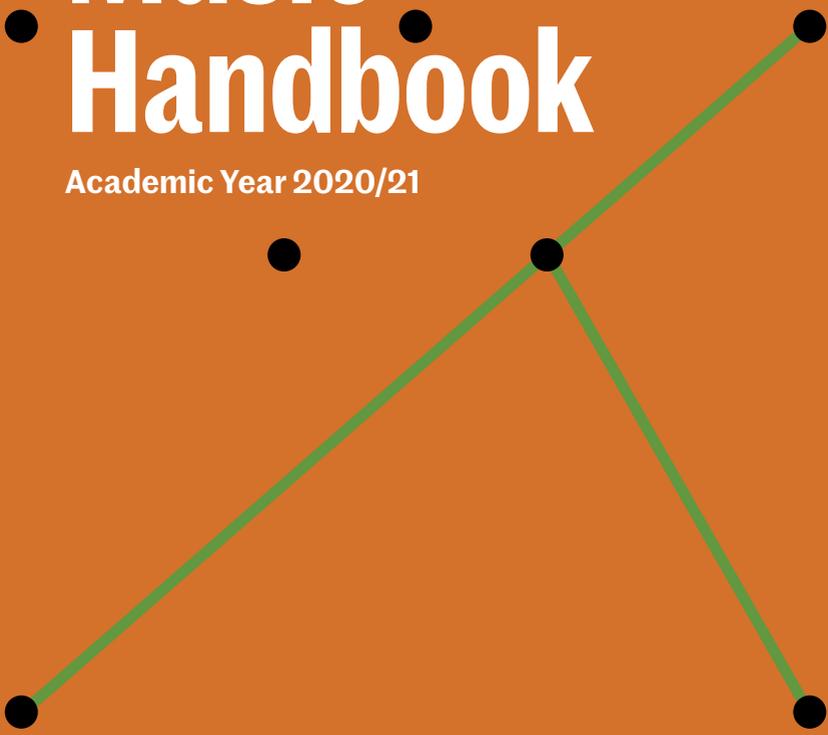


# Master of Music Handbook

Academic Year 2020/21



**Royal  
Conservatoire  
The Hague**

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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 6 July 2020.

# 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, research supervisors, professional integration coaches and master circle leaders with relevant information<sup>1</sup>. The handbook should be read in combination with the Royal Conservatoire's Study Guide, the Curriculum Handbooks, the *Master Electives Handbook 2020/21* 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 strive for our alumni to become excellent performers and composers, and 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 integration<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.

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

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1 Further information for circle leaders and supervisors can be found in the 'Master Project Guidelines for internal and external research supervisors, professional integration coaches, master circle leaders and main subject teachers'

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

Opera (Dutch National Opera Academy – DNOA), are registered separately. Additional information about those programmes can be found via our website.

As 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, Early Music, Jazz, Vocal Studies (classical & early music), Conducting (except the National Master Orchestral Conducting), Organ, ECMAster, New Audiences and Innovative Practice (NAIP), and Art of Sound. It also applies to the master specialisations Orchestra Master, Ensemble Academy and Ensemble Percussion. Please turn to page 9

**Part B** applies to the disciplines Composition, Theory of Music, Music Education according to the Kodály Concept, Vocal Studies (Ensemble Singing), and Instrumental and Vocal Learning & Teaching. Please turn to page 39

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 and/or Professional Integration Team.

Kathryn Cok  
*Head of Master Research*

Roos Leeftang  
*Coordinator Master Research*

Casper Schipper  
*Research Catalogue support*

Renee Jonker  
*Head Master New Audiences and Innovative Practice*

Isa Goldschmeding  
*Coordinator Professional Integration*

Martin Prchal  
*Vice-principal Royal Conservatoire*

# Part A

Classical Music

Early Music

Jazz

Vocal Studies (classical & early music)

Conducting (excluding NMO)

Organ

ECMAster

New Audiences and Innovative Practice (NAIP)

Art of Sound



**New master's students\* are expected to attend the Master of Music welcome session during the Royal Conservatoire's Start-Up! week.**

