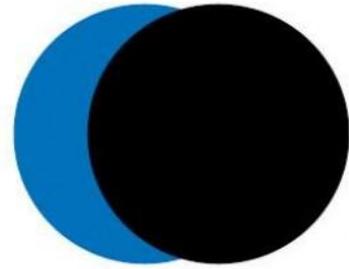


**Royal
Conservatoire
The Hague**



**Conservatorium
van Amsterdam**
Amsterdamse Hogeschool voor de Kunsten

Curriculum Handbook - Master of Music National Master Orchestral Conducting

**Royal Conservatoire The Hague
Conservatorium van Amsterdam**

2019-2020

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

This is version 1.1, October 2019

(adjustments made: course description Historically Informed Practice for Conductors is added)

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

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INTRODUCTION NATIONAL MASTER ORCHESTRAL CONDUCTING

Since the academic year of 2011-12, the Conservatorium van Amsterdam and the Royal Conservatoire offer the National Master Orchestral Conducting (NMO), a joint programme in which both institutes cooperate with several professional Dutch orchestras. The Master's programme is available for students who are in the possession of a Bachelor degree. The curriculum enables them to develop their skills in conducting professional symphony orchestras at a high technical and artistic standard. Moreover the NMO aims to bridge the gap between the studies and the professional field. It gives the students the opportunity to build and extend their professional networks already during their studies. The NMO also enhances the educational programmes of the orchestras involved.

The NMO is a full time two-year course and takes place at the two conservatoires. The classes are divided equally between the two institutes. The NMO students follow the same curriculum, regardless of where they are registered, and will therefore travel between the two institutes for lessons and other activities.

The NMO curriculum offers the following:

- Several times during the academic year, the students spend a training period with alternating partner orchestras, during which they are coached by the orchestra's conductor of the respective project. The training will sometimes be mainly observational in nature, but as often as possible the student will conduct the orchestra under supervision of the conductor;
- Ahead of the training period the students prepare the repertoire at the conservatoire, under the guidance of their professors;
- The students may sometimes join their professors at projects in The Netherlands and abroad;
- Each academic year, several masterclasses with partner orchestras are offered;
- Throughout the two Master's years, a wide range of orchestral repertoire is covered by the students;
- Programming for orchestra is included in the curriculum;
- The students enhance their curriculum with relevant elective subjects offered by the two institutes;
- Students write and present a research paper as part of their Master's education;
- At the end of the first and second Master's year, an exam takes place with one of the participating orchestras.

For the entrance exam, the two conservatoires and the participating orchestra are represented in the exam committee. Each academic year, a maximum of two students can enrol.

The participating professional orchestras are:

1. Residentie Orkest, The Hague
2. Noord Nederlands Orkest, Groningen
3. Nederlands Philharmonisch Orkest / Nederlands Kamerorkest, Amsterdam
4. Orkest van het Oosten, Enschede
5. philharmonie zuidnederland, Eindhoven
6. Gelders Orkest, Arnhem
7. Het Balletorkest, Amsterdam
8. Koninklijk Concertgebouworkest, Amsterdam

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

ADMISSION REQUIREMENTS FOR NATIONAL MASTER ORCHESTRAL CONDUCTING

Students must meet the following requirements for admission to the NMO:

- a. formal requirement: a Bachelor of Music degree
- b. qualifications:
 - a well-developed musical ear and imagination;
 - knowledge of the basic repertoire for symphony orchestra from 1750 to the present;
 - the ability to master scores independently, including associated score playing abilities;
 - the ability to rehearse with a symphony orchestra at a professional level, including the associated baton technique;
 - the ability to demonstrate a well-developed personal/artistic vision;
 - the ability to lead and inspire a symphony orchestra as a conductor during a rehearsal or concert, demonstrating a well-developed personal/artistic vision;
 - the ability to articulate personal views regarding the composition of concert programmes;
 - an evident potential for development.

