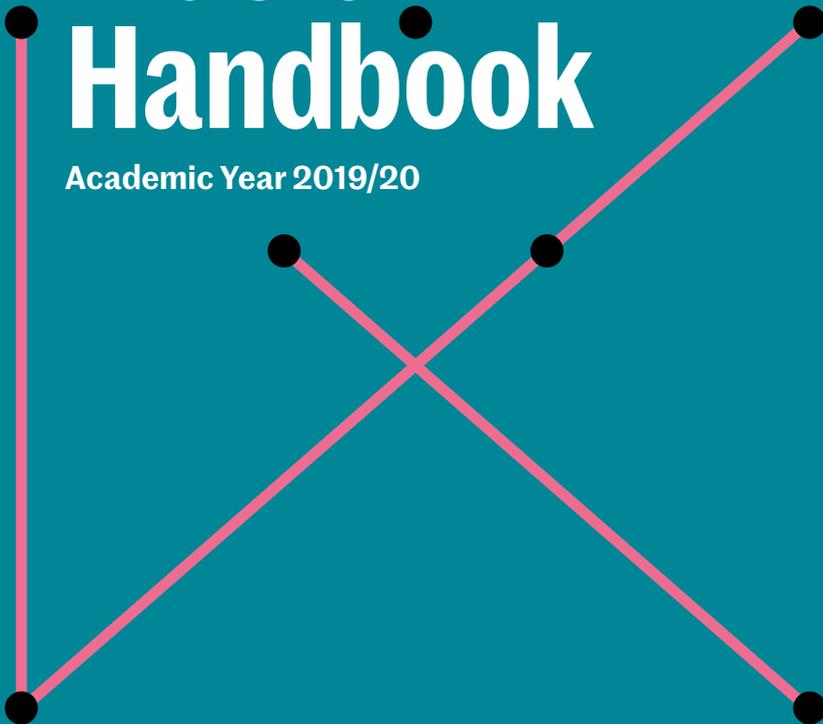


# Master of Music Handbook

Academic Year 2019/20



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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 [intranet.koncon.nl](http://intranet.koncon.nl): Students > Education > Master Research, ASIMUT or KonCon e-mail. Please always make sure that you read the latest information: this is version I, updated 26 AUGUST 2019.

# Preface

This handbook provides you with information about the background, structure and content of the research component and, if applicable, the Master Project in the Master of Music programme at the Royal Conservatoire. It also provides teachers, master circle leaders and research supervisors with relevant information.<sup>1</sup> The handbook should be read in combination with the Royal Conservatoire's Study Guide, the Curriculum Handbooks, the Curriculum Handbook and Guide for Master Electives 2019-2020 and information on intranet and our website.

The educational philosophy of the Master of Music programme at the Royal Conservatoire is dedicated to developing your individual artistic vision, personal growth, inquisitive and entrepreneurial attitude and independence, and 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 navigate the complex realities of today's music profession. To guide your development, the curriculum is designed in three domains: artistic development – research – professional preparation.<sup>2</sup>

The programme is aimed at helping you to find your place in the professional practice. Therefore, you are constantly encouraged to make your own choices and develop and carry out your own ideas and plans. We challenge you to connect all three domains in a way that is meaningful and relevant to you, so that you can find your 'niche' and prepare yourself for the professional practice after you have finished your studies.

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1 Further information for circle leaders and supervisors can also be found in the 'Guidelines for internal and external research supervisors and Master circle leaders'.

2 The names of these domains may differ slightly for some disciplines.

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

Since the structure of your curriculum differs depending on your discipline, this handbook consists of two distinct parts.

Please read only part A or part B, depending on your discipline:

**Part A** applies to the disciplines Classical Music, Organ, Chamber Music, ECMaster, Orchestra Master, Ensemble Academy, Ensemble Percussion, Early Music, Jazz, Vocal Studies, Conducting (except the National Master Orchestral Conducting), and Art of Sound. Please turn to page 9

**Part B** applies to the disciplines Composition, Theory of Music, Music Education, Music Education according to the Kodály Concept, New Audiences and Innovative Practice (NAIP), and the National Master Orchestral Conducting (NMO). Please turn to page 31

We sincerely hope this handbook will provide you with all the necessary information. Nevertheless, if you are in need of further information, please do not hesitate to contact the Master Research Team or Renee Jonker.