**Master of Music welcome session 1**

Tuesday 1 September, 20.15 – 22.00  
Arnold Schönberg Hall

**Master of Music welcome session 2**

Tuesday 1 September, 20.00 – 21.45  
Kees van Baaren Hall

*You will be informed if you should attend meeting 1 or 2 via koncon e-mail in August. Please note that due to the corona crisis restrictions, it is not possible to switch to the other group.*

\* Master's students from the following disciplines and specialisations:

- Classical Music
- Organ
- ECMaster
- Orchestra Master
- Ensemble Academy
- Ensemble Percussion
- Early Music
- Jazz
- Vocal Studies (classical & early music)
- 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, Early Music (including the European Master of Early Music), Jazz, Vocal Studies (classical & early music), Conducting (excluding NMO), Organ, ECMAster, New Audiences and Innovative Practice (NAIP), and Art of Sound.** It also applies to the master specialisations Orchestra Master, Ensemble Academy and Ensemble Percussion.

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 they do not choose a research area, they follow the course 'Writing Skills' instead of choosing a master elective, and they have their own master circle, which is dedicated to Art of Sound. They will be assigned a research supervisor as well as a methodology coach via the Art of Sound department.

# 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 your 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, chamber music activities, 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 Integration:** you will attend an introductory course on project management during which you will design a plan for your Professional Integration Activities (PIA), and you will receive coaching by professional integration coaches (these are typically external experts from professional practice), individually or in small groups, who will guide you in developing and realising these PIA.

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

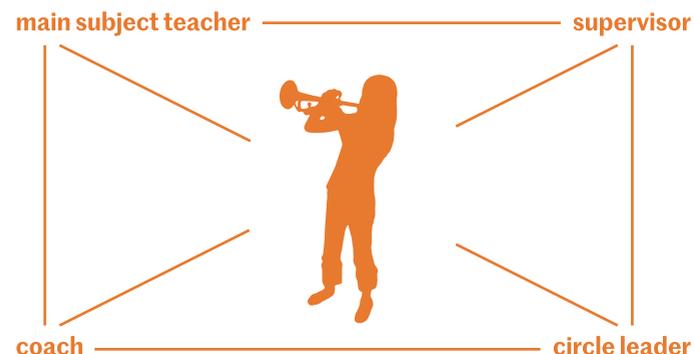
The programme's schedule will be as follows:

- Semester 1: Introductory courses 'Research in the Arts' and 'Project Management'. Start of the master circles, organised according to nine research areas, with an introduction to the themes they will be addressing. You will also be assigned to your individual research supervisor. Based on the introductory courses and the master 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 'Introduction to Project Management'. Together, these two courses will help you to develop the main components of your Master Project proposal.
- Semester 2: Continuation of master circles and work with your individual research supervisor. You will also be assigned to your professional integration coach, who will assist you with the further development of your Master Project. In May, you will be asked to present the progress you have made in your Master Project in the master circle. 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 (please see page 61 for more information about ERASMUS).
- 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.

### Master Project Network

The three domains in the Master – Artistic Development, Research, and Professional Integration – provide each student with a rich network of expertise in which to explore, develop, and present their Master Project.

In order to make the most of this network for both the student as well as the network team, it is important to delineate who is responsible for what aspect of the process, and where help or guidance can be requested, if necessary.



The **main subject teacher** is of utmost importance for the artistic development of the student and therefore also plays a crucial role in the development and assessment of their Master Project Proposal. Main subject teachers will be invited to take part in the assessment committee for their students during the Master Research Symposium. Questions or concerns about artistic development should of course be addressed to the head of the performing department, but main subject teachers are welcome to contact the Master Research Team or Professional Integration Team for queries regarding these other two domains.

