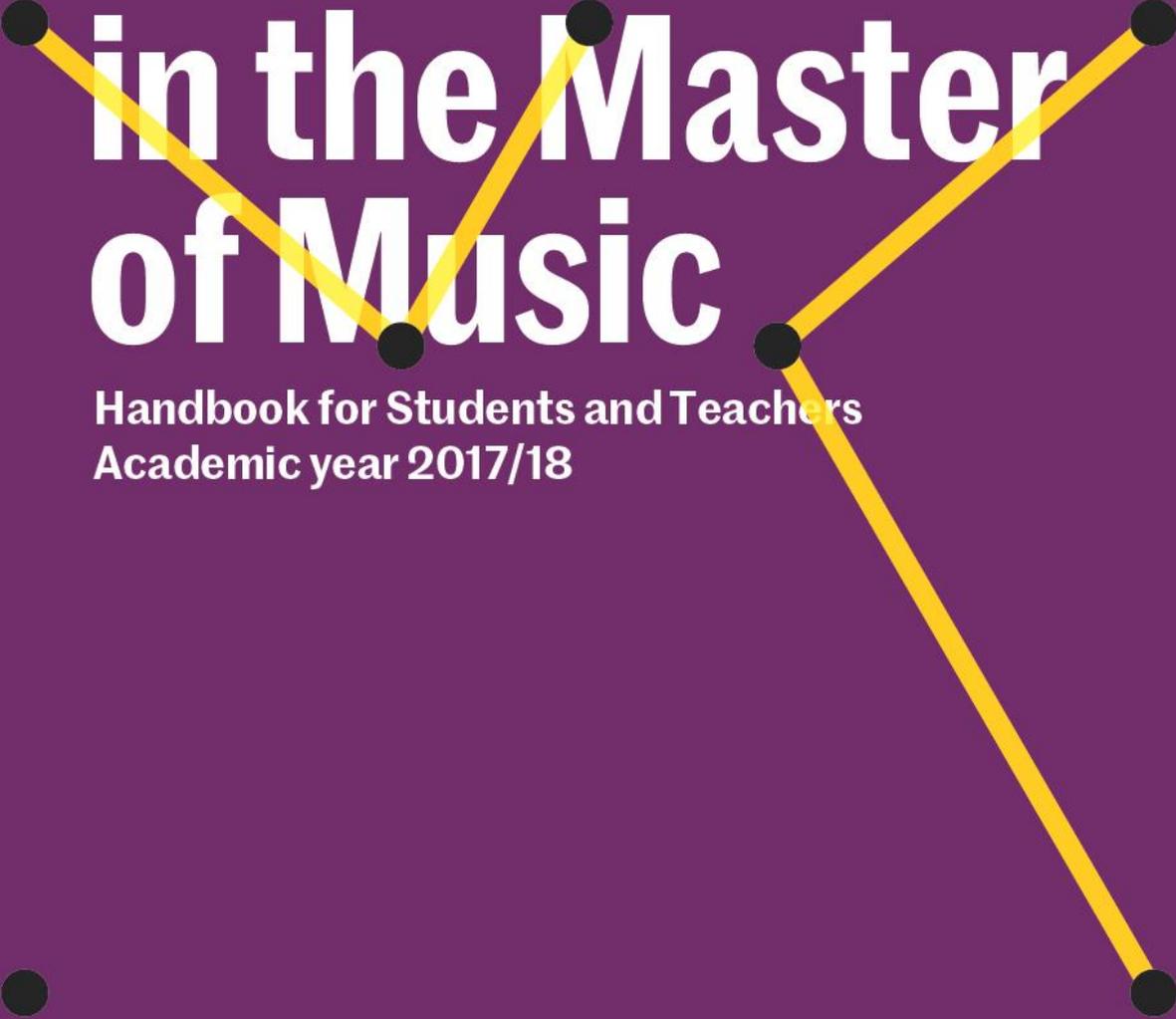


Handbook for Research in the Master of Music



Handbook for Students and Teachers
Academic year 2017/18

Royal
Conservatoire
The Hague

Handbook for Research in the Master of Music

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Academic Year 2017/18

CONTENTS

I. PREFACE	P. 6
II. TIMETABLE FOR THE MASTER OF MUSIC CURRICULUM 2017-2018	P. 7
III. RESEARCH IN THE MASTER OF MUSIC	P. 8
A. COURSES	P. 11
B. INDIVIDUAL RESEARCH PROJECT	P. 14
APPENDIX	P. 26

New master's students* are expected to attend one of the welcome sessions on research in the Master of Music during the Royal Conservatoire's First Year Festival:

Dates: Wednesday 6 September and Friday 8 September 2017 (repeat)

Time: from 9:30 a.m. to 10:30 a.m.

Place: Royal Conservatoire's Lecture Hall

* Only for master's students from the following departments and specializations:

- ✓ Classical Music (including Chamber Music, Orchestra Master, Master aus LICHT, Ensemble Academy Master and Percussion Ensemble Master)
- ✓ Early Music
- ✓ Jazz
- ✓ Vocal
- ✓ Composition
- ✓ Conducting – does not include National Master Orchestral Conducting
- ✓ Music Theory
- ✓ Music Education according to the Kodály Concept

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I. PREFACE

This handbook provides you with information about the background, structure and content of the research component in the Master of Music programme at the Royal Conservatoire. It also provides teachers, circle leaders and supervisors with relevant information. Further information for circle leaders and supervisors can also be found in the 'Guidelines for internal and external research supervisors and Master circle leaders'.

The handbook should be read in combination with the Royal Conservatoire's Study Guide, which contains general and practical information about the conservatoire and its programme. In other words, you will find a lot of information about subjects such as administrative and financial affairs, general information about the University of the Arts, The Hague and the individual departments in the conservatoire in the study guide rather than in this handbook. You can find more information about the Master Plan, admission, presentations and exams and the different curricula per department or specialization, via our website and in the appendix of this handbook.

The Royal Conservatoire's vision of music education comprises three elements: teaching, research and production. It is in the master's programme that these three elements most clearly come into their own. The master's programme should therefore not be seen simply as an extension of the bachelor's programme, during which you spend two years learning more about your principal subject. In order to attain the objectives of the master's programme, you will also have to engage in the two other elements, research and production, as an integral part and in support of your principal study. This model also creates the responsibility for the Royal Conservatoire to create a clear structure in the curriculum and to inform you and teachers about it.

This handbook focuses mainly on the Master of Music programme, the Classical Music, Early Music, Jazz, Vocal, Composition, Conducting and Music Theory departments, and the master specializations Chamber Music, Orchestra Master, Master aus LICHT, Ensemble Academy Master, Percussion Ensemble Master and Music Education according to the Kodály Concept.

Various other specializations are also being offered under the umbrella of the programme, such as the Music Master for New Audiences and Innovative Practice (NAIP), the Music Theatre Master T.I.M.E. (This Is Music-Theatre Education), the National Master Orchestral Conducting (NMO), the Master Artistic Research (MAR), the Master ArtScience and the Master Music Education. Additional information about these departments and specializations can be obtained through the various department heads and our website.

Two other master's programmes offered by the Royal Conservatoire, the Master of Music in Sonology (including the specialization Instruments & Interfaces) and the Master in Opera (Dutch National Opera Academy – DNOA), are registered separately. Additional information about those programmes can be found via our website.

We sincerely hope this handbook will give you all the necessary information on the research component in the Master of Music programme. Nevertheless, if you are in need of further information, please do not hesitate to contact the Master Research Team.