Kathryn Cok  
*Head of Master Research*

Renee Jonker  
*Professional Integration & Project Management*

Roos Leeflang  
*Coordinator Master Research*

Casper Schipper  
*Research Catalogue support*

Martin Prchal  
*vice-principal Royal Conservatoire*



**New master's students\* are expected to attend the welcome sessions on research and professional preparation in the Master of Music during the Royal Conservatoire's First Year Festival.**

**Professional Preparation welcome session**

Thursday 5 September, 11.15 – 11.45  
Royal Conservatoire's Lecture Hall

**Master Research welcome session**

Thursday 5 September, 13.00 – 14.00  
Royal Conservatoire's Lecture Hall

\* Master's students from the following disciplines:

- Classical Music
- Organ
- Chamber Music
- ECMAster
- Orchestra Master
- Ensemble Academy
- Ensemble Percussion,
- Early Music
- Jazz
- Vocal Studies
- Conducting (except students of the National Master Orchestral Conducting)
- Art of Sound

**Contact Royal Conservatoire**

Become a part of our online community too!

 [facebook.com/royal.conservatoire](https://facebook.com/royal.conservatoire)

 [twitter.com/koncontweets](https://twitter.com/koncontweets)

 [instagram.com/koninklijkconservatorium](https://instagram.com/koninklijkconservatorium)

 [youtube.com/konconservatoriumDH](https://youtube.com/konconservatoriumDH)

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# A.1 – Scope of part A

This part of the handbook focuses mainly on the Master Project and applies to students from the following disciplines: **Classical Music, Organ, Chamber Music, ECMAster, Orchestra Master, Ensemble Academy, Ensemble Percussion, Early Music, Jazz, Vocal Studies, Art of Sound**, and **Conducting** (except students of the National Master for Orchestral Conducting, who should read part B).

Important: always check the online curriculum overview of your discipline.

## Art of Sound

Students from the master Art of Sound follow the curriculum that is described in this part of the handbook, but follow the course 'Writing Skills' instead of choosing a Master Elective. They will be assigned a research supervisor via Paul Jeukendrup ([p.jeukendrup@koncon.nl](mailto:p.jeukendrup@koncon.nl)).

## Chamber Music and ECMAster

Students from the disciplines of Chamber Music and ECMAster follow the curriculum that is described in this part of the handbook, but should note that the names of some parts of their curriculum differ slightly from the terms used in this text.

## First and second year

This handbook offers information about both the first and the second year of the Master of Music. However, it should be noted that if you are already in the second year of your master's, some parts of this handbook are not relevant for you. The information in Chapter 3 (Overview of the Master Project) and Chapter 5 (Individual Professional Preparation Component) does not apply to you. You will continue with and finalize your ongoing research project, which you will find information about in Chapter 4 (Individual Research Component), as well as Chapter 2 (Timeline Master Project) and Chapter 6 (Deadlines Master Project).

# A.2 – Overview of the Master Project

The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will integrate the following three domains:

1. **Artistic Development:** you will receive individual tuition by the teachers of your main subject. You will be allocated a fixed amount of individual contact time with your teacher, which you may also divide over one or more teachers of your choice, after consultation with the Head of Department. It is also possible to divide the allotted time over different teachers or instruments (e.g. lessons in a modern instrument and an early music instrument). Furthermore, you will participate in for example: group lessons, combo lessons, ensemble classes, orchestral projects, Big Band projects or composition projects, and in some departments you will receive instruction by a coach pianist.
2. **Research:** you will conduct research on a subject of your own choice, which should be connected to your instrument/main subject and preferably also to one of the nine research areas (see Chapter IV). You will receive individual research supervision and attend an introductory course on research in the arts, as well as an elective course and monthly master circles.
3. **Professional Preparation:** you will receive an introductory course on project management, and coaching on your own Master Project by professional integration coaches (these are typically external experts from professional practice), individually or in small groups.

Examples of such a Master Project could be:

- Organising an external performance event, festival, concert series or tour for which you have researched the repertoire to be performed and which ideally has a connection to your final master's recital (or even take place instead of your final recital).
- Working together with a master composition student to create new repertoire, research the creative process and

- present the composition at the end of your studies.
- Developing an edition of repertoire that will be present at the final recital or a method book that will be used in the student's teaching practice.

This is just a non-exhaustive list of examples, as there are many possibilities to be explored.