The **research supervisor** is responsible for guiding and inspiring their students in the development, planning and process of the research domain, and plays an important role in the development and assessment of their Master Project and of course, assessment of the final research exposition on the Research Catalogue and during the Master Research Symposium. Research supervisors will be required to give feedback on the work of their students in the form of a progress report, which will be sent to the master circle leader, and be taken into account when assessing the First Year Master Project Presentation. In addition, at the end of year 1, supervisors will be required to give a Pass/Fail assessment of their respective students. Queries or concerns regarding the research domain should be addressed to the Master Research Team. Should a student be experiencing difficulties with the development

of their research or should the working relationship between supervisor and student prove problematic, the Head of Master Research will organize an intervention to address any issues or encourage contact with the school counsellor.

The **professional integration coach** has the role of guiding and encouraging students in the development of their professional integration activity. Coaches will be required to give feedback on the work of their students in the form of a progress report, which will be sent to the master circle leader, and be taken into account when assessing the First Year Master Project Presentation. In addition, at the end of year 1, coaches will be required to give a Pass/Fail assessment of their respective students. Queries or concerns regarding the professional integration domain should be addressed to the Professional Integration Team.

The master circle is where all three domains come together for the student and should function as a safe environment where students can encourage and inspire each other on the development and planning of their Master Project. The **master circle leader** therefore has the important role of facilitator of discussion and is responsible for insuring the continued connection between artistic development, research and professional integration. Master circle leaders will receive progress reports from both research supervisors and professional integration coaches and will be responsible for assessing the First Year Master Project Presentation of the members of their circle. Master circle leaders will be provided with the names of the main subject teacher, research supervisor, and professional integration coach in order to ease communication between network members. However, they are encouraged to contact the head of each respective department should a problem or concern arise regarding the development of a student in that particular domain.

In order to ensure that the Master Project Network functions optimally, all network team members are requested to keep in contact with each other throughout the two-year Master study of their respective students.

## A.3 – Timeline Master Project

### First Year Students

Welcome sessions	1 September 2020
Start work with research supervisor	October 2020
Registration master electives	November 2020
Deadline Master Project proposal	18 January 2021
Deadline revised Master Project proposal	1 March 2021
Start work with professional integration coach	February 2021
Master Research Symposium: Attendance of 3 presentations required	12 – 16 April 2021
First Year Master Project Assessments	May 2021 (t.b.a.)

### Second Year Students

Deadline requests date Symposium and format	1 October 2020
Deadline preliminary version research exposition or thesis	23 November 2020
Deadline research abstract	15 February 2021
Deadline research exposition or thesis	8 March 2021
Master Research Symposium: research presentations	12 – 16 April 2021
Deadline self-reflective report Professional Integration	2 May 2021
Deadline material re-examinations research	2 May 2021
Re-examinations research presentations	25 and 26 May 2021

# A.4 – Individual Research Trajectory

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 own 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 course 'Introduction to Research in the Arts', and will also be placed in a master circle with a focus on one of these research areas. The distribution of students over the various master circles is based on the Master Plans sent in as part of the application process. The nine research areas are:

### 1. *Art of Interpretation*

Research topics focussed on the musical interpretation of repertoire, both historical and contemporary. Besides artistic experimentation, research in this area presumes the study of various kinds of sources (scores, texts, recordings) which may inform and inspire the musical interpretation and eventually lead to altered approaches of performance practice. Critical listening and reading, stylistic enquiry and contextualisation of musical choices are typical ingredients of research in this area.

### 2. *Instruments & Techniques*

Research topics focussed on the design, use, role and function of instruments and their playing techniques in musical practice. Research in this area typically requires the application of knowledge about instrument making, acoustics or electronics, or the movement possibilities of the human body. Researchers in this area show a technically oriented interest, eagerness to experiment, sensibility for sound, detail and analytical observation. Examples are the exploration of historical, alternative or extended bowing techniques for string players, breathing techniques for wind

players or singers, the use of microphones and amplification in the classical concert, or the relation between instrumental set-ups and acoustics.

### 3. *Music in Public Space*

Research activities investigating the role of music and musicians in society and daily life. Examples could be the role of music in outreach activities, questions about music curation or the social and political engagement of musicians in public life. Social sensibility, engagement and awareness of cultural dynamics and diversity are essential values in this area.