Kathryn Cok, Head of Master Research
Klarijn Verkaart, Coordinator Master Research
Martin Prchal, vice-principal Royal Conservatoire

II. TIMETABLE FOR THE MASTER OF MUSIC CURRICULUM 2017-2018

First Year

Welcome sessions	Wednesday 6 and Friday 8 September
Deadline registration Master Electives 2017-2018	Before Monday 11 September
Final assignment research supervisor	9 – 13 October
Deadline research proposal ¹	Monday 11 December
Master Research Symposium: attendance of 3 presentations required	Monday 26 March – Friday 30 March (Kodály: 11 – 15 June)
First Year Research Assessments	May

Second Year

Deadline preliminary version research exposition	Thursday 16 November (Kodály and Composition: Monday 15 January 2018)
Deadline abstract	Friday 16 February
Deadline exposition or thesis	Monday 26 February before 1:00 p.m. (Kodály and Composition: Monday 14 May)
Master Research Symposium: research presentations	Monday 26 March – Friday 30 March (Kodály: 11 – 15 June)
Deadline material re-examinations	Tuesday 8 May before 1:00 p.m.
Re-examinations research presentations	14, 15, 16 May

Contact and office hours Master Research Team

Kathryn Cok, Head of Master Research

Klarijn Verkaart, Coordinator Master Research

E-mail: k.cok@koncon.nl

Tel.: +31 70 315 14 01

Room: M203

Monday: 10:00-13:00

Tuesday: 10:00-13:00

Wednesday: afternoon by appointment

Friday: afternoon by appointment

E-mail: ma.studies@koncon.nl

Tel.: +31 70 315 14 01

Room: M203

Tuesdays: 10:00-13:00

Fridays: 10:00-13:00

or by appointment

The Head of Master Research is:

- ✓ primary research advisor for master's students, research supervisors and Master circle leaders;
- ✓ responsible for developing and implementing processes, and providing advice and support for master research students and staff;
- ✓ responsible for the end assessment of all research requirements that precede the final Master Research Symposium.

The Master Research Coordinator is responsible for:

- ✓ coordination and organization of master research education;
- ✓ executing master research administrative procedures and guidelines;
- ✓ providing information and advice to master research students and staff about the educational processes and implementation.

¹ Students of all departments and specializations who follow the Introduction to Research in the Arts course hand in their research proposal via the Research Catalogue before the deadline.

III. RESEARCH IN THE MASTER OF MUSIC

Regular information updates will be posted throughout the year on the Intranet of the Royal Conservatoire at <https://intranet.koncon.nl>: Students -> Education -> Masters. Please visit this website regularly. Additional information will be sent to your KonCon e-mail address. Note: we do not use private e-mail addresses!

General overview

The master's programme at the Royal Conservatoire is a two-year specialist course for students who have earned a bachelor's degree with the grade of 'good' or 'very good'. The programme places considerable demands on your personal musical vision and ambition, 'entrepreneurial' spirit as a musician and capacity to develop artistic awareness and for reflection and communication. In addition to advancing further in the principal study (individually and in groups), many elements of the programme involve research (both individually and in groups) and the possibility to participate in external activities and productions organized by the conservatoire and to organize projects of their own. For questions about your principal study, please contact the Head of your department. For Professional practice/activities of the Career Development Office (CDO), please contact Dominy Clements (d.clements@koncon.nl). For all research related questions, please contact Kathryn Cok and Klarijn Verkaart.

The basic course load in each year is 60 EC (where 1 EC represents 28 hours of study), the distribution of which may depend on your personal choices or as a result of participation in CDO projects or personal productions. In consultation with your Head of department and teachers, throughout the programme you must be aware of the obligations imposed on you, and you must be present at all times when that can reasonably be expected and required. Detailed curricula for each instrument or department, including module descriptions with objectives, schedules, credits and assessment rules of all master courses can be found via our website.

Research in the Master of Music

The focus of research within the study programmes is on your artistic and intellectual development. In the bachelor this involves the learning of basic research skills, which musicians will require in their later music practice. Research in the master's programme is more specifically directed towards the conducting of a research project where you specialize in your own field. The topics are usually directly related to your main subject of study and empower you to reflect and articulate on your own practice.

For most of you the master's programme is a gateway to the musical profession. For some of you it is a bridge to the 3rd cycle: the doctoral programme. Central to the master's programme for highly talented practitioners, are reflective practice, critical thinking and a research orientation. At the Royal Conservatoire we acknowledge that forms of knowing, understanding and insight are embodied within musical practice itself – in music-making: performing, composing, improvising, conducting – and that certain 'knowledge' lies enclosed in musical experience, a knowledge that cannot always be made fully explicit as such. The focus of research in the master's programme of the conservatoire is often on these forms of embodied, tacit knowledge and understanding – forms that are bound up with musical practice. Research projects in the master's programme seek, in each case again, to enhance and to articulate knowledge and understanding, whereby the balance between the implicit, embodied forms of knowing and the explicit discursive, i.e. verbal articulation thereof may vary.

Fundamentally research is about enquiry. It is about curiosity, sparking curiosity and following it. It is driven by asking questions, by being open to being puzzled, by wanting to develop and move beyond where we are right now and seeking ways to do this. Sometimes it may be about solving a puzzle. Research can take place on many different levels, from a brief puzzle over a personal question to a systematic and elaborate investigation over time. In this sense, it may be helpful to think about a continuum from personal enquiry and reflection through to formal research publicly shared. There is a liquid movement between them. Within this continuum lies a huge spectrum of possibilities. At one end of the spectrum, we might for example ask some immediate questions about today: 'How shall I go about learning this piece?', or 'What approaches do I want to choose?', or 'I wonder what will happen if I ...?'. Then after a practicing session we might ask: 'What have I learned from

this work today?', or 'What shall I focus on tomorrow?'. These kinds of questions are individual. They are about reflecting in and on our practice as we go. We will in fact be reflecting all the time, often in the moment to support the decisions we make within a practice session. We may then also step back and think further about our intentions and what we have been doing, as indicated by the questions identified above².

Depending on your main study and/or department, you may generally use a variety of multi-methodological approaches in order to investigate your chosen research subject. A few examples from this past year:

Classical Department:

The Dream World: In which ways can performer and audience benefit from extra musical material in the form of a created narrative running parallel to a classical music programme?

Early Music Department:

Squalid and Obscure; timbral Word Painting at the Arpa Doppia: can timbral refinement, through synthesized notation and subsequent technical exercises, enhance contrast and word painting in Arpa Doppia continuo realizations of Seconda Prattica songs?

Jazz Department:

Motivic development in jazz improvisation: why and how should we use and develop motives in our jazz language?

Vocal Department:

Practicing together: In what way is practicing together beneficial to classical singing students?

It should be clear from the outset that, as a rule, research in the master's programme at the Royal Conservatoire is strongly intertwined with musical practice. Typically, in the final documentation and presentation of the research, creative/musical practice can not only be used to illustrate what is expressed in words, but words could be used to contextualize or elucidate the creative/musical research process and outcome.

International requirements

Agreements have been made at international level on the requirements that master's programmes in music should meet. The criteria were adopted as part of the Bologna process and are intended to promote the international comparability of new bachelor's and master's programmes and to make international recognition of degrees easier. The requirements are laid down in the so-called 'Polifonia/Dublin Descriptors', which were published by the European Association of Conservatoires (AEC) in 2010³. According to the descriptors, the principal requirements for master's students are the ability to apply skills, knowledge and artistic understanding, together with research, the ability to formulate judgements, the ability to communicate about their own work and/or process, and the capacity to continue studying in a manner that is largely self-directive.

The 'Polifonia/Dublin Descriptors for 2nd Cycle Awards in Higher Music education' are described as follows:

Polifonia/Dublin Descriptors for 2 nd Cycle awards in higher music education
Qualifications that signify completion of the second cycle in higher music education are awarded to students who:
1. have demonstrated skills, knowledge and artistic understanding in the field of music that are founded upon and extend and/or enhance those typically associated with first cycle level, and that provide a basis or opportunity for originality in developing and/or applying ideas, in the practical and/or creative sphere, often with a research dimension;

² Schon (1987) usefully described these distinctions in terms of "reflection-in-action" (happening in the moment whilst for example practicing) and "reflection-on-action" (stepping back to think things over).

³ *Reference Points for the Design and Delivery of Degree Programs in Music*, Appendix A. AEC/Tuning Project, Bilbao July 2010. To be found at <http://www.unideusto.org/tuningeu/images/stories/Publications/tuningMusic2011.pdf>.

2.	can apply their skills, knowledge, artistic understanding and problem solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study;
3.	have the ability in the practical and/or creative sphere to integrate knowledge and handle complexity, to formulate judgements with incomplete or limited information, and to link these judgements to reflection on artistic and, where relevant, social and ethical responsibilities;
4.	can communicate their conclusions and/or artistic choices, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously;
5.	have the learning and practical/creative skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.