### Schedule and courses

The programme's schedule will be as follows:

- Semester 1: Introductory courses 'Research in the Arts' and 'Professional Integration & Project Management'. Start of the master circles, organised according to nine research areas, with an introduction to the themes they will be addressing. Based on these courses and the circle, you will have a plan ready for your Master Project at the end of this semester. This Master Project proposal will be the conclusion of the course 'Introduction to Research in the Arts' as well as the course 'Professional Integration and Project Management course'. Together, these two courses will help you to develop the main components of your Master Project proposal.
- Semester 2: Continuation of master circles. Students will also be assigned to their individual research supervisors and professional integration coach(es), who will assist you with the further development of your Master Project. In some departments there will be a preliminary presentation of your Master Project during the Master Presentation at the end of the second semester. Master electives, which in terms of content will also be connected to the research areas, usually take place in this semester.
- Semester 3: Continuation of master circles and of the sessions with individual research supervisors and professional integration coaches. This is also a good moment to go abroad on an ERASMUS exchange.
- Semester 4: Finalisation and implementation of Master Project, master research presentation and final recital. A combination of the implementation of the Master Project and the final master recital is strongly encouraged.

## A.3 – Timeline Master Project

### First Year Students

Welcome sessions	5 September 2019
Registration Master Electives	November 2019
Deadline for choosing a research area	9 December 2019
Final assignment research supervisor	December 2019
Deadline Master Project proposal	20 January 2020
Deadline revised Master Project proposal	1 March 2020
Start work with professional integration coach	March 2020
Master Research Symposium: Attendance of 3 presentations required	23 – 27 March 2020
Deadline Master Project progress report	1 May 2020
First Year Master Project Assessments	May 2020 (t.b.a.)

### Second Year Students

Deadline requests date Symposium and format	1 October 2019
Deadline preliminary version research exposition or thesis	11 November 2019
Deadline research abstract	3 February 2020
Deadline research exposition or thesis	24 February 2020
Master Research Symposium: research presentations	23 – 27 March 2020
Deadline material re-examinations research	27 April 2020
Re-examinations research presentations	14 and 15 May 2020

# A.4 – Individual Research Component

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

## A. Research areas

Students will be introduced to nine research areas during the first semester of the first year, and will choose one of the research areas at the end of the first semester.

The nine research areas are:

1. Art of Interpretation: historically/contextually informed performance practice
2. Instruments & Techniques: instrumental design/ techniques/acoustics
3. Music in Public Space: diversity/interculturality/ social engagement
4. Creative Practice: improvisation/composition/ experimental practice
5. Beyond Discipline: multi- inter- transdisciplinarity/ collaborative practice
6. Musical Training, Performance & Cognition
7. Aesthetics & Cultural Discourse
8. Educational Settings
9. Music Theory & Aural Skills

## B. Supervisor

The curriculum provides that you will have a personal research supervisor, from the end of the first semester of your first year up to your research presentation in March or April of the second year. You will be assigned a research supervisor in December 2019, once it has become clear which research area best suits your Master Project. This supervisor will be selected from a pool consisting of both teachers whose duties also include research

supervision, as well as specialised supervisors. In addition you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor, should this be deemed necessary. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 1 December 2019 with Kathryn Cok.

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 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 a collaborative workspace.

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

## C. Documenting and presenting your research

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 your Master Project, 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.

### Research Catalogue

The Research Catalogue ([researchcatalogue.net](http://researchcatalogue.net)) is an international database for the documentation and publication of artistic research, and you will use it to document and present

your Master Project. You will receive an introduction to the use of the Research Catalogue through a workshop given by Casper Schipper, as part of the course 'Introduction to Research in the Arts'.

### Formats

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:

#### 1) *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 centered upon a process that concerns your musical practice, and at the same time should demonstrate acquired research skills.

In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor(s), what balance and configuration of words, sounds and images, are appropriate to the communication and publication of your research. 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 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. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague,

name(s) of research supervisor(s) and the final chosen format of documentation (Exposition).

2. The research question or issue addressed and its relevance for peers, your own artistic development and the music world at large;
  3. A description of the research process (the search for the solution to the research question) including methodology<sup>3</sup>;
  4. An analysis or critical discussion of the findings;
  5. Conclusions;
  6. A list of the sources consulted: next to the bibliography this may also include a list of interviews, experiments, etc;
  7. The exposition may include performance registrations, transcriptions, original compositions, musical analysis, instruction manuals, images or other material relevant to the research. It should be structured and embedded within the Research Catalogue.
- 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.

#### 2) *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. Students planning to continue on to a PhD programme, are advised to choose this format. Your artistic/musical practice will still be the point of departure.

During the Master Research Symposium (see page 10) 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. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Thesis).
2. The research question or issue addressed and its relevance for peers and your own artistic development;

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<sup>3</sup> To be discussed in the Introduction to Research in the Arts course.

3. A description of the research process (the search for the solution to the research question) including methodology;
  4. An analysis or critical discussion of the findings;
  5. Conclusions;
  6. A list of the sources consulted.
- 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](mailto:k.cok@koncon.nl)).