ADMISSION PROCEDURE FOR NATIONAL MASTER ORCHESTRAL CONDUCTING

1. A candidate must be in possession of a Bachelor of Music degree before they commence the Master's course.
2. Enrolment takes place at the Conservatorium van Amsterdam or at the Royal Conservatoire. Before the application deadline the candidate must submit the following:
 - a. a number of video fragments which show the candidate conducting and orchestra, facing the camera. The selection of video fragments should cover a number of works for orchestra. The (movements of the) orchestral works performed may not have been edited.
 - b. a portfolio with concert programmes conducted by the candidate.
 - c. a study plan that complies with the criteria specified in the study guides of both institutes.
3. The video fragments, portfolio and study plan will be evaluated after the deadline. After a preliminary selection, a limited number of candidates will be invited for the auditions.
4. The audition takes place in three rounds:
 - a. a session with a chamber music ensemble
 - b. an interview by the selection committee on knowledge, insight and views with respect to the repertoire
 - c. a maximum of 4 selected candidates will conduct part of an orchestral rehearsal.The committee then decides on admission. The key consideration is whether a candidate is expected to be able to develop into a professional conductor within two years.
Repertoire for the auditions is communicated at least two weeks before the audition date.
5. The number of places available for each master year is two.

CURRICULUM OVERVIEW NATIONAL MASTER ORCHESTRAL CONDUCTING

code	form	Orchestral Conducting - NMO	Year 1	Year 2
		Master of Music 2019-2020		
KC-M-DI-		Artistic Development		
IOD	x	Main Subject	35	35
RP	g	Repertoire and Programming	3	3
		Working with an Opera Director	2	2
		Subtotal	40	40
KC-M-DI-		Professional Preparation		
CDO	i	CDO/free space	5	5
		Subtotal	5	5
KC-M-AL-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective (a choice of:)	10	5
		<i>Contemporary Music through non-Western techniques</i>		
		<i>Analysis and Performance</i>		
		<i>Historically Informed Practice for Conductors</i>		
		<i>Score Playing</i>		
		Musician's Research & Development (supervision, master circle, first year research assessment, individual research + presentation)	4	10
		Subtotal	15	15
Total per year			60	60
Total			120	

COURSE DESCRIPTIONS NATIONAL MASTER ORCHESTRAL CONDUCTING

ARTISTIC DEVELOPMENT

MAIN SUBJECT ORCHESTRAL CONDUCTING

<i>KC-M-DI-IOD</i>	Main Subject Orchestral Conducting
Osiris course code:	KC-M-DI-IOD
Course content:	This course prepares students for a professional career as a conductor. In the lessons in the main subject the students develop their technique, their interpretation of scores and the rendition of those scores during rehearsals to a professional level. In the process, they prepare themselves for practical assignments with a professional orchestra.
Objectives:	<p>At the end of this course, you are able to:</p> <ul style="list-style-type: none"> ▪ conduct on a level that can be qualified as ‘excellent at an international level’; ▪ can relate your position independently towards the music and the music profession at an advanced level; ▪ develop, through an inquisitive attitude, advanced knowledge of repertoire and translate this knowledge musically into a convincing and original interpretation; ▪ demonstrate significant practical experience in your attitude towards the professional orchestras with which you work. Characteristic features of this attitude are self-awareness, self-confidence, practical know-how, eagerness and an interest in the people around you; ▪ rehearse in a professional manner with a professional symphony orchestra, in the process incorporating the appropriate beating technique and demonstrating a personal/artistic vision; ▪ lead and inspire a professional symphony orchestra as conductor during a concert while demonstrating a personal/artistic vision; ▪ communicate in a professional manner about your artistic vision with colleagues, orchestra directors and artistic leaders of orchestras; ▪ show an understanding of professional practice and an ability to move in it by virtue of your knowledge, skills, artistic vision and research skills; ▪ develop and maintain a large network of contacts in the orchestra world and make use of that network; ▪ act as your own teacher by knowing what determines the quality of your conducting and how to maintain and further develop that standard by continuing to learn independently.
Type of course:	Compulsory
Level:	Master I and II
Duration:	Main subject lesson: 1,5h per week Projects and masterclasses: as planned with partner orchestras
Prior qualifications/ prerequisites:	Bachelor of Music
Teachers:	Jac van Steen (KC) / Ed Spanjaard (CvA) / Kenneth Montgomery (KC)
Credits:	35 ECTS per academic year
Literature:	Scores of the programmes, together with background literature about works, composers and historic context.
Work form:	Group lessons with all NMO students Orchestra projects at partner orchestras