The interaction with society

As these 'Polifonia/Dublin Descriptors' indicate, it is crucial for students, teachers and the management staff of the master's programme to always keep up with significant trends in society (their 'professional stage'), not only in order to respond to those developments but also to challenge the prevailing views where appropriate. The teachers themselves are deeply immersed in that society, which creates a permanent dialogue. A number of departments also hold regular meetings with representatives of the professional community to discuss the latest trends in the professional practice and the courses.

However, specific professional experience is only one aspect of the overall impression of the professional practice that the programme strives to provide. Throughout the master's programme an attempt is made to place the content and requirements in the context of the constant and the structural changes in the world of the arts and to encourage the students to explore and participate in that world constantly and in a wide variety of ways. With this context in mind, the Royal Conservatoire believes research to be a crucial component of the curriculum for the Master of Music programme.

Scope of the research component of the Master of Music Programme

All students from the Classical Music, Early Music, Jazz, Vocal, Composition, Conducting and Music Theory departments, and the master specializations Chamber Music, Orchestra Master, Master aus LICHT, Ensemble Academy Master, Percussion Ensemble Master and Music Education according to the Kodály Concept, follow the regular master's curriculum as described in this handbook. Students of one of the following specializations may be required to follow certain parts of the curriculum: National Master Orchestral Conducting (NMO), Music Master for New Audiences and Innovative Practice (NAIP) and Music Theatre Master T.I.M.E. (This Is Music-Theatre Education) and of the Master Music Education.

Important: always check the online curriculum overview of your instrument, department, and/or specialization!

- ✓ Students of the Master Music Education and the specializations Music Master for New Audiences and Innovative Practice (NAIP) and Music Theatre Master T.I.M.E. (This Is Music-Theatre Education) are required to follow the Introduction to Research in the Arts course and may register to our Master Electives. More information will follow via Heads of department Adri de Vugt (a.devugt@koncon.nl), Renee Jonker (r.jonker@koncon.nl) and Ines van der Scheer (time@koncon.nl).
- ✓ Students of the Composition department may register to 'alternative' Electives from the Composition department as well. More information about these Electives can be obtained through Head of department Martijn Padding (m.padding@koncon.nl). Students of the Composition department follow the regular master's curriculum as described in this handbook, but will have a separate Master Research Symposium. You will be assigned a research supervisor via the Composition department.

Designated deadlines regarding when to hand in the preliminary and final version of the research exposition or thesis may differ.

- ✓ Students of the National Master for Orchestral Conducting (NMO) follow the regular master's curriculum as described in this handbook, but will not participate in a Master circle and will be registered for Master Electives by coordinator Marloes Kouwenberg (m.kouwenberg@koncon.nl).
- ✓ Students of the Orchestra Master, the Master aus LICHT, and the Ensemble Academy Master follow the regular master's curriculum as described in this handbook, but will participate in a separate Master circle designed specifically for Orchestra Master, Master aus LICHT or Ensemble Academy Master students. You are advised to choose a research subject focusing on a specific aspect of orchestral or ensemble practice. Students of the Master aus LICHT will be assigned a research supervisor via Renee Jonker.
- ✓ Students of the master specialization Music Education according to the Kodály Concept follow the regular master's curriculum as described in this handbook, but will be assigned a research supervisor via their own department. You will have a separate Master Research Symposium together with the students of the Master Music Education. Designated deadlines regarding when to hand in the preliminary and final version of the research exposition or thesis may differ. More information will follow via Head of department Suzanne Konings (s.konings@koncon.nl).
- ✓ Students from the Theory Departments follow the regular master's curriculum as described in this handbook, but will be assigned a research supervisor via coordinator Paul Scheepers (p.scheepers@koncon.nl). You will join one of the Master circles of the Master specialization Music Education according to the Kodály Concept.

There are four stages in the research element of the Master of Music:

1. Determining a potential subject which has a relationship to your personal practice.
2. Becoming aware of the problem to be addressed and being able to clearly formulate the research question.
3. Selecting a research method and making personal choices (what information is useful for me?).
4. Presenting the results of the research to an interested audience, having chosen an appropriate form of presentation and documentation.

In order to complete these stages, you are expected to participate in the following mandatory elements of the research component of the master's programme:

- A. Attend the general courses in research and theory (see paragraph A);
- B. Carry out an individual research project under the guidance of a research supervisor (see paragraph B).

A. Courses

The core of the research component is your individual research project (see paragraph B). In addition, you are expected to participate in the following mandatory elements of the research component of the master's programme:

1. Introduction to Research in the Arts course in the first semester;
2. Master Electives in the first year;
3. Master circles in the first and second year.

1) Introduction to Research in the Arts

During the first semester of year one, there will be a series of lectures on research in the arts. These lectures are compulsory for those master's students from the Classical Music, Early Music, Jazz, Vocal, Composition, Conducting, Music Education and Music Theory departments and the specializations Music Master for New Audiences and Innovative Practice (NAIP), Music Theatre Master T.I.M.E., Chamber Music, Orchestra Master, Master aus LICHT, Ensemble Academy Master, Percussion Ensemble Master and Music Education according to the Kodály Concept. The series has been compiled by Kathryn Cok, Head of Master Research, and Helena Gaunt, lector in Research in the Arts at the University of the Arts, The Hague. The lectures will cover a range of

different types of research, giving you the opportunity to discover which type of research is most suitable for you, as well as introducing you to the various methods of documenting and presenting your research. Questions such as: 'How do I formulate a viable research question that is close to my own artistic practice?' and 'What sources can I use and where can I find them?' will be answered. Furthermore, you will receive an introduction to the use of the Research Catalogue through a series of workshops by Casper Schipper (schipperc@koncon.nl). The Research Catalogue is an international database for the documentation and publication of artistic research, and you will use it to document and present your research. At the conclusion of the course, you will need to present your research proposal on the Research Catalogue.

Your schedule is available via our online scheduling system ASIMUT (<https://koncon.asimut.net>) at the beginning of the school year⁴. Any changes will be communicated via ASIMUT (Planning department) and/or teacher.

2) Master Electives

The Master Electives are a series of seminars designed to demonstrate to you the practical aspects of adopting an inquisitive attitude towards familiar literature relating to your principal subject. There is an additional focus on the use of multi-methodological research methods, and the incorporation of non-textual elements such as audio and video recordings into the research process and outcome. The tips provided can help you to find leads in existing publications and research for your own research project. You can also attend lectures for the various master specializations, such as the Music Master for New Audiences and Innovative Practice, and of the Master Music Education. You must register for the Master Electives via an online registration form **BEFORE 11 SEPTEMBER 2017**.

- ✓ **All course descriptions of the Master Electives 2017-2018 can be found via the following link: www.koncon.nl/masterelectives**
You must also register online for the Master Electives via this link.
- ✓ Every student in the first year must select one or two Master Electives in the series and attend at least 80% of the associated series of lectures. Important: there is a fixed maximum and/or an audition for some courses!
- ✓ You are responsible for checking the schedules, your own curricula and any updates. Note: some Master Electives may be compulsory courses in some departments and/or specializations.
- ✓ You will only receive 3 EC credits for these Electives, even if otherwise indicated in the course description. Any additional points offered by the courses may not be used towards the required 120 EC credits necessary for completion of the master's programme, but will be registered in Osiris.

Master's students at the Royal Conservatoire are offered the unique opportunity to follow Master Electives at Leiden University and CODARTS Rotterdam. You can register for these Electives in the following ways:

1. Master Electives Royal Conservatoire: you must register for the Master Electives via the online form **BEFORE 11 SEPTEMBER 2017**. All schedules will be announced at least two weeks before the deadline via ASIMUT (<https://koncon.asimut.net>) and in special cases via KonCon e-mail or the teacher.
2. Master Electives CODARTS Rotterdam: you must register for the Master Electives via the online form **BEFORE 11 SEPTEMBER 2017**, and by sending an e-mail to master@codarts.nl.
3. Master Electives Academy for the Creative and Performing Arts/Leiden University: you must register for the Master Electives via the online form **BEFORE 11 SEPTEMBER 2017**, and by sending an e-mail to Coordinator Rogier Schneemann (acpa@hum.leidenuniv.nl).