### Master Research Symposium

In the second semester of your second year of study, you are required to give a 30 minute presentation of your research in English to the examination committee in front of an interested audience, having chosen an appropriate format of presentation and documentation. The presentation should include live performance or audio and/or video examples in order to demonstrate the outcomes of your research. You are in particular encouraged to demonstrate outcomes 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)

23 – 27 March 2020, 9.00 – 22.00  
Studio 1 and Studio 3

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

14 and 15 May 2020  
Studio 3

Once the schedule has been made and communicated via our online scheduling system ASIMUT ([koncon.asimut.net](http://koncon.asimut.net)), it is no longer possible to change times, dates and/or locations. Any requests should be made by **1 OCTOBER 2019** via Roos Leeftang ([r.leeftang@koncon.nl](mailto:r.leeftang@koncon.nl)). In order to make a correct schedule for the Master Research Symposium in March 2020, all 2nd year students should inform Kathryn Cok and Roos Leeftang if their final chosen format is a thesis, by **1 OCTOBER 2019**. 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). We will make sure the grand piano has been tuned, but we are not responsible for the tuning of other instruments.

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.

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.

### D. Assessment of the research results

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 2010<sup>4</sup>. 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 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. You can find more information about the assessment in the course description 'Musician's Research and Development' in the Curriculum Handbooks.

### 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

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

#### Relevance

- Artistic development  
*Is the research relevant for the artistic development of the student?*
- Wider context  
*Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?*

#### Project design and content

- Questions, issues, problems  
*Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies?*
- Contextualization  
*Is it clear how the research relates to the (artistic, historical, cultural, theoretical) state of the art in the field of inquiry and to what others have done in this area?*
- Methods  
*Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?*
- New knowledge, insights, experiences, techniques and/or devices  
*Does the research deliver something that we did not know, understand, experience or have?*

<sup>4</sup> Reference Points for the Design and Delivery of Degree Programs in Music, Appendix A. AEC/Tuning Project, Bilbao July 2010. To be found at [unideusto.org/tuningeu/images/stories/Publications/tuningMusic2011.pdf](http://unideusto.org/tuningeu/images/stories/Publications/tuningMusic2011.pdf).

- 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?*

**Qualifying results: Excellent; very good; good; more than sufficient, sufficient, insufficient, non appearance.**

## A.5 – Individual professional preparation component

Professional Preparation is the third domain of your Master Project: next to and connected with your Artistic Development and your Research, this part of the programme aims to help you to become a professional in your field, a proactive and independent musician able to shape your own professional future.

At the core stands the invitation to create, develop and manage a project yourself or together with others, a project to be realized outside the safe walls of an educational institution. This course will help you to compose your own survival kit for dealing with the industry (or what's left of it) and create a new ecology for the arts.

### **Introductory course: 'Professional Integration & Project Management'**

You will be prepared for this challenging part of your master's programme in an introductory course in the first semester, called 'Professional Integration & Project Management'. Do you have to develop your own individual project? You may, but you can also choose to collaborate with others. Must your project be realized within the two years of your master's? Preferably yes, but if your project is well prepared, it may expand this period. Does your project have to be a success in economic terms? Let's hope it will be, but most important is that your project offers you the best environment for learning. In case it fails, quoting Samuel Beckett, you will learn to 'fail better' next time.

It's an art by itself to manage a project. The art to ask yourself the right questions and to predict what will come on your path in a structured way. In only five seminars we will introduce this art to you. These seminars are intertwined with the course 'Introduction to Research in the Arts', which also consists of five seminars. You will receive a message

announcing the seminar and its content that contains a small assignment helping you to be fully engaged in the seminar. At the end of every seminar you will receive the instruction for a larger assignment. These ten portfolio assignments together will form important components of your Master Project proposal, in combination with material developed during the course 'Introduction to Research in the Arts'.

Google Classroom will serve as a digital platform for sharing information and submitting assignments and receiving feedback. By 15 December 2019, a summary of the content of all five seminars will be published online, including an explanation of the assignments. If you missed a seminar, you can thus help yourself. The teaching team in this introductory course will also be available for consultancy at times to be announced.

The Master Project proposal you build up during the two introductory courses has to be submitted by 20 January 2020 and will be reviewed. You will have time to complete and adjust your Master Project proposal until 1 March 2020. As of this date, it will serve as the main guide for you and your Professional Integration Coach to realize your project in the remaining semesters of your master's. The assessment (pass/fail) of the course 'Professional Integration & Project Management' will be based on the Master Project proposal you have submitted.