	Masterclasses
Assessment:	<p>First year: rehearsal with a professional orchestra. Students are assessed on their capacity to conduct a rehearsal to a professional standard:</p> <ul style="list-style-type: none"> ▪ Structure of rehearsal and rehearsal technique ▪ Quality of the contact with the musicians ▪ Understanding of the score <p>Final exam: project with a professional orchestra. Students are assessed on their capacity to achieve an artistically convincing result with professional musicians. This refers to the quality of the rehearsal process (see first-year exam) and the artistic quality of the concert</p>
Grading system:	<p>Master I: pass/fail Master II: numeric</p>
Language:	English
Schedule, time, venue:	Depending on the availability of the teacher, by appointment.
Information:	Jaike Bakker – Coordinator (j.bakker@koncon.nl)

REPERTOIRE AND PROGRAMMING

<i>KC-M-DI-RP</i>	Repertoire and Programming
Osiris course code:	KC-M-DI-RP
Course content:	This course prepares students for a professional career as a conductor by teaching them to compile concert programmes and explain and justify the choice of programme in artistic terms as well as from a logistics and financial perspective.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to compile concert programmes for professional orchestras that are original and based on relevant research and varied information sources, advanced knowledge of repertoire and taking into consideration context in the framework of an international concert practice of a conductor; ▪ are aware of the practical and financial realities of today's orchestral world in relation to programming possibilities; ▪ are able to underpin, explain and motivate the choices for compiling this programme; ▪ can communicate about repertoire and the choices for programming with specialist and non-specialist audiences.
Type of course:	Compulsory
Level:	Master I-II
Duration:	6 lessons of 3-4 hours
Prior qualifications/ prerequisites:	Bachelor degree in Music + official admission to the National Master Orchestral Conducting programme
Teachers:	Different specialists from the field, i.e. Sven Arne Tepl, Maarten Brandt, Marcel Mandos, Wim Vos
Credits:	3 ECTS per academic year
Literature:	Scores of the programmes, together with background literature on the works, composers and historical context.
Work form:	Group lesson
Assessment:	<p>Second year: oral defence of the series of concert programmes.</p> <p>The student is assessed by a committee consisting of the Head of Department and another teacher. The assessment criteria are:</p> <ul style="list-style-type: none"> ▪ quality of the programme ▪ knowledge and understanding of the major repertoire ▪ knowledge and understanding of the working reality of professional orchestras ▪ quality of the debate: verbal skills, quality of the arguments
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	Depending on the availability of the teacher, by appointment
Information:	Jaike Bakker – Coordinator (j.bakker@koncon.nl)

WORKING WITH AN OPERA DIRECTOR

KC-	Working with an Opera Director
Osiris course code:	KC-M-DI-WO1-17, KC-D-MI-WO2-17
Course content:	<p>In this course, the student explores the triangle conductor-director-singer in a laboratory set up of an opera house practice. At first, a series of theoretical sessions prepares conductors to understand the history of different forms and styles of opera directing. Then, on the basis of chosen operas, conductors learn to collaborate with a director on the development of a concept for an opera production.</p> <p>Thereafter, in practical sessions with singers, the student comes to recognize the different forms and styles of directing in practice, and learns to cope with conflicting views within the triangle conductor-director-singer.</p>
Objectives:	<p>At the end of this course, you are:</p> <ul style="list-style-type: none"> ▪ able to identify of the different forms of opera directing that have developed since 1830; ▪ able to distinguish between these forms in different stage concepts; ▪ able to identify the difficulties between conductor, director and singer; ▪ able to cope with these difficulties in a productive manner.
Type of course:	Compulsory
Level:	Master I-II
Duration:	4 hours per week for 5 weeks, or in an intensive weeklong workshop
Prior qualifications/ prerequisites:	Bachelor degree in Music + official admission to the National Master programme
Teachers:	Peter te Nuyl
Credits:	2 ECTS per academic year
Literature:	Watching opera concepts and stagings, provided reading material, score preparation for practical sessions
Work form:	Group lesson
Assessment:	100% attendance requirement, active participation
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	Depending on the availability of the teacher, by appointment
Information:	Jaike Bakker – Coordinator (j.bakker@koncon.nl)