All schedule information can be found in the course page of your chosen course, in Leiden University's online study guide: <https://studiegids.leidenuniv.nl/> and more specifically: <https://studiegids.leidenuniv.nl/en/courses/optional/2017-2018>.

⁴ Search: Master student or the course title.

Be aware that you will be registered as guest student, after which you will receive a letter from Leiden University with login details for your new ULCN-account. After logging in to ULCN and choosing a new password, please login to uSis in order to register to the course you have chosen.

Please contact Plexus (Studenteninformatiecentrum Plexus, Kaiserstraat 25, begane grond, 2311 GN LEIDEN, tel.: +31 71 527 8011, Question Form: <http://faq.leidenuniv.nl/questionForm?lang=en>) in case you require assistance using ULCN and uSis, or contact acpa@hum.leidenuniv.nl for other questions.

For questions about (other) Electives of Leiden University and about enrollment, please contact Rogier Schneemann (acpa@hum.leidenuniv.nl), tel.: +31 71 5272999). See their study guide: <https://studiegids.leidenuniv.nl/> and the following links:

<https://www.universiteitleiden.nl/en/humanities/academy-of-creative-and-performing-arts/tuition/electives-minor>

<https://www.universiteitleiden.nl/en/humanities/academy-of-creative-and-performing-arts/tuition>.

3) Master circles

Every month a Master circle of first- and second-year students meets under the chairmanship of the Head of a department or a specially invited chairman. At meetings of the Master circles students will discuss the Master Plans submitted by the first-year students and rework them into practical research projects, while the second-year students report on the progress with their own research projects and any problems they have encountered, and the group discusses possible solutions. Guest lecturers, speakers from the professional field and alumni of the conservatoire can also be invited and interviewed, and there is room for criticism and confrontation.

The role of the Master circle leader during these meetings is not to teach, but to facilitate a process in which you as a student present your research questions and results, and discuss these in a form of 'peer learning'. Depending on your interests, the Master circle leader may also decide to invite external speakers for debate and reflection. Kathryn Cok, Head of Master Research, will give a presentation training session in every Master circle.

The Master circle leader must keep a record of attendance in ASIMUT. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:

1. An outside concert that was organized prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question).
2. A previously scheduled in-school project (but not one organized by the student).
3. Illness (extended illness must be accompanied by a doctor's note).
4. Death or illness in the family of the student.

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

If you wish to switch to a different Master circle, you may do so if there is room and provided the relevant Master circle leaders are given sufficient notice. Students Early Music Singing can also attend one of the Master circles for Early Music. This should always be discussed with the Coordinator Master Research first.

From January 2018 on, pre-presentations for all second-year students will be held in the Master circles. You are required to invite your supervisors to this trial presentation. First-year students will also have the opportunity to present their results at this time.

The following Master circles will be held during the 2017-2018 academic year:

1. Classical Music: Gerda van Zelm
2. Early Music 1: Johannes Boer
3. Early Music 2: Bart van Oort
4. Early Music 3: Kathryn Cok
5. Woodwind, brass and percussion 1: Herman Jeurissen
6. Woodwind, brass and percussion 2: Susan Williams
7. Piano, strings and voice: Anna Scott
8. Piano, guitar and harp: Enno Voorhorst
9. Conducting: students will be assigned to other groups
10. Jazz 1: Jarmo Hoogendijk
11. Jazz 2: Yvonne Smeets
12. Composition: Yannis Kyriakides and Peter Adriaansz
13. Strings 1 (low): Martin Prchal
14. Strings 2 (high): Eleonoor Tchernoff
15. Ensemble Academy Master: Wim Vos
16. Orchestra Master: Janet Krause
17. Master aus LICHT: Renee Jonker
18. Master Music Education: Adri de Vugt
19. Master specialization Music Education according to the Kodály Concept 1: Suzanne Konings
20. Master specialization Music Education according to the Kodály Concept 2: Patrick van Deurzen
21. Sonology: information via Head of department Kees Tazelaar
22. Master's programme for Royal Conservatoire teaching faculty: Helena Gaunt

Your schedule is available via our online scheduling system ASIMUT (<https://koncon.asimut.net>) at the beginning of the school year⁵. Any changes will be communicated via ASIMUT (Planning department) and/or teacher.

B. Individual Research Project

Research training in the master's programme centres on performing a research project, where you specialize in your own field. As a rule your artistic/musical practice will be the point of departure when choosing a research topic and when formulating the research question.

The following information can be found below:

1. The start of the individual research project;
2. The role of the research supervisor;
3. The use of the Research Catalogue;
4. The documentation and presentation of the research results;
5. The assessment of the research results;
6. The deadlines for submitting proposals, interim results and final results
7. Important information

1. The start of the individual research project

You must write and develop your personal research proposal (a detailed description of your research project), as soon as possible in the first semester of the first year of the master's programme in consultation with your research supervisor, Master circle leader, and Head of Master Research Kathryn Cok. This proposal will be the conclusion of the Introduction to Research in the Arts course. The deadline for uploading the research proposal is **11 DECEMBER 2017**. Additional information can be found on page 22-23.

⁵ Search: Master student or the course title.

2. The role of the research supervisor

The curriculum provides that you will have a personal research supervisor in the first year, from the beginning of your study up to your research presentation in March or April of the second year. You will be assigned a research supervisor in the period **9 – 13 OCTOBER 2017**, selected from a pool consisting of both teachers whose duties also include research supervision, as well as specialized supervisors. A list of these teachers can be obtained from Head of Master Research Kathryn Cok (k.cok@koncon.nl). In addition you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialized in the area of research you are planning to undertake. A proposal for an external supervisor will have to be discussed **before 1 OCTOBER 2017** with Kathryn Cok.

Internal research supervisors are expected to:

- ✓ Arrange an initial meeting with all their students in October of each year. You are obliged to attend this meeting.
- ✓ Encourage, inspire and, if necessary, guide you in your research.
- ✓ Maintain regular contact with you to make appointments and to monitor your progress. The supervisor selected from our internal pool of teachers is expected to contact any external supervisors outside this pool (second supervisors).
- ✓ Supervise the research project, using the interactive online Research Catalogue as a collaborative workspace.
- ✓ Take into account the deadlines that are set and helping you to meet them.
- ✓ Give advice on the documentation of your research results, including which format to choose (see page 17-18). Supervisors are advised to discuss which format best suits the chosen research topic with Kathryn Cok (k.cok@koncon.nl). This format needs to be finalized when you hand in your preliminary version in the second year of the master's programme.
- ✓ Have read, seen and heard all research material before submission. You as a student are responsible for correct format and spelling and should seek the help of a native speaker when necessary.
- ✓ Assist you in preparing the final presentation, by arranging a trial presentation or attending the trial presentation of the student in their Master circle.
- ✓ Maintain regular contact with Kathryn Cok, keeping her informed of your progress. This will enable the Master Research Team to intervene in good time if, for whatever reason, you are falling behind with your research and the preparation of your final presentation. Research supervisors will have the opportunity to meet twice a year to exchange knowledge and ideas.
- ✓ Join the examination committee for the examination of the research presentations in March or April of the second year.
- ✓ Approve of the final version of the material before the deadline by posting a digital note of approval with name and date onto the your research exposition on the Research Catalogue. In the case of two research supervisors, it might occur that the external supervisor is not able to be present during the presentation. We will therefore require him or her to submit a report on the process and results of your research, which will be passed on to the chairman of the committee.

External research supervisors are expected to:

- ✓ Encourage, inspire and, if necessary, guide you in your research.
- ✓ Maintain regular contact with Kathryn Cok, Head of Master Research (k.cok@koncon.nl), keeping her informed of your progress.
- ✓ Have read, seen and heard all research material before submission.
- ✓ Join the committee for the examination of the research presentations in March or April of the second year, if possible. Otherwise they should send a written report to the Coordinator Master Research Klarijn Verkaart (ma.studies@koncon.nl) about their cooperation with you, your research process and final result, taking into account the assessment criteria (see page 20-21).

You have 15 minutes a week, or 60 minutes a month, for personal instruction by your research supervisor. This represents 15 hours of individual supervision, including preparation of and attendance at the trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor). The method and frequency of supervision (personal, in small groups, by e-mail, skype or

through social sites on the internet etc.) is entirely up to the supervisor and to you and will differ from one individual to another. Both you and your (internal) supervisor use the online Research Catalogue as collaborative workspace.