### **Professional Integration Coaching**

After your Master Project proposal has been reviewed and assessed with a pass for completing the course 'Professional Integration & Project Management', you will receive guidance from a professional integration coach in making your project a reality. The professional integration coach is typically an external expert from the professional field of music with substantial expertise and experience with the production of concerts, tours and other musical events, and/or setting up and running an ensemble or orchestra. Your coach can give specific help in cultivating contacts in the world of venues, concert impresarios, educative and creative entrepreneurship including raising funds, and provide general advice about implementing your project plan.

The coaching will take place in small working group sessions, during which you will discuss your individual or group projects with the coach and your peers. You will have a maximum of 10 sessions of 2 hours with your professional integration coach, divided over two years.

## A.6 – Deadlines Master Project

You are expected to hand in written proposals or (interim) results during the two-year master's programme, so that the progress of your Master Project can be monitored. There are a few deadlines during the course of 2019-2020.

### **Deadline I: 20 JANUARY 2020 – Master Project proposal (1st year students only)**

You must write and develop your personal Master Project proposal in English as soon as possible in the first semester of the first year of the master's programme in consultation with your research supervisor and Master circle leader. This proposal will be the conclusion of the course 'Introduction to Research in the Arts' as well as the course 'Professional Integration and Project Management course'. Together, these two courses will help you to develop the main components of your Master Project proposal. A format and precise instructions for the Master Project proposal will follow.

The proposal must be uploaded to the Research Catalogue. Precise instructions about this will be sent well in advance to you and your supervisors. This proposal should remain part of your exposition on the Research Catalogue and be listed under 'Contents'.

**Deadline II: 1 MAY 2020**

**– Master Project progress report  
(1st year students only)**

In preparation for the First Year Master Project Assessments, a progress report on the current state of your Master Project must be submitted in English. Precise instructions about this will be sent well in advance to you and your supervisor(s).

Every first-year master's student must attend a **First Year Master Project Assessment** in May 2020, where you will be given the opportunity to present the progress of your Master Project and discuss the planning for your second academic year. You will receive notification of this approaching assessment via e-mail.

**Deadline III: 11 NOVEMBER 2019**

**– preliminary version of research exposition  
(2nd year students only)**

A preliminary version of the final research exposition or thesis must be submitted in English to the Research Catalogue. 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 IV: 3 FEBRUARY 2020**

**– abstract (2nd year students only)**

An abstract of your research must be submitted in English, containing the following:

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 (max. 250 words)
7. Short biography (max. 100 words)

This abstract will be included in the Master Research Symposium programme book.

**Deadline V: 24 FEBRUARY 2020**

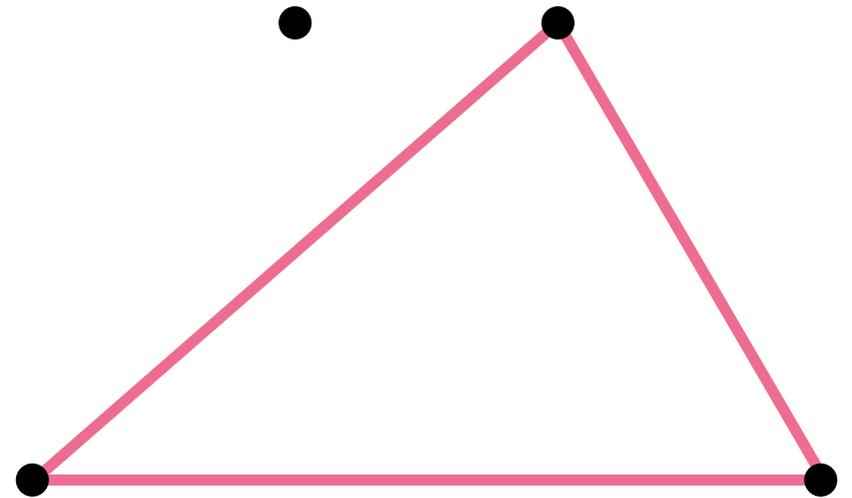
**– final research exposition or thesis (2nd year students only)**

The following must be submitted in English: a complete digital version of the final research exposition or thesis on the Research Catalogue. Please make sure your (internal) supervisor has given a confirmation of submission of 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](mailto:schipperc@koncon.nl)).

# Part B

## Composition

- Theory of Music
- Music Education
- Music Education according to the Kodály Concept
- New Audiences and Innovative Practice (NAIP)
- National Master Orchestral Conducting (NMO)



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

**Master Research welcome session**

Thursday 5 September, 13.00 – 14.00

Royal Conservatoire's Lecture Hall

\* Master's students from the following disciplines:

- Composition
- Theory of Music
- Music Education
- Music Education according to the Kodály Concept
- New Audiences and Innovative Practice (NAIP)
- National Master Orchestral Conducting (NMO)

**Contact Royal Conservatoire**

Become a part of our online community too!