PROFESSIONAL PREPARATION

CDO/CAREER DEVELOPMENT OFFICE, EXTERNAL PERSONAL/PROFESSIONAL PROJECTS

<i>M-AL-CDO</i>	CDO/Career Development Office, External Personal/Professional Projects
Osiris course code:	KC-M-AL-CDO
Course content:	<p>The Career Development Office (CDO) is a central place in the Royal Conservatoire where students can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities. Via the CDO students can earn study credits within the master's curriculum for activities usually completed outside the conservatoire. This proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none">• gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations. Performances as soloist and/or section leader;• creating an own ensemble, band or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions. Showing evidence of performance results in recognised venues and through press reviews;• making a website;• engaging in challenging activities such as leading (international) competitions and masterclasses at the highest level;• engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity;• widening abilities for organisation and administration in support of activities;• involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations;• developing contacts and opportunities related to your professional ambitions.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none">▪ are able to take initiatives with regard to your employment or the advancement of your specialism beyond the institute;▪ are able to identify career opportunities and demonstrate sufficient organisational and motivational skills to function in the profession;▪ have developed autonomous administrative, communication and management skills with regard to your own professional activities.
Programme objectives:	2.A.15 2.B.10, 2.B.12 2.C.2, 2.C.4, 2.C.10, 2.C.16
Type of course:	Compulsory
Level:	Master I-II
Duration:	Please note: Master I students: you can obtain CDO credits from activities from 01-09-19 to 31-08-20. Master II students: you can obtain CDO credits from activities from 01-09-19 to 01-05-20. If the project occurs outside those dates it will not be valid for the 19/20 academic year.
Prior qualifications/ prerequisites:	-

Teachers:	-
Credits:	Varies per study programme – please see your curriculum overview
Literature:	-
Work form:	Depending on the activity, but based on working towards increased employability in the profession.
Assessment:	<p>Evaluation of activities on the basis of forms submitted, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.).</p> <p>Procedure If you apply for CDO study credits for activities outside the conservatoire, you need to do this via a form which is available from the CDO, or which can be downloaded via intranet. With this form you can ask for approval from your Head of Department in advance for the activity with which you would like to receive study credits. You must fill in the report part of the form once the activity has been completed, and add any relevant materials (promotional materials, programmes, recordings etc.). The completed form must then be returned to the CDO for approval by the CDO and the relevant Head of Department. After an evaluation by the Head of Department, the relevant number of study credits will be allocated to the task (see appendix).</p> <p>Allocation of CDO credits is done by the Head of Department or by a teacher nominated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.</p>
Grading system:	Pass/fail
Language:	English or Dutch
Schedule, time, venue:	-
Information:	Dominy Clements (podium@koncon.nl)
APPENDIX:	<u>Indication of ECTS allocation and restrictions for activities under the CDO.</u>
General:	<p>CDO ECTS credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main study.</p> <ul style="list-style-type: none"> - Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir does not qualify for ECTS. - Teaching for a few hours per week for a year = on average 3 ECTS. - Maximum credits for teaching are set at 4 ECTS per year (bachelor) and 6 ECTS (master). - Making a website = maximum 2 ECTS. - Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value. - In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO. - Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS. - Passive attendance of masterclasses does not qualify for ECTS.
Classical:	<p>One week working with a professional orchestra/ensemble = 2 ECTS.</p> <ul style="list-style-type: none"> - Orchestra Master automatically qualifies for 10 ECTS in the CDO: form and copy of contract with RO required. - NJO (National Youth Orchestra) winter tour = 3 ECTS. - EuYO/Gustav Mahler orchestras etc. = 5 ECTS.

<p>Conducting:</p>	<p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> - One year rehearsing with a permanent ensemble = 3 ECTS. - One week with a professional orchestra (ca 15 hours rehearsal & 6 hours concerts) = 2 ECTS.
<p>Vocal studies:</p>	<p>Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a capella, large-scale symphonic or contemporary) = between 2 and 4 ECTS.</p> <ul style="list-style-type: none"> - Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average no more than 0,5 ECTS. - Solo work with a professional ensemble/organisation can, depending on the repertoire = up to 2 ECTS. - Participation in competitions or masterclasses is seen as close to the usual main study activities. Value depends on level, degree of involvement etc. = average 1 ECTS.