Information about payment and guidelines for research supervisors in the master's programme can be obtained via Coordinator Klarijn Verkaart and will be sent to all supervisors. The Royal Conservatoire will not pay your travel expenses if you want to visit supervisors abroad or in other cities than The Hague, nor will the school pay travel expenses for supervisors who travel from outside The Netherlands.

If you have specific questions about research strategies (i.e. compiling a survey), you can contact Head of Master Research Kathryn Cok (k.cok@koncon.nl) for further guidance.

3. The use of the Research Catalogue

You are required to use the online Research Catalogue (R.C.) for the final documentation (and publication) of your research (www.researchcatalogue.net). The Research Catalogue also supports your work-in-progress and the day-to-day supervision of the research supervisors.

The Research Catalogue is:

1. a database to store and document a variety of media files (video, audio, text, pictures, PDF's and more);
2. an editor by which these documents can be connected and arranged in such a way to form an 'exposition' of the research, i.e. to form an (artistic) argument;
3. a publication and dissemination platform, where the final results of the research projects are documented;
4. a project space, where you work online, step by step building your projects, and where research supervisors are able to follow the work-in-progress and to online comment on and edit your work.

You and your research supervisor(s) will receive an account, which enables access to the RC. During the hands-on workshops following the Introduction to Research in the Arts course, you will receive information and tips on using the R.C.. Your work-in-progress is private and can only be shared with your permission. This enables you to not only share your work with your research supervisors, but also with others who are important to your projects. On the R.C. you show how much progress you have made and what materials you are using.

You and your supervisor(s) should meet regularly face-to-face to discuss the progress of your research. An additional instrument to help facilitate the research supervision on a day-to-day basis is the Research Catalogue. On the RC you as a student show how far you are, what preliminary results you have obtained, what material you use, and what questions you have, etc. From the initial formulation of the research question all the way to the final exposition (documentation and presentation) of the research, the R.C. is the stage for the collaboration between you and your supervisors.

In the end, all research projects are documented, presented and disseminated through the online Research Catalogue, which also functions as the Royal Conservatoire Research Portal. Those research projects are accessible to other students with a R.C. account. Projects which are assessed with a grade 'very good' or 'excellent' will be made public through the website of the Conservatoire. This makes it possible for future generations of master's students to learn from earlier research.

For any questions about the use of the Research Catalogue, please contact Casper Schipper (schipperc@koncon.nl).

4. The documentation and presentation of the research results

In the second semester of your second year of study, you are required to give a presentation of your research to an interested audience in English, having chosen an appropriate format of presentation and documentation. While the format of presentation and documentation may vary greatly depending on the nature of the research, its outcome, and your main subject study, there must be a coherent relationship between the research subject and the resulting documentation and presentation. You should clearly be aware of the importance of the research subject for your own artistic development, for other students and/or for the music

world at large. In the three semesters leading up to the presentation of the research, you will have developed a viable research question, and undertaken research with the guidance of a research supervisor. The results should have a significant impact on your performing practice.

The final documentation of the research results must take the form of a research exposition or thesis and must be presented on the Research Catalogue. The exposition or thesis must be written in English and adhere to one of the following formats:

a) Research exposition

The research exposition is the culmination and final product of an in-depth period of research, and should include: critical thinking, source evaluation, and documentation. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centred upon a process that concerns your musical practice, and at the same time it should demonstrate academic rigor.

In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. On the one hand, you have the option to choose for a primarily text-based exposition, complemented with musical examples/score fragments and images as illustrations for what has been researched. On the other hand, you are encouraged to opt for a documentation of the research that uses above all artistic/musical material (e.g. registrations of performance fragments, compositions, improvisations, sketches, transcriptions) to communicate the research. In this case, words are used to contextualize the artistic research components and to illuminate the research process. Whatever configuration between the two poles you choose, your artistic practice is central to the research and to the research exposition. You should decide, in consultation with your supervisors, what balance and configuration of words, sounds and images, are appropriate to the communication and publication of the research project. Here the multimedia possibilities of the Research Catalogue make it possible to choose the most adequate format of the final research exposition.

You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of doing so providing you with additional multimedia research and documentation skills. This, in addition, aids the presentation and dissemination of your research results to the wider world.

During the Master Research Symposium (see page 19-20) you are required to give a research presentation of 30 minutes, in which the artistic result should be demonstrable.

The research exposition must contain the following information:

1. the research question or issue addressed and its relevance for peers, your own artistic development and the music world at large;
 2. a description of the research process (the search for the solution to the research question) including methodology⁶;
 3. an analysis or critical discussion of the findings;
 4. conclusions;
 5. a list of the sources consulted: next to the bibliography this may also include a list of interviews, experiments, etc;
 6. the exposition may include performance registrations, transcriptions, original compositions, musical analysis, instruction manuals, images or other material relevant to the research;
 7. a Title Page (including title of exposition, your name, main subject, student number, date, name of main subject teacher(s), research supervisor(s) and circle leader, the final chosen format of documentation (Exposition), date/time/location of the presentation and name/place of the school).
 8. in a primarily text-based exposition: a Table of Contents, Chapters and page numbers.
- You must also adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course;
- Suggested word count: 5.000-10.000 words.

⁶ To be discussed in the Introduction to Research in the Arts course.

b) Thesis

If you wish to write an academic thesis, you should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which you document your research through reasoning and the use of evidence and the correct use of sources. A master thesis should be an academic work, but need not be as extensive as a Doctoral thesis. Your artistic/musical practice will still be the point of departure.

During the Master Research Symposium (see page 19-20) you are required to give a research presentation of 30 minutes, during which you defend your research subject and results and in which the artistic result should be demonstrable. The committee will include at least one member with a PhD.

The thesis must contain the following information:

1. the research question or issue addressed and its relevance for peers and your own artistic development;
 2. a description of the research process (the search for the solution to the research question) including methodology;
 3. an analysis or critical discussion of the findings;
 4. conclusions;
 5. a list of the sources consulted;
 6. a Title Page (including title of exposition, your name, main subject, student number, date, name of main subject teacher(s), research supervisor(s) and circle leader, the final chosen format of documentation (Thesis), date/time/location of the presentation and name/place of the school), a Table of Contents, Chapters and page numbers.
- You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course.
 - Suggested word count: 15,000-20,000 words.

Students and supervisors are advised to discuss which format best suits the chosen research topic of the student with Kathryn Cok (k.cok@koncon.nl).

The deadline for uploading the final research exposition or thesis to the Research Catalogue is **26 FEBRUARY 2018 BEFORE 1:00 P.M.** (Students Music Education according to the Kodály Concept and Composition: **14 MAY 2018**). Additional information can be found on page 23.

Abstract

All second year students must also complete a form with an abstract of their research project. This will be included in the Master Research Symposium programme book.

The abstract must be in English and must contain the following information:

1. Your name;
2. Main subject;
3. Name of research supervisor(s);
4. Title of research;
5. Research question;
6. Summary of the results of the research and an explanation of the chosen format of presentation (max. 400 words);
7. Short biography (max. 100 words).

Example abstract

Name: XXX

Main Subject: Traverso

Research supervisor(s): XXX

Title of Research:

The advent of the transverse flute in Italy and its use in mixed consorts during the sixteenth and early seventeenth centuries

Research Question:

What were the possible combinations of instruments that included the flute, and which occasions saw performances of these *mixed consorts*?

Summary of Results:

The performance of vocal polyphony on instruments during the sixteenth century appears to have been guided by two main ideas. On the one hand, musicians tried to imitate the *a cappella* choir with homogeneous instrumental consorts, or *whole consorts*, where the instruments belonged to the same family. On the other hand, they tried to maintain the clear polyphonic texture, allowing instruments with a very different timbre to play in a mixed choir, or *mixed consort*. Based on a wide array of sources (letters, chronicles, iconography, inventories, instruction treatises, and surviving instruments), my research exposition investigates the possibilities of combining the flute with other instruments and with voices in *mixed consort* settings. My main conclusion is that *whole* and *mixed consorts* did not follow a completely separate development, but the two choirs would often overlap and integrate in many different combinations, with much freedom and invention. This consideration should encourage modern performers of secular Italian music of the sixteenth century to keep their minds open to the possibility of transforming *a cappella* compositions into colorful ensembles mixing voices and different instruments.