 [facebook.com/royal.conservatoire](https://facebook.com/royal.conservatoire)

 [twitter.com/koncontweets](https://twitter.com/koncontweets)

 [instagram.com/koninklijkconservatorium](https://instagram.com/koninklijkconservatorium)

 [youtube.com/konconservatoriumDH](https://youtube.com/konconservatoriumDH)

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# B.1 – Scope of part B

This part of the handbook focuses mainly on research and offers relevant information to students from the following disciplines: Composition, Theory of Music, Music Education, Music Education according to the Kodály Concept, New Audiences and Innovative Practice (NAIP), and National Master Orchestral Conducting (NMO).

Depending on your discipline, only certain parts of this handbook may be relevant for you. Please read the part about your discipline below to find out which parts of this handbook apply to you. Additional information about the curriculum of your discipline can be obtained through the various department heads and our website.

Important: always check the online curriculum overview of your discipline.

## Composition

Students of the Composition department follow the regular master's curriculum as described in this handbook, but will have a separate Master Research Symposium. Students of the Composition department may also register for 'alternative' Electives from the Composition department. More information about these Electives can be obtained through Head of Department Martijn Padding ([m.padding@koncon.nl](mailto:m.padding@koncon.nl)). You will be assigned a research supervisor via the Composition department.

## Theory of Music

Students from the discipline Theory of Music 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](mailto:p.scheepers@koncon.nl)).

## Music Education according to the Kodály Concept

Students of the discipline 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 Suzanne Konings. You will have a separate Master Research Symposium together with the students of the

discipline 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](mailto:s.konings@koncon.nl)).

## National Master Orchestral Conducting (NMO)

Students of the discipline 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 Jaïke Bakker ([j.bakker@koncon.nl](mailto:j.bakker@koncon.nl)).

## Music Education and New Audiences and Innovative Practice (NAIP)

Students of the disciplines Music Education and New Audiences and Innovative Practice (NAIP) do not follow the curriculum as described in this handbook. However, they 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](mailto:a.devugt@koncon.nl)) and Renee Jonker ([r.jonker@koncon.nl](mailto:r.jonker@koncon.nl)).

# B.2 – Timeline Research

## Schedule and courses

The programme's schedule will be as follows:

- Semester 1: Introductory course 'Research in the Arts'. Start of the master circles, organised according to nine research areas, with an introduction to the themes they will be addressing. Based on the introductory course and the circle, students will have a plan ready for their research and hand in their research proposal at the end of this semester.
- Semester 2: Continuation of master circles. Students will also be assigned to their individual research supervisors, who will assist them with the further development of their research. In some departments there will be a preliminary presentation of their research during the Master Presentation at the end of the second semester. Master electives, which in terms of content will also be connected to the research areas, usually take place in this semester.
- Semester 3: Continuation of master circles and of the sessions with individual research supervisors. This is also a good moment to go abroad on an ERASMUS exchange.
- Semester 4: Finalisation of research, master research presentation.

## First Year Students

Welcome session	5 September 2019
Registration Master Electives	November 2019
Deadline for choosing a research area	9 December 2019
Final assignment research supervisor	December 2019
Deadline research proposal	20 January 2020
Deadline revised research proposal	1 March 2020
Master Research Symposium: Attendance of 3 presentations required	23 – 27 March 2020 (Kodály: 10 and 11 June 2020)
Deadline progress report	1 May 2020
First Year Research Assessments	May 2020 (t.b.a.)

## Second Year Students

Deadline requests date Symposium and format	1 October 2019
Deadline preliminary version research exposition or thesis	11 November 2019 (Kodály: 6 January 2020; Composition: 1 March 2020)
Deadline abstract	3 February 2020
Deadline research exposition or thesis	24 February 2020 (Kodály: 11 May 2020; Composition: 1 May 2020)
Master Research Symposium: research presentations	23 – 27 March 2020 (Kodály: 10 and 11 June 2020)
Deadline material re-examinations research	27 April 2020
Re-examinations research presentations	14 and 15 May 2020

# B.3 – Individual Research Component

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

## A. Research areas

Students will be introduced to nine research areas during the first semester of the first year, and will choose one of the research areas at the end of the first semester.