### 4. *Creative Practice*

Research activities in this area are reflective investigations in and through the creation of music. Artistic experimentation and documentation of the creative process are essential tools for researching in this area. The perspective of the creating artist is central, but also her ability to situate and contextualise research results in a wider artistic and cultural context.

### 5. *Beyond Discipline*

Research topics focussed on multidisciplinary collaborations or expansions of the musical practice through the integration of extra-musical perspectives. Examples are investigations into the role of musicians in multidisciplinary productions, the inclusion of gesture, singing or acting in instrumental performance, or the collaboration with non-artistic disciplines in musical creation. Curiosity, risk-taking and the willingness to temporarily put on hold the norms and values of common craftsmanship are characteristic values in this area.

### 6. *Musical Training, Performance & Cognition*

Topics investigating the process of musical learning and performance. The focus may lie on musical preparation, avoidance of injuries, musical memory, mental and physical focus in performance, or the improvement of musical training and rehearsal methods. Research in this area is often informed by other knowledge fields such as (music) psychology, biomedical sciences, physiotherapy etc. Although there are possible overlaps with research areas 8 and 9, the performer's perspective is central in this area.

### 7. *Aesthetics & Cultural Discourse*

Where do the standards, beliefs and values that surround musical practice originate from? Research topics in this research area aim at an in-depth understanding of the

entanglement of musical practice, cultural contexts and societal dynamics. Musical practice and experience are starting points for a broader cultural and aesthetic inquiry. Possible examples of topics are the investigation of changing sound ideals, historical approaches of conceptions of 'the beautiful' or 'musical taste', and discussions about notions of 'musical quality'. The musician-researcher in this area has an affinity for thinking, reasoning and writing through language.

### 8. Educational Settings

Research in this area hones in on contexts such as classrooms, social-cultural work and participatory art projects where the musician operates as a teacher, cultural mediator or coach.

### 9. Music Theory & Aural Skills

Research topics focussed on the combined theoretical and aural understanding of music as an acoustic and cultural phenomenon. Examples are the investigation of tuning systems, scales and modes and their application in music, or the relationship between rhetoric and musical form in baroque music. Projects in this area are often aimed at knowledge that may be systematised for music didactics. An analytical and methodical approach is characteristic for research in this area.

## B. Supervisor

The curriculum provides that you will have a personal research supervisor, from October in your first year up to your research presentation in March or April of the second year. You will be assigned a research supervisor in October. This supervisor will be selected from a pool of teachers and researchers specially trained for this purpose. 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 October 2020 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. You and your (internal) supervisor use the online Research Catalogue as a repository of your work in progress and final research exposition.

In May of your first year, your internal supervisor will be asked to write a brief report on the progress of your research, which will be sent to your master circle leader as well as the committee for your Master I Presentation. In the report, your supervisor will be asked to answer the following questions:

1. How would you describe the communication and working relationship between you and the student so far?
2. Has the student settled on a viable research topic?
3. To what extent does the student show insight into what steps to take in order to answer their research question?
4. How would you describe the student's motivation in moving forward at this point in the development of their research?

Based on these questions, your supervisor will also be asked to grade the progress you have made with your research in your first year with a 'pass' (if you are on the right track) or a 'fail' (if you are behind and not progressing). A 'fail' mainly functions as a warning and indicator; your supervisor can re-assess your progress once you are back on track.

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 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 24) 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, with an absolute maximum of 40.000 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 24) 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,

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

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;
  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, with an absolute maximum of 60.000 words.

Students and supervisors are advised to discuss which format best suits the chosen research topic of the student with Kathryn Cok.

### 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 will take place in one of the larger studios of the Royal Conservatoire, and 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.

A computer (PC or a Mac; this depends on venue and availability), internet connection, beamer and monitor will be present. You may use your own computer, 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.

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 2020** 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 April 2021, all 2nd year students should inform Kathryn Cok and Roos Leefflang if their final chosen format is a thesis, by **1 OCTOBER 2020**. After this date it is no longer possible to alter the format.