RESEARCH

INTRODUCTION TO RESEARCH IN THE ARTS

<i>M-AL-TRIP</i>	Introduction to Research in the Arts
Osiris course code:	KC-M-AL-TRIP
Course content:	<p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, as well as introducing you to the various methods of documenting and presenting your research (which for a number of disciplines is part of the Master Project – please see the Master of Music Handbook). 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 addressed.</p> <p>Furthermore, you will receive an introduction to the use of the Research Catalogue through a series of workshops by Casper Schipper. The Research Catalogue (www.researchcatalogue.net) is an international online repository for the documentation and publication of artistic research results, which you will use to document and present your research. At the conclusion of the course, you will need to present your Master Project or research proposal on the Research Catalogue.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none">▪ are able to demonstrate an understanding of what research in the master’s programme of the conservatoire comprises;▪ show an understanding of the use of source material;▪ show an understanding of the skills required to document your research results;▪ are able to demonstrate skills of formulating a project proposal and abstract;▪ are able to document your project process and results on the Research Catalogue.
Programme objectives:	2.A.7, 2.A.9, 2.A.12, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16
Type of course:	Compulsory
Level:	Master I
Duration:	5 meetings during the 1st semester + 1 workshop Research Catalogue
Prior qualifications/ Pre-requisites:	-
Teachers:	Kathryn Cok, Paul Craenen, Casper Schipper and others
Credits:	1 ECTS
Work form:	Seminar, individual study and workshops
Assessment:	Attendance results (80%) + a written project proposal and abstract + attendance during 1 workshop Research Catalogue
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	Via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or teacher.
Information:	Roos Leeflang, Coordinator Master Research (r.leeflang@koncon.nl)

MASTER ELECTIVE, CHOICE OF:**- CONTEMPORARY MUSIC THROUGH NON-WESTERN TECHNIQUES**

<i>Course title</i>	Contemporary Music through non-Western Techniques
Osiris course code:	KC-M-DI-CMW-17
Course content:	<p>This course addresses the rhythmical problems that may arise in many contemporary music pieces from Stravinsky, Béla Bartók or Varèse to Xenakis, Boulez, Elliot Carter, Ferneyhough or Ligeti, as well as more recent composers. The main objective is to provide rhythmical tools that will help the student achieve a higher degree of accuracy and confidence in the performance of rhythmical complexities, as well as an important support to the students' conducting technique when working on contemporary repertoire. Karnatic (South Indian classical) music not only makes use of one of the most complex rhythmical systems but, in addition, has very clear and practical teaching and exercise methods.</p> <p>The students will not be asked to perform the karnatic techniques with instrument but using exclusively 'solkattu' (set of rhythmical syllables used in South India as the first step before playing an instrument). Topics like metrical modulation, polyrhythms, polypusles, polytempi, inner amalgamation or meter changes will come under scope using the wide variety of karnatic techniques and concepts as starting point. There will also be an exhaustive and intense comparative analysis of how to apply these techniques to western pieces from a conductor's viewpoint.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ can use karnatic techniques to better 'understand' a myriad of rhythmical complexities used in western contemporary music; ▪ are able to 'sing' a rhythm or phrase to a performer while rehearsing, using the solkattu technique, and to adapt the techniques to your own whims while conducting; ▪ know how to translate these techniques into conducting patterns or different ways of thinking while conducting.
Type of course:	Elective
Level:	Master
Duration:	2 hours per week, 34 weeks
Prior qualifications/ prerequisites:	Bachelor of Music+ official admission to the National Master programme
Teachers:	Jos Zwaanenburg
Credits:	5 ECTS
Literature:	Provided by the teacher
Work form:	Group lesson with other NMO students
Assessment:	<p>Maximum amount of lessons that can be missed is six out of the 28 of theory/exercise lessons that take place until mid-April. It is not allowed to miss two subsequent lessons. In the last eight weeks (mid-April to mid-June), the student can propose a final project; this project can range from a short dissertation about one of the topics seen, or a thorough rhythmical analysis of contemporary pieces with karnatic techniques (or any other proposal that would be suitable to the subject). Individual meetings will then take place in order to coach the student in his project.</p>

	<ul style="list-style-type: none">* Attendance, homework and attitude (40%)* Final project (40%)* Theory exam at the end of the year (20%)
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Conservatorium van Amsterdam, by appointment
Information:	Jaike Bakker (j.bakker@koncon.nl)