The nine research areas are:

1. Art of Interpretation: historically/contextually informed performance practice
2. Instruments & Techniques: instrumental design/ techniques/acoustics
3. Music in Public Space: diversity/interculturality/ social engagement
4. Creative Practice: improvisation/composition/ experimental practice
5. Beyond Discipline: multi- inter- transdisciplinarity/ collaborative practice
6. Musical Training, Performance & Cognition
7. Aesthetics & Cultural Discourse
8. Educational Settings
9. Music Theory & Aural Skills

## B. Supervisor

The curriculum provides that you will have a personal research supervisor, from the end of the first semester of your first year up to your research presentation in March or April of the second year. You will be assigned a research supervisor in December

2019, once it has become clear which research area best suits your own research project. This supervisor will be selected from a pool consisting of both teachers whose duties also include research supervision, as well as specialised supervisors. In addition you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor, should this be deemed necessary. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 1 December 2019 with Kathryn Cok.

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 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 a collaborative workspace.

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

## C. Documenting and presenting your research

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.

## Research Catalogue

The Research Catalogue (researchcatalogue.net) is an international database for the documentation and publication of artistic research, and you will use it to document and present your research. You will receive an introduction to the use of the Research Catalogue through a workshop given by Casper Schipper, as part of the course 'Introduction to Research in the Arts'.

## Formats

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:

### 1) *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 centered upon a process that concerns your musical practice, and at the same time should demonstrate acquired research skills.

In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor(s), what balance and configuration of words, sounds and images, are appropriate to the communication and publication of your research. 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 42) 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. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Exposition).
  2. The research question or issue addressed and its relevance for peers, your own artistic development and the music world at large;
  3. A description of the research process (the search for the solution to the research question) including methodology<sup>5</sup>;
  4. An analysis or critical discussion of the findings;
  5. Conclusions;
  6. A list of the sources consulted: next to the bibliography this may also include a list of interviews, experiments, etc;
  7. The exposition may include performance registrations, transcriptions, original compositions, musical analysis, instruction manuals, images or other material relevant to the research. It should be structured and embedded within the Research Catalogue.
- 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.

### 2) *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. Students planning to continue on to a PhD programme, are advised to choose this format. Your artistic/musical practice will still be the point of departure.

During the Master Research Symposium (see page 10) 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. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Thesis).

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<sup>5</sup> To be discussed in the Introduction to Research in the Arts course.

2. The research question or issue addressed and its relevance for peers and your own artistic development;
  3. A description of the research process (the search for the solution to the research question) including methodology;
  4. An analysis or critical discussion of the findings;
  5. Conclusions;
  6. A list of the sources consulted.
- 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](mailto:k.cok@koncon.nl)).

### Master Research Symposium

In the second semester of your second year of study, you are required to give a 30 minute presentation of your research in English to the examination committee in front of an interested audience, having chosen an appropriate format of presentation and documentation. The presentation should include live performance or audio and/or video examples in order to demonstrate the outcomes of your research. You are in particular encouraged to demonstrate outcomes 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: 10 and 11 June 2020; Composition t.b.a. via department)

23 – 27 March 2020, 9.00 – 22.00  
Studio 1 and Studio 3

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

14 and 15 May 2020  
Studio 3

Once the schedule has been made and communicated via our online scheduling system ASIMUT ([koncon.asimut.net](http://koncon.asimut.net)), it is no longer possible to change times, dates and/or locations. Any requests should be made by **1 OCTOBER 2019** via Roos Leefflang ([r.leefflang@koncon.nl](mailto:r.leefflang@koncon.nl)). In order to make a correct schedule for the Master Research Symposium in March 2020, all 2nd year students should inform Kathryn Cok and Roos Leefflang if their final chosen format is a thesis, by **1 OCTOBER 2019**. 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). We will make sure the grand piano has been tuned, but we are not responsible for the tuning of other instruments.

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.

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.

### D. Assessment of the research results

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 2010<sup>6</sup>. 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 research is personal to the student, so it is difficult to give a general frame of reference for the assessment of what will be defined by 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. You can find more information about the assessment in the course description 'Musician's Research and Development' in the Curriculum Handbooks.

#### 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

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

##### Relevance

- Artistic development  
*Is the research relevant for the artistic development of the student?*
- Wider context  
*Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?*

##### Project design and content

- Questions, issues, problems  
*Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies?*
- Contextualization  
*Is it clear how the research relates to the (artistic, historical, cultural, theoretical) state of the art in the field of inquiry and to what others have done in this area?*
- Methods  
*Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?*

<sup>6</sup> Reference Points for the Design and Delivery of Degree Programs in Music, Appendix A. AEC/Tuning Project, Bilbao July 2010. To be found at [unideusto.org/tuningeu/images/stories/Publications/tuningMusic2011.pdf](http://unideusto.org/tuningeu/images/stories/Publications/tuningMusic2011.pdf).