### 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 Learning Outcomes (2017) for 2nd cycle

<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).

studies<sup>5</sup> (= 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 of the research presentation in the course description of 'Individual Research Trajectory' in the Curriculum Handbooks. The course description also contains a detailed assessment rubric, which an examination committee will use to assess your research documentation and presentation. The content of this rubric has also been formulated as a set of questions, which can serve as guidelines for you as well as the examination committee. These guidelines can be found below.

### Guidelines for the assessment of 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.*

<sup>5</sup> AEC Learning Outcomes (2017) to be found at [aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english\\_20171218113003.pdf](https://aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english_20171218113003.pdf)

### Guidelines for the assessment of 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 and Professional Integration Activities?*
- Methods  
*Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?*
- Process  
*Is the research process sufficiently well described or otherwise communicated? To what extent is the research process based on a dialogue between artistic practice and reflection?*
- Contextualisation  
*Does the student demonstrate sufficient awareness by relating the research to the field of inquiry and to what others have done in this area?*
- New knowledge, insights, experiences, techniques and/or devices  
*Does the research deliver something that we did not know, understand, experience or have?*

#### 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?*

### Numeric Results, 1–10

## A.5 – Professional Integration Trajectory

Professional Integration 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 pro-active and independent musician able to shape your own professional future.

At the core stands the invitation to create, develop and manage Professional Integration Activities (PIA), by yourself or together with others. Your PIA are to be realised outside the safe walls of an educational institution. This will help you to compose your own survival kit for dealing with the challenging industry as it is today and create a new ecology for the arts.

### **‘Introduction to Project Management’**

You will be prepared for this challenging part of your master’s programme in the introductory course ‘Introduction to Project Management’ in the first semester. It’s an art by itself to manage a professional integration activity. 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. Do you have to develop your own individual PIA? You may, but you can also choose to collaborate with others. Must your PIA be realised within the two years of your master’s? Preferably yes, but if your PIA are well prepared, they may extend beyond this period. Do your PIA have to be a success in economic terms? Let’s hope they will be, but most important is that your PIA offer you the best environment for learning. In case they fail, quoting Samuel Beckett, you will learn to ‘fail better’ next time.

### **Professional Integration Coaching**

You will have a personal professional integration coach from February in your first year until May of the second year. This coach will be assigned to you in February and will guide you in realising your PIA . The professional integration coach is

typically an external expert from the professional field 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 activity plan.

The coaching will take place individually or group sessions, during which you will discuss the progress of your PIA with your coach and your peers. You are entitled to 8 hours of coaching, divided over two years. In May of your first year, your coach will be asked to write a brief report on the progress of your PIA, which will be sent to your master circle leader as well as the committee for your Master I Presentation. In the report, your coach will be asked to answer the following questions:

1. How would you describe the communication and working relationship between you and the student so far?
2. To what extent does the student have a clear idea on what Professional Integration Activities they want to develop and what steps to take to realise these activities?
3. How would you describe the student's motivation in moving forward at this point in the development of the Professional Integration Activities?

Based on these questions, your coach will also be asked to grade the progress you have made with your PIA in your first year with a 'pass' (if you are on the right track) or a 'fail' (if you are behind and not progressing). A 'fail' mainly functions as a warning and indicator; your coach can re-assess your progress once you are back on track.

You will finish the Professional Integration Trajectory by writing a self-reflective report in which you reflect on the process and outcomes of your PIA.

## A.6 – Deadlines and presentations Master Project

You are expected to hand in written proposals or (interim) results during the two-year master's programme, as well as give presentations, so that the progress of your Master Project can be monitored. This chapter provides you with more information about the deadlines and presentations mentioned in A.3 (Timeline Master Project).