Biography:

XXX (max. 100 words)

The Master Research Symposium

During the Master Research Symposium in the second semester of the second master year you will present your research, in English, to the examination committee in front of an interested audience. The presentation can include live performance or audio and/or video example. You are in particular encouraged to demonstrate outcomes of your research project with your instrument or voice.

The presentation is followed by questions from the examination committee and if time allows, members of the audience. You will be given the results of your research and presentation immediately following the deliberations of the committee.

Master Research Symposium – final presentation of research results (2nd year master's students)

(Students Music Education according to the Kodály Concept: 11 to 15 June 2018;

Composition t.b.a. via department)

Dates: 26 to 30 March 2018

Time: 9:00 a.m. to 22:00 p.m.

Venues: Studio 1 and Studio 3

Re-examinations research presentations (2nd year master's students)

Dates: 14, 15, 16 May 2018

Venues: t.b.a.

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

1. a chairman (generally a member of the board of management of the conservatoire, the Head of a department or the Head of Master Research);
2. your own research supervisor(s);
3. if possible, your Master Circle leader;
4. if possible, your principal subject teacher;
5. an external member, usually from an institution abroad.
6. first year master students 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.

Once the schedule has been made and communicated via our online scheduling system ASIMUT (<https://koncon.asimut.net>), it is no longer possible to change times, dates and/or locations. Any requests should be made **before 1 OCTOBER 2017** via Klarijn Verkaart (ma.studies@koncon.nl). Important: in order to make a correct schedule for the Master Research Symposium in March 2018, all 2nd year students should inform Kathryn Cok and Klarijn Verkaart if their final chosen format is a thesis, **before 1 OCTOBER**. After this date it is no longer possible to alter the format.

A computer (PC or a Mac; this depends on venue and availability), internet connection, beamer and monitor will be present. You can bring your own computers but you can also use a USB stick or CD ROM for presentations, which you should test beforehand. If other materials are required (instruments other than a grand piano, equipment, technology, etc.), you must arrange this yourself (via Planning Department, IT Department: 1st floor, and Electronic Workshop: basement).

The presentations will be recorded and filmed for quality assurance purposes. This material will only be for internal use and school archives, and cannot be shared with students for personal use.

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

All first year students are obliged to visit at least three presentations during the Master Research Symposium. Additional information on the schedule of the presentations will be distributed to all candidates well in time via KonCon e-mail addresses and internet/intranet.

5. The assessment of the research results

The research is personal to the student, so it is difficult to give a general frame of reference for the assessment of what will by definition be very diverse presentations. Therefore it has been decided to base the Royal Conservatoire assessment criteria on the "AEC/Polifonia Learning Outcomes for the 2nd cycle" (= master's study). These were formulated after lengthy study by a working group of international experts and are applied by a growing number of music academies in Europe.

Assessment criteria for master research presentations according to international standard

In general, master's students should attain the following learning outcomes, as described in the Learning Outcomes for master's studies defined by the European Association of Conservatoires (AEC):

- Knowledge and understanding of repertoire and musical materials:

At the completion of their master's studies, through individual in-depth research and study, students should have acquired comprehensive knowledge of Principal Study repertoire.

- Knowledge and understanding of context

At the completion of their master's studies, students should have a profound understanding of the interrelationship between their theoretical and practical studies and should have a sense of how to use this knowledge to strengthen their own artistic development.

At the completion of their master's studies, students are expected to have extended their contextual knowledge, developing it independently in ways relevant to their area of specialization.

- *Verbal skills*

Where required, students should be able to demonstrate their command of verbal skills in extended written or spoken presentations.

Assessment Criteria master research Royal Conservatoire

The assessment of the research by the examination committee will be guided by the following questions:

Relevance

- Artistic development

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

- Wider context

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

Project design and content

- Questions, issues, problems

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

- Contextualization

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

- Methods

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

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

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

- Process

Is the research process sufficiently well described or otherwise communicated?

- Outcome

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

Argumentation, documentation, presentation

- Reasoning, writing, documentation

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

- Information, source material, referencing, language

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

- Public presentation

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

For the assessment the following qualitative descriptions are being used:

- excellent
- very good
- good
- sufficient plus
- sufficient
- insufficient
- non-appearance

6. Deadlines for submitting proposals, interim results and final results

You are expected to hand in written proposals or (interim) results during the two-year master's programme on the Research Catalogue so that the progress of the individual research projects can be monitored. There are a few deadlines during the course of 2017-2018. Please note that deadlines for master's students in the Composition department and specialization Music Education according to the Kodály Concept differ. Further information can be obtained through Master circle leaders or Heads of department Martijn Padding and Suzanne Konings.

Deadline I: 11 DECEMBER 2017 – Research proposal (1st year students only)

The first deadline is the date by you must submit a proposal with details of your research project in English. This proposal must be prepared in consultation with the research supervisor and should also be discussed in the Master circle. The content and context of this research proposal will be discussed during the Introduction to Research in the Arts course. The proposal must be uploaded to the Research Catalogue by **11 DECEMBER 2017**. Please make sure your (internal) supervisor has approved your proposal on the R.C. – by means of a digital 'post-it note'! Precise instructions about this process on the R.C. will be sent well in advance to you and your supervisors by Casper Schipper (schipperc@koncon.nl). This proposal should remain part of your exposition on the Research Catalogue and be listed under 'Contents'.

Example Research proposal

Name: XXX

Main Subject: HaFaBra Conducting

Main Subject Teacher: XXX

Supervisor: XXX

Research Title: European Female Wind Band Composers and Their Works

Research Question: Can shedding new light on women composers' contributions to the wind band and ensemble repertoire via the creation of a catalogue, the preparation of a critical edition, and the commission of a new work, help to encourage more Portuguese women to compose for this genre?

Motivation and Goal: This research project will have three parts: the creation of an annotated catalogue of European female composers who wrote for wind band and/or wind ensemble; the commission of a new piece (10-12min) for wind band by at least one Portuguese female composer; and the creation of a critical edition of a manuscript of *Porto Heróico* by Berta Alves de Sousa. The first part will include biographical sketches for each composer that has written at least one piece for wind ensemble (chamber or wind band) and a chronological list of these works.

Methodology: Systematic Review and Research. The core investigation largely involves systematic review and research. I intend to carry out this research online, at libraries and by contacting anyone that might have information about this topic. The creation of the critical edition involves the in-depth analysis of the manuscript, the editing and inputting of this manuscript into *Sibelius*, and also the editing of parts for each instrument.

The commission of a new piece also involves researching current Portuguese female composers, as well as working closely with one such composer during the composition process.

Contextualization: In Portugal, as far as it is possible to assess at this point, only two established women composers have written works for wind band or large wind ensemble: Berta Alves de Sousa, who composed *Porto Heróico* in 1943; and Maria de Lourdes Martins, who composed *Rapsódia de Natal*, *Rondó*, and *Suite de Danças Tradicionais Portuguesas* in 1978. In a country with such an important tradition of wind band musical practice as Portugal, it seems strange that so few women composers have used this medium to convey their musical ideas. In order to put the production of female composers for this medium in perspective I plan to research relevant works from as many European female composers as possible and, for the other part of this exposition, to encourage and work together with at least one female Portuguese composer to write a piece

for wind band. Ultimately, the hope is that after more than 40 years of a Democratic regime, which also saw a large influx of women as instrumentalists in wind bands, we will not have to wait another 40 years or more before we see another work written for wind band by a Portuguese woman.

Format of documentation: The communication of results will also have two parts: the first part involves a research exposition containing a catalogue of virtually all European female composers who have written for wind ensemble, including biographical data and a list of their works, a critical edition of the de Sousa manuscript and reflections on its creation, and the commissioned work as well as reflections on its creation; while the second part involves at least one concert conducted by myself, in which we will perform pieces by European female composers, premiere the commissioned works, and also perform de Sousa's work from the critical edition I prepared.

Important bibliographic references at the moment:

Cohen, Aaron (1987), *International Encyclopedia of Women Composers*, New York: Books & Music USA, 2nd edition.