- ANALYSIS AND PERFORMANCE

<i>KC-M-EL-AP</i>	Analysis and Performance
Osiris course code:	KC-M-EL-AP
Course content:	In this course students will study and discuss many examples from compositions in which the connection can be made between analysis and performance. We will investigate and practically try in what way analytical observations may influence the interpretation of the music, and recordings from different performers will be compared. Examples will be chosen from the student's repertoires. Students will also study recent literature in this research area. Therefore, a syllabus will be provided.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have an advanced understanding of the relationship between analysis and performance; ▪ have an advanced understanding of recent literature on analysis and performance; ▪ have developed concrete ideas about applying the results of an analysis to the performance of compositions that they conduct.
Type of course:	Elective
Level:	Master
Duration:	1 hour per week
Prior qualifications/ prerequisites:	Bachelor of Music
Teachers:	Paul Scheepers
Credits:	5 ECTS
Literature:	Syllabus will be handed out
Work form:	Private lessons or in a group with other NMO students
Assessment:	Attendance results (80%) + Presentation: students analyze a composition that they conduct and apply the results to their own performance. They are also expected to refer to recordings and literature. The presentation will be judged by a committee.
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	Depending on availability, by appointment
Information:	Jaike Bakker (j.bakker@koncon.nl)

- **SCORE PLAYING**

<i>KC-DI-PS</i>	Score Playing
Osiris course code:	KC-M-DI-PS
Course content:	Students of this course receive a weekly private lesson in which the student develops the ability of playing a score on the piano. By doing so, the student will gradually increase his ability in score reading which is vital for his professional competencies. The course is always adjusted to the individual pianistic level of the student.
Objectives:	On completion of this course, you: <ul style="list-style-type: none"> ▪ are able to play symphonic scores (or parts of these) on the piano - if necessary in a slower tempo - but with the demanded musical expression and timing; ▪ can act as your own teacher, by analysing what determines the quality of your playing and how to maintain and develop it.
Type of course:	Elective
Level:	Master
Duration:	25 minutes per week, 36 weeks
Prior qualifications/ prerequisites:	---
Teachers:	Richard Ram
Credits:	5 ECTS
Literature:	Scores, to be determined by teacher
Work form:	Individual lesson
Assessment:	Active participation, short presentation at the end of the year
Grading system:	Qualifying result
Language:	English and/or Dutch
Schedule:	Tuesdays or Wednesdays
Time:	Depending on availability, by appointment
Venue:	Royal Conservatoire
Information:	Jaike Bakker (j.bakker@koncon.nl)

- HISTORICALLY INFORMED PRACTICE FOR CONDUCTORS

Course title:	Historically Informed Practice for Conductors
Osiris course code:	KC-M-DI-HIP-17
Course content:	A series of lectures on the purpose and method of historically informed performance practice, on the history of ensemble leading and conducting between ca.1500 and ca.1800, and on the most essential characteristics of orchestral and choral performance practice in the same period. (temperament, intonation, pitch, articulation, ornamentation, rhetorics, instrumentation, ensemble set-up, etc...)
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to judge to what extent historically documented practices can desirably and practically be applied in modern performance circumstances; ▪ are aware of the available source material, both primary and secondary, on all subjects mentioned in the course content.
Type of course:	Elective
Level:	Master
Duration:	8 lessons during 2 semesters
Prior qualifications/ prerequisites:	-
Teachers:	Peter van Heyghen
Credits:	5 ECTS
Literature:	K. Kopp – Handbuch Historisches Orchesterpraxis D. Shrock – Performance Practices in the Baroque Era D. Shrock – Performance Practices in the Classical Era A yearly updated bibliographical list of important books and articles will be provided.
Work form:	Group lesson
Assessment:	80% attendance + assessment (oral exam)
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See Asimut
Information:	Jaike Bakker (j.bakker@koncon.nl)