### I: Deadline 18 JANUARY 2021 – 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 'Introduction to Project Management'. Together, these two courses will help you to develop the main components of your Master Project proposal. A detailed assessment rubric for the Master Project Proposal can be found in the course description of 'Introduction to Research in the Arts' in the Curriculum Handbooks. Your Master Project proposal must be uploaded to the Research Catalogue and adhere to the following format:

#### *Format Master Project Proposal*

Your Master Project Proposal consists of three elements:

- A. Describe your vision on your artistic development. How is it taking shape? what goals have you set for yourself? Explain how your artistic development is interconnected with both your research (B) and your Professional Integration Activities (C).

B. Using the following format, provide a detailed plan for researching and documenting the research component of your Master Project on the Research Catalogue:

1. Title and possible sub-titles
2. A research question
3. Possible sub-questions
4. A brief description of the topic, including planning, chosen methods, and research process
5. Chosen form of documentation and presentation (during the Master Research Symposium)

C. In the format provided to you in the course Introduction to Project Management, submit your Brief Description of Professional Integration Activities

## II: Presentation MAY 2021 – First Year Master Project Presentation (1st year students only)

In May, all first-year students will be asked to present the progress they have made with their Master Project in the master circle. The exact date of your presentation will be communicated to you by your master circle leader. Your presentation should last around 10-15 minutes and address the following questions:

### *Master Project*

1. How is your Master Project developing?
2. What are its aims and how do these bring the three components (artistic development [main subject], research and professional integration) together?

### *Artistic development*

3. Describe how you have been working on your aims in the area of artistic development.

### *Research*

4. What is your research question at this point in time?
5. Describe your research in one minute; please ensure the link with the other two components in your Master Project (artistic development and professional integration) are also addressed.
6. Are you working with your research supervisor and how is this going?

### *Professional integration activity*

7. Describe the status of your Professional Integration Activity and how it relates to your research and artistic development.
8. Are you working with your professional integration coach and how is this going?

### *Planning of your Master Project*

9. What is your timeline from now until the summer holiday?
10. How do you see yourself completing your research and professional integration activity in year two?
11. What issues, obstacles or challenges need a solution, and what are you doing to find solutions?

In May, your master circle leader will also receive reports on your progress from your research supervisor and your professional integration coach. The information in these reports will be taken into account by your master circle leader when grading your presentation. A detailed assessment rubric for the First Year Master Project Presentation can be found in the course description of the 'master circle' in the Curriculum Handbooks.

All first year students are obliged to visit at least three presentations during the Master Research Symposium (for more information about the symposium, see page 24). The schedule of the presentations will be distributed well in time via KonCon e-mail addresses and internet/intranet.

### III: Deadline 23 NOVEMBER 2020 – 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 (see pages 22-24), 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).

### IV: Deadline 15 FEBRUARY 2021 – 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.

### V: Deadline 8 MARCH 2021 - final research exposition or thesis (2nd year students only)

A complete digital version of the final research exposition or thesis must be submitted in English on the Research Catalogue. Please make sure your (internal) supervisor has given their approval for submission of your research on the R.C. by means of a digital 'post-it note' or comment. Precise instructions about this process on the R.C. will be sent well in advance to your supervisors by Casper Schipper. Please see pages 22-28 for the formal requirements and assessment guidelines. A detailed assessment rubric for the

Master Research Presentation can be found in the course description of the 'Individual Research Trajectory' in the Curriculum Handbooks.

### VI: Presentation 12 – 16 APRIL 2021 – master research presentation (2nd year students only)

During the Master Research Symposium, 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. Please see page 24 for more information about the Master Research Symposium. The detailed assessment rubric that will be used for the assessment of the Master Research Presentation can be found in the course description of the 'Individual Research Trajectory' in the Curriculum Handbooks.