Creasap, Susan D. (1999), *American Women Composers for Wind Band: A Biographical Dictionary and Catalogue of Works*, Doctoral Dissertation submitted to the Graduate School by Ball State University.

Rehrig, William H. (2005), *The Heritage Encyclopedia of Wind Band Music*. (CD- ROM).

Every first-year master's student must attend a **First Year Research Assessment** in May 2018, where you will be given the opportunity to present the current state of your research using the Research Catalogue, and discuss planning for your second academic year. You will receive notification of this approaching assessment via e-mail.

**Deadline II: 16 NOVEMBER 2017 – Preliminary version of research exposition (2nd year students only)
(Students Music Education according to the Kodály Concept and Composition: 15 JANUARY 2018)**

A preliminary version of the final research exposition or thesis, must be submitted in English to the Research Catalogue by **16 NOVEMBER 2017**.

The preliminary version of the research exposition or thesis should adhere to the same format (length and content) as the final version. The only difference being that at this stage you are still permitted to alter and add material, e.g. text, after comments of the Head of Master Research and supervisor(s).

Deadline III:

16 FEBRUARY 2018 - abstract

(Students Music Education according to the Kodály Concept and Composition: 14 MAY 2018)

The following must be submitted in English by **16 FEBRUARY 2018**:

A digital version of the abstract to Kathryn Cok (k.cok@koncon.nl), with your full name and Abstract in the e-mail subject heading. Example: Cok, Kathryn – Abstract. This abstract will be included in the Master Research Symposium programme book.

Deadline IV:

26 FEBRUARY 2018 - final research exposition or thesis and abstract (2nd year students only)

(Students Music Education according to the Kodály Concept and Composition: 14 MAY 2018)

The following must be submitted in English by **26 FEBRUARY 2018 BEFORE 1:00 P.M.:**

A complete digital version of the final research exposition or thesis on the Research Catalogue. Please make sure your (internal) supervisor has approved your research on the R.C. – by means of a digital 'post-it note'! Precise instructions about this process on the R.C. will be sent well in advance to you and your supervisors by Casper Schipper (schipperc@koncon.nl).

Study abroad periods as part of the ERASMUS programme

You are encouraged to spend time studying abroad as part of the ERASMUS programme.

IMPORTANT: Master's students from the Royal Conservatoire who take part in the ERASMUS programme must contact Kathryn Cok (k.cok@koncon.nl) before the first semester of their time abroad. Erasmus students coming from abroad wishing to register for a Master Elective, Master circle or the Introduction to Research in the Arts course should also contact Kathryn Cok. For further information regarding the ERASMUS programme, please contact International Students Advisor Eugene van Eijken (e.eijken@koncon.nl).

Cooperation with the Academy for the Creative and Performing Arts and Leiden University

Taking a master's degree at the Royal Conservatoire, you have a unique opportunity to combine the arts and academic study at a high level. Since September 2001 Leiden University's Academy for the Creative and Performing Arts (part of the Faculty of the Humanities) and the University of the Arts, The Hague have been collaborating intensively in a programme designed to integrate arts and academic study and to develop a new course that combines artistic input and research. Consequently, in this phase of the course many of the hundreds of subjects taught at the Leiden University are open to you⁷.

7. Important information

Annual Research Prize

Each year, one student is awarded the annual research prize of €500 for the best master research presentation of that year. The selection made is based on the final assessment of the student's research presentation, and should as well serve as an example of best practice for future students of the programme.

Online publication of research results

Expositions that have been graded with a result very good/excellent are published on the website of the Royal Conservatoire. Information on and examples of such research projects can be found via our website.

Each of these projects provides you with its research question, information about the research process, a summary of the results and a link to the entire research project.

Digital Access

Good news! Our own school library can provide students and staff with access to JSTOR, RISM Series A/II, RILM, and Oxford Music Online (New Groves) - all via the school's IP-address. Please visit the library for more information.

In addition, you are advised to join the Koninklijke Bibliotheek, located five minutes' walk from the Conservatoire. Library membership provides you with free access to many important online sources including Picarta, and many online magazines. Accessing these resources without library membership can be a costly undertaking! Digital access and application for membership is also possible from home or another online location. You are encouraged to take advantage of the vast resources of this important collection. For further information please visit the following link: www.kb.nl.

The Golden Rules of Using Citations

You may not use the text and ideas of others, nor summarize or change them and then present them as your own work. This is called plagiarism. If you have studied literature and other sources, you may use sections of these sources in your own work. With a clear citation, make clear which parts of your exposition are taken from the work of another. With this information your teacher (or another reader) can verify:

- ✓ What sources you used (reliability);
- ✓ Whether you have used a variety of sources;
- ✓ Whether the source is properly used, and
- ✓ Missing or important sources.

You may use parts of someone else's work in two ways:

- ✓ By paraphrase (in your own words);

⁷ See their study guide: <https://studiegids.leidenuniv.nl/>.

- ✓ By quoting (a piece of text taken literally). Always place the quote in quotation marks.

In the back of your exposition, make a list of all sources consulted. This is known as the list of sources. Put the sources in alphabetical order with the author of the work listed first.

References in the text of your exposition

If you quote a source literally in the text of your exposition, or in your words, you can make reference to the source at that point. This source is already described in detail in your sources list, so you can here merely refer in parentheses, immediately after the quote or paraphrase as follows: (author, publication year, page number(s))⁸.

Please be advised that the Royal Conservatoire will be implementing the use of plagiarism detection software for all student assignments and research expositions.

A thorough discussion on all ethical and legal aspects of plagiarism will be conducted during the Introduction to Research in the Arts course. In addition, as a new student to the programme, you will be required to adhere to the following statement as an indication of your compliance with the ethos of the Royal Conservatoire regarding this important issue:

I [Name] declare:

1. That I am fully cognizant of the fact that plagiarism refers to the act of presenting someone else's text or intellectual property as one's own;

2. That apart from properly referenced citations, the text and any accompanying materials are fully my own work and have not been taken from another source without due credit;

3. That I have used no other sources than those clearly referenced in the final documentation of my research;

4. That the final documentation of my research and any accompanying materials have not previously been submitted for another degree programme.

Signature:

Exemptions of modules in the master's programme

At your **written** request, the Examination Board may exempt you from one or more modules of the master's programme. An exemption can only be granted if the provided documents, such as a diploma, certificate, transcript or assessment, show that you have previously met the examination criteria of the subject or module in question, or completed a similar study at a recognized Conservatoire. If you wish to request an exemption for one (or more) course(s) that are part of the research component, you must fill out the exemption request form (available at ESC) and hand this in to the Head of your department for his/her signature. It then needs to be delivered to the Head of Master Research Kathryn Cok for her signature. The request can only be assessed by the Examination Board if it is accompanied by the documents and signatures mentioned above. You then need to hand in the form to the Examination Board (pigeon hole 1st floor). The Board will decide whether or not the exemption is granted. You and Heads of department will be notified of the Boards' decision by ESC.

⁸ © 2005 BMO (Beroepsvereniging Mediathecarissen Onderwijs), www.bmo.nu. Gebaseerd op APA richtlijnen. English translation: Kathryn Cok.

APPENDIX: ADMISSION, PRESENTATIONS AND EXAMS

The Education and Examination Regulations at the Royal Conservatoire

The rules relating to examinations are laid down in the Education and Examination Regulations of the Royal Conservatoire (de Onderwijs- en Examenregeling – OER). The Regulations are annually updated in consultation with the Education Committee, the Examination Committee and the Participation Council. This section explains the most important rules regarding assessments and examinations contained in the Regulations. The full text of the Education and Examination Regulations of the Royal Conservatoire can be found on the intranet at intranet.koncon.nl/students.

The admissions procedure

Students must pass an entrance exam before they enter the master's programme. The exam comprises the following elements:

1. A grade of "good" (= a grade of at least 8) for the artistic and playing aspect or for the compositional aspect attained in the bachelor's exam or, for students from outside the conservatoire, during a separate entrance exam for the master's programme;
2. A realistic study plan, the so-called Master Plan;
3. Students from outside the Royal Conservatoire must give a convincing performance during an intake interview, demonstrating their insight and motivation for the chosen study and associated elements of the curriculum as well as making it clear that they are aware of the course load during the next two years and are willing to devote sufficient time to their studies. These applicants are required to submit the Master Plan as well.