MUSICIAN'S RESEARCH AND DEVELOPMENT

<i>M-AL-RD</i>	Musician's Research and Development
Osiris course code:	1st year: KC-M-AL-RD1, 2nd year: KC-M-AL-RD2
Course content:	<p>There are three stages in the research element of the Master of Music programme:</p> <ul style="list-style-type: none"> ▪ Becoming aware of the problem to be addressed and being able to clearly formulate the research question. ▪ Developing a research project and selecting a research method. ▪ Presenting the results of the research to an interested audience, having chosen an appropriate form of presentation and documentation. <p>Students must write and develop their personal research proposal (a detailed description of their research project), as soon as possible in the first semester of the first year of the master's programme in consultation with their research supervisor and Head of Master Research Kathryn Cok. This proposal will be the conclusion of the Introduction to Research in the Arts course. The research component of the Master of Music programme requires the participation in the following activities:</p> <p>Individual supervising: The curriculum provides that you will have a personal research supervisor in the first year, from the beginning of the second semester up to your project presentation in March or April of the second year (15 hours over the entire course of the programme). You will be assigned a research supervisor selected from a pool consisting of both teachers whose duties also include research supervision, as well as specialised supervisors. In addition, this supervisor will be knowledgeable in your research area. Both you and your supervisor use the online Research Catalogue as collaborative workspace (www.researchcatalogue.net).</p> <p>Individual research and presentation: In order to complete the requirements of the Master of Music programme, you must successfully undertake an individual master's project, and present the findings of this project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year. The format of the final presentation can vary. Please check the Master Project Handbook for more information.</p>
Objectives:	<p>At the end of the research component of the Master of Music programme, you:</p> <ul style="list-style-type: none"> ▪ have developed a deeper understanding of and insight into music; ▪ analyse and solve technical problems and make a conscious choice for a specific artistic concept of your own on the basis of historical or contemporary information; ▪ increase, through the findings of your research, your understanding of the professional environment, and of your own opportunities and possibilities; ▪ formulate judgments on the basis of information and link these judgements to reflection on artistic and, where relevant, social and ethical responsibilities. ▪ are able to present the result of your research project to specialist and non-specialist audiences.
Programme objectives:	<p>2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14</p>
Type of course:	Compulsory
Level:	Master I-II
Duration:	Individual supervision: 15 hours over two years
Prior qualifications/	-

Pre-requisites:	
Teachers:	Each student will be assigned a research supervisor depending on their chosen research area.
Credits:	Master I: 4 ECTS, master II: 10 ECTS
Work form:	The individual research supervising will occur on a one to one basis and/or in groups.
Assessment:	<p>Regular contact with the assigned research supervisor and a successful presentation of the research results during the Master Research Symposium. At the presentation, all students are required to demonstrate the following points:</p> <div style="border: 1px solid black; padding: 5px;"> <p><u>Relevance</u></p> <ul style="list-style-type: none"> - Artistic development <i>Is the research relevant for the artistic development of the student?</i> - Wider context <i>Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?</i> <p><u>Project design and content</u></p> <ul style="list-style-type: none"> - Questions, issues, problems <i>Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies?</i> - Contextualization <i>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?</i> - Methods <i>Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?</i> - New knowledge, insights, experiences, techniques and/or devices <i>Does the research deliver something that we did not know, understand, experience or have?</i> - Process <i>Is the research process sufficiently well described or otherwise communicated?</i> - Outcome <i>Is the balance between the research process and the (artistic) outcome of the research satisfactory?</i> <p><u>Argumentation, documentation, presentation</u></p> <ul style="list-style-type: none"> - Reasoning, writing, documentation <i>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?</i> - Information, source material, referencing, language <i>Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable?</i> - Public presentation <i>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?</i> </div> <p>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.</p> <p>The final presentation of the research is given before a committee of examiners consisting of three or more persons, including:</p>

	<ol style="list-style-type: none"> 1. a chairman (generally the Head of a department or the Head of Master Research); 2. your own research supervisor(s); 3. if possible, your principal subject teacher; 4. an external member, usually from an institution abroad; 5. if possible, first year master students who are invited to attend the research presentation and participate in the deliberations of the committee. However, their assessment is not binding and they may not award a grade.
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	Research presentations: 23 – 27 March 2020, Studio 1 and 3, 9:00 a.m. to 22:00 p.m.. Detailed schedule via ASIMUT (https://koncon.asimut.net) at the beginning of the new calendar year. Any changes will be communicated via ASIMUT (Planning Department).
Information:	Roos Leeflang, Coordinator Master Research (r.leeflang@koncon.nl)