- 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?*

**Qualifying results: Excellent; very good; good; more than sufficient, sufficient, insufficient, non appearance.**

## B.4 – Deadlines Research

You are expected to hand in written proposals or (interim) results during the two-year master's programme, so that the progress of the individual research can be monitored. There are a few deadlines during the course of 2019-2020. Please note that deadlines for master's students in the disciplines Music Education according to the Kodály Concept and Composition differ. Further information can be obtained through Heads of Department Suzanne Konings and Martijn Padding,

### **Deadline I: 20 JANUARY 2020**

#### **– research proposal (1st year students only)**

You must write and develop your personal research proposal in English as soon as possible in the first semester of the first year of the master's programme in consultation with your research supervisor and Master circle leader. This proposal will be the conclusion of the course 'Introduction to Research in the Arts'. The proposal must be uploaded to the Research Catalogue. Precise instructions about this will be sent well in advance to you and your supervisors.

This proposal should remain part of your exposition on the Research Catalogue and be listed under 'Contents'.

**Deadline II: 1 May 2020****– progress report (1st year students only)**

In preparation for the First Year Research Assessments, a progress report on the current state of your research must be submitted in English. Precise instructions about this will be sent well in advance to you and your supervisor(s).

Every first-year master's student must attend a **First Year Research Assessment** in May 2020, where you will be given the opportunity to present the progress of your research and discuss the planning for your second academic year. You will receive notification of this approaching assessment via e-mail.

**Deadline III: 11 NOVEMBER 2019****– preliminary version of research exposition (2nd year students only)**

**(Students Music Education according to the Kodály Concept: 6 JANUARY 2020; Composition students: 1 MARCH 2020)**

A preliminary version of the final research exposition or thesis must be submitted in English to the Research Catalogue. 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 IV: 3 FEBRUARY 2020****– abstract (2nd year students only)**

**(Students Music Education according to the Kodály Concept: 11 MAY 2020)**

An abstract of your research must be submitted in English, containing the following:

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 (max. 250 words)
7. Short biography (max. 100 words)

This abstract will be included in the Master Research Symposium programme book.

**Deadline V: 24 FEBRUARY 2020****– final research exposition or thesis (2nd year students only)**

**(Students Music Education according to the Kodály Concept: 11 MAY 2020; Composition students: 1 MAY 2020)**

The following must be submitted in English: a complete digital version of the final research exposition or thesis on the Research Catalogue. Please make sure your (internal) supervisor has given a confirmation of submission of 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](mailto:schipperc@koncon.nl)).

# Collaborations with other institutions

## **Study abroad periods as part of the ERASMUS programme**

Master's students from the Royal Conservatoire have the opportunity to take part in the ERASMUS programme and are encouraged to do so. If you decide to study abroad as part of your master's, you should contact Kathryn Cok and Roos Leeftang before the first semester of your time abroad. Erasmus students coming from abroad wishing to register for a Master Elective or the course 'Introduction to Research in the Arts' should also contact Kathryn Cok and Roos Leeftang. For further information regarding the ERASMUS programme and the opportunities it offers, please contact Team International via [koncon.nl/teaminternational](http://koncon.nl/teaminternational).

## **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, many of the hundreds of subjects taught at the Leiden University are open to you. For more information please check [studiegids.leidenuniv.nl](http://studiegids.leidenuniv.nl), our Study Guide and the Curriculum Handbook and Guide for Master Electives 2019-2020.

# Contact and further information

For more information about the mandatory elements please check the course descriptions in the Curriculum Handbooks of every programme via [koncon.nl/opleidingen](http://koncon.nl/opleidingen) (choose the discipline and the page 'Curriculum & Vakken') and our Study Guide.

## Schedule

Your schedule for all courses is available via our online scheduling system ASIMUT ([koncon.asimut.net](http://koncon.asimut.net)) at the beginning of the school year.<sup>7</sup> Any changes will be communicated via ASIMUT (Planning Department) and/or teacher(s).

## Master Electives

For more information about our Master Electives please check the Curriculum Handbook and Guide for Master Electives 2019-2020 and course descriptions [koncon.nl/masterelectives](http://koncon.nl/masterelectives).  
Registration: in November via Osiris.

## Staying in touch

Additional information will be sent to your KonCon e-mail address. Please note that we do not use private e-mail addresses.

Should you have any questions after reading this handbook, please do not hesitate to get in touch:

## Kathryn Cok, Head of Master Research

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By appointment

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By appointment

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**Casper Schipper, Research Catalogue support**  
[schipperc@koncon.nl](mailto:schipperc@koncon.nl)  
Room: M203  
By appointment

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<sup>7</sup> Search: course title.