Master Plan

Students coming from the Bachelor of Music programme of the Royal Conservatoire wanting to apply for the master's programme must do this via Studielink **before the deadline communicated via our website**. The student is required to submit one DIGITAL copy of the Master Plan in English, signed by his/her main subject teacher, to masterplan@koncon.nl, also before the deadline. Students from outside the Royal Conservatoire wanting to apply for the master's programme must also submit one DIGITAL copy of their Master Plan in English to masterplan@koncon.nl.

The student will receive an automated e-mail that confirms that the Master Plan has been received. The Head of Master Research will then screen the content of the Master Plan. If the Head of Master Research has no further comments, the student will NOT receive any further e-mails. If there are further comments regarding the Master Plan, the student will receive an e-mail from the Head of Master Research and be given the opportunity to make adjustments and submit the Master Plan DIGITALLY, once more. The Head of Master Research will then approve the Master Plan and forward it to the Student Administration. They will insure the Master Plan will be distributed to the members of the appropriate admission committee.

The components of the Master Plan

In the Master Plan, students are asked to describe how they think the master's programme will influence the attainment of their future career goals.

It is important to realize that the master's programme at the Royal Conservatoire comprises three main parts:

- a) The main subject;
- b) Professional practice/activities organized by the Career Development Office (CDO);
- c) Research.

The Master Plan must include these **three aspects** bearing in mind the points given below.

a. Main subject

In this part you explain your ideas about the main subject component of your master's studies. Your ideas should encompass:

- ✓ the reasons why you want to continue your studies after the bachelor's study;

- ✓ the teacher you wish to study with and why;
- ✓ a specialization in the repertoire of certain composers, certain periods, or in certain styles;
- ✓ your ideas on a period of study abroad period through exchange programmes such as ERASMUS;
- ✓ your thoughts on improvisation, composition, and/or arranging;
- ✓ Composition students should indicate and motivate their choice of profile (instrumental/vocal music, electronic/computer music or multidisciplinary).

b. Professional practice

In this part of the plan you describe how, during your master's studies, you would like to develop, realize and maintain the relationships with professional music practice, and important movements and trends, nationally and internationally. You can also mention your ideas on your personal, present and future performances and/or projects.

c. Research proposal

The research component belongs to the core curriculum of the master's programme. In brief, each student in the master's programme has to conduct research that is ideally directly linked with the main subject and leads to an exposition, a presentation or a lecture-recital. The research of each master's student is supervised on an individual basis by research supervisors and discussed in Master circles, which consist of students in the same subject areas. Regarding research topics: students are advised to choose research topics that are closely related to their own artistic practice and continuing development.

This section of the Master Plan must include the following information:

1. Title of your research;
2. Research question;
3. Motivation/rationale and goal of your research project (for your own artistic practice as well as for others);
4. Methodology (give an indication of the methods you will use);
5. Research contextualisation (how does the research relate to the state of the art in the field of inquiry and to what others have done?);
6. Research process (including information on sources, media, information obtained from networks of colleagues/experts/teachers, etc.) and planning;
7. Chosen format of documentation (research exposition or thesis).

The total length of the Master Plan should be no more than 2 A4.

The assessment of the Master Plan

The Master Plan will be assessed according to the following criteria:

- ✓ The Master Plan should be realistic and serious enough to show that it will support two years of study and already give a broad indication of subjects or aspects to be researched;
- ✓ The plan must show that the student is already familiar with the demands that professional practice will make on him or her in the future and the plan and the application to join the programme must reflect those criteria;
- ✓ Students must also reflect on their attitude, motivation, dedication and drive in the Master Plan;
- ✓ The study plan should be the second main criterion for admission to the master's programme, in addition to the artistic and/or playing aspect in the bachelor's exam;
- ✓ Accordingly, both internal and external candidates, must submit their Master Plan to the members of the committee of examiners at least one week before the entrance exam.

Assessment of the principal study element of the entrance exam

The principal subject element of the entrance exam should be assessed as follows:

- ✓ The programme for an internal entrance exam for the Master of Music programme should last approximately 40 minutes if the exam is simultaneously the student's bachelor's exam (see requirements for completion of bachelor's programme in the Royal Conservatoire's Study Guide).

- ✓ External students can also directly request an entrance exam for the master's programme if they have earned a bachelor's degree elsewhere in the Netherlands or another country (preferably for the specific principal subject) with at least the grade of 'good'.

External students must also submit a Master Plan in advance. For external students the following additional rules apply:

- ✓ For an external entrance exam in the performing musician domain, candidates must prepare a programme lasting approximately 30 minutes, from which the committee will make a selection lasting around 20 minutes. Some of the works performed must also be related to the student's Master Plan;
- ✓ For external candidates in the performing musician domain, the admissions procedure also includes an interview (lasting approximately 10 minutes), prior to or following the practical element;
- ✓ Although students are encouraged to audition 'live' as part of the entrance exam, it is also possible to send a recording on a CD ROM, a DVD or via the internet;
- ✓ The admission procedure for Composition, Sonology, Art of Sound and ArtScience differ, and, in addition to mindset and attitude, the assessment covers scores and lyrics produced by the candidate and the student's inquiring attitude towards research;
- ✓ Different sections can add specific criteria to the general admissions procedure.

Interim presentations

Master's students in the performing departments must give the following interim presentations:

- ✓ At least one public presentation or public recital lasting 50 minutes (including stage changes) designed to demonstrate their progress with the study in the specialization, before a final presentation or the final exam concert can take place;
- ✓ Master's students of all orchestra instruments must also take an interim test for orchestra parts;
- ✓ Interim presentations for the research element: during the programme students will be evaluated in turn and will have to give presentations (and discuss them) in the various Master circles. At the end of their first year every master's student must attend a First Year Research Assessment, where they will be given the opportunity to present the current state of their research using the Research Catalogue, and discuss planning for their second academic year. Students are strongly encouraged to have given at least one trial presentation in the Master circle before the final public presentation of the research.

Final presentations

The Master of Music concludes with:

1. A presentation of the research results
2. A public concert or presentation.

The presentation of the research results

More information about the presentations of the research results can be found in chapter III of this handbook.

Final exam or final presentation for the principal subject

Master's students may not be permitted to conclude the practical component (the principal subject) of their study at the end of the second year unless they have received a pass grade for their research presentation.

The final exam (for vocal studies/an instrument as the principal subject) must consist of a public presentation or a public concert lasting up to 80 minutes, including stage changes and a scheduled interval; the maximum length of the final exam can differ depending on the department.

Presentations (recitals) and final exams can be held in traditional fashion at the end of the academic year and in one of the studios or halls of the Royal Conservatoire, but can also be given at a different location outside the conservatoire and at a time that suits the student, as part of a larger production or as a presentation or concert related to their own research, project or composition, as long as the committee of examiners is able to attend.

The final presentation for the principal study is given before a committee of examiners consisting of at least five members, including:

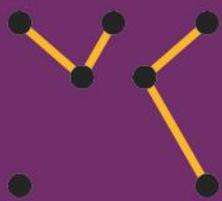
- a chairman (a member of the board of management of the Royal Conservatoire or the Head of a department);
- the teacher of the student's principal subject⁹;
- other teachers of the conservatoire (in the domain of the principal subject / theory);
- at least one, but if possible two, representatives of the professional practice.

Should there be an uneven number of examiners in the committee, the chairman does not give a personal judgment but chairs the deliberations and ensures that all the information is recorded accurately.

Further information on requirements for final examinations can be found in the module description of the main subject, which can be found via our website.

Although the information in this Handbook has been put together with great care, it may contain errors or omissions. It may be amended or updated at any time. Any updates will be communicated via <https://intranet.koncon.nl>: Students -> Education -> Masters, ASIMUT or KonCon e-mail. Please always make sure that you read the latest information: this is version I: updated 17 JULY 2017.

⁹ For Sonology there is no teacher of the principal subject since the principal subject is diffuse and consists of a collection of different subjects, which are taught by different teachers. However, every student does have a personal mentor/coach.



**Royal
Conservatoire
The Hague**