### VII: Deadline 2 MAY 2021 – self-reflective report on Professional Integration Activities (2nd year students only)

You will finish the Professional Integration Trajectory by writing a self-reflective report in which you reflect on your PIA by answering the following questions:

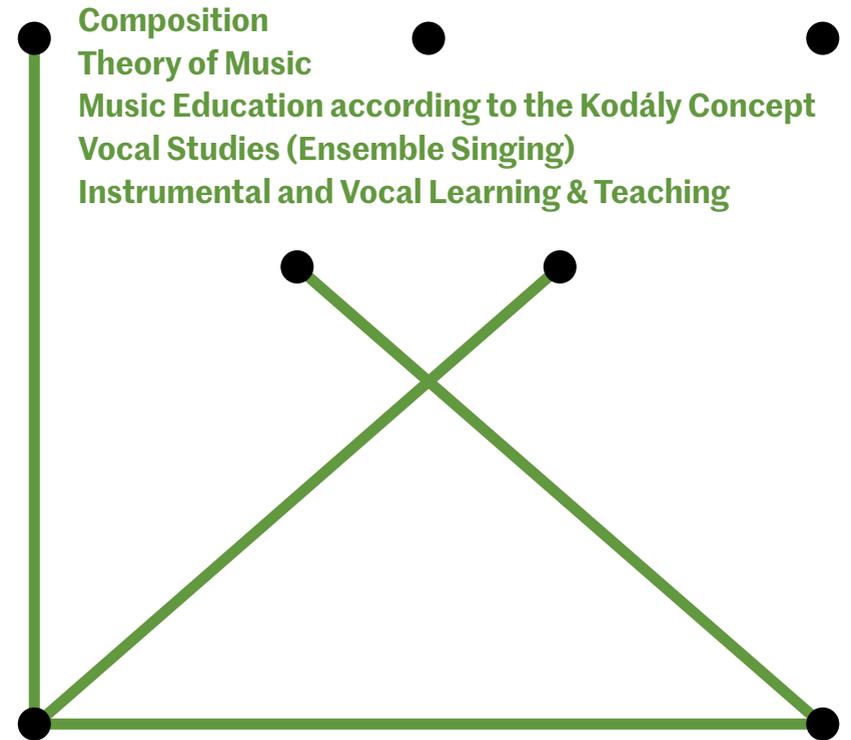
1. Describe and document<sup>6</sup> your Professional Integration Activities:
  - Project background and motivation, little why's (short term goals) and Big Why's (long term goals)
  - Outcome(s)
  - Impact of PIA on your own artistic practice and on the professional work field and society in general

<sup>6</sup> video and/or audio recording, reviews, written statements etc.

2. Document\* responses and feedback from audiences, stakeholders, clients, partners etc.
3. Reflect on the process
  - Describe your role
  - What did you learn? What was successful and what would you do differently next time?
4. Reflect on the outcome(s)
  - Describe your role
  - What did you learn? What was successful and what would you do differently next time?

A detailed assessment rubric for the self-reflective report can be found in the course description of the 'Professional Integration Trajectory' in the Curriculum Handbooks.

# Part B



**New master's students\* are expected to attend the Master Research welcome session during the Royal Conservatoire's Start-Up! week.**

**Master Research welcome session**

Tuesday 1 September, 20.00 – 21.00

Kees van Baaren Hall

\* Master's students from the following disciplines:

- Composition
- Theory of Music
- Music Education according to the Kodály Concept
- Vocal Studies (Ensemble Singing)
- Instrumental and Vocal Learning & Teaching

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 [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 and specialisations: **Composition, Theory of Music, Music Education according to the Kodály Concept, Vocal Studies (Ensemble Singing), and Instrumental and Vocal Learning & Teaching**. This handbook does not apply to students of the National Master Ochestra Conducting (NMO): students of the NMO should refer to the NMO Curriculum Handbook for further information.

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 also 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 Head of Department Suzanne Konings ([s.konings@koncon.nl](mailto:s.konings@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. 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)).

## Ensemble Singing

Vocal students of the Ensemble Singing discipline follow the regular master's research curriculum as described in this handbook.

## Instrumental and Vocal Learning & Teaching

Students of the discipline Instrumental and Vocal Learning & Teaching follow specific research courses specific to their discipline and therefore 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 for the master electives. More information will follow via Head of Department Adri de Vugt ([a.devugt@koncon.nl](mailto:a.devugt@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. You will also be assigned to your individual research supervisor, who will assist you with the development of your research. Based on the introductory course and the circle, you will have a plan ready for your research and hand in your research proposal at the end of this semester.
- Semester 2: Continuation of master circles. In May, first year students will be asked to present the progress they have made with their research in the master circle. 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 (please see page 61 for more information about ERASMUS).
- Semester 4: Finalisation of research, master research presentation.

## First Year Students

Welcome session	1 September 2020
Registration Master Electives	November 2020
Start work with research supervisor	October 2020
Deadline research proposal	18 January 2021
Deadline revised research proposal	1 March 2021
Master Research Symposium: Attendance of 3 presentations required	12 – 16 April 2021 (Kodály: 8 – 10 June 2021; Composition: 17 – 18 May 2021)
First Year Research Presentations	May 2021 (t.b.a.)

## Second Year Students

Deadline requests date Symposium and format	1 October 2020
Deadline preliminary version research exposition or thesis	23 November 2020 (Kodály: 11 January 2021; Composition: 1 March 2021)
Deadline abstract	15 February 2021
Deadline research exposition or thesis	8 March 2021 (Kodály: 10 May 2021; Composition: 1 April 2021)
Master Research Symposium: research presentations	12 – 16 April 2021 (Kodály: 8 – 10 June 2021; Composition: 17 - 18 May 2021)
Deadline material re-examinations research	2 May 2021
Re-examinations research presentations	25 and 26 May 2021

# B.3 – Individual Research Trajectory

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 course 'Introduction to Research in the Arts', and will also be placed in a master circle with a focus on one of these research areas. The distribution of students over the various master circles is based on the Master Plans sent in as part of the application process. The nine research areas are:

### 1. *Art of Interpretation*

Research topics focussed on the musical interpretation of repertoire, both historical and contemporary. Besides artistic experimentation, research in this area presumes the study of various kinds of sources (scores, texts, recordings) which may inform and inspire the musical interpretation and eventually lead to altered approaches of performance practice. Critical listening and reading, stylistic enquiry and contextualisation of musical choices are typical ingredients of research in this area.

### 2. *Instruments & Techniques*

Research topics focussed on the design, use, role and function of instruments and their playing techniques in musical practice. Research in this area typically requires the application of knowledge about instrument making, acoustics or electronics, or the movement possibilities of the human body. Researchers in this area show a technically oriented interest, eagerness to experiment, sensibility for sound, detail and analytical observation. Examples are the exploration of historical, alternative or extended bowing techniques for string players, breathing techniques for wind players or singers, the use of microphones and amplification in the classical concert, or the relation between instrumental set-ups and acoustics.

### 3. *Music in Public Space*

Research activities investigating the role of music and musicians in society and daily life. Examples could be the role of music in outreach activities, questions about music curation or the social and political engagement of musicians in public life. Social sensibility, engagement and awareness of cultural dynamics and diversity are essential values in this area.

### 4. *Creative Practice*

Research activities in this area are reflective investigations in and through the creation of music. Artistic experimentation and documentation of the creative process are essential tools for researching in this area. The perspective of the creating artist is central, but also her ability to situate and contextualise research results in a wider artistic and cultural context.

### 5. *Beyond Discipline*

Research topics focussed on multidisciplinary collaborations or expansions of the musical practice through the integration of extra-musical perspectives. Examples are investigations into the role of musicians in multidisciplinary productions, the inclusion of gesture, singing or acting in instrumental performance, or the collaboration with non-artistic disciplines in musical creation. Curiosity, risk-taking and the willingness to temporarily put on hold the norms and values of common craftsmanship are characteristic values in this area.

### 6. *Musical Training, Performance & Cognition*

Topics investigating the process of musical learning and performance. The focus may lie on musical preparation, avoidance of injuries, musical memory, mental and physical focus in performance, or the improvement of musical training and rehearsal methods. Research in this area is often informed by other knowledge fields such as (music) psychology, biomedical sciences, physiotherapy etc. Although there are possible overlaps with research areas 8 and 9, the performer's perspective is central in this area.

### 7. *Aesthetics & Cultural Discourse*

Where do the standards, beliefs and values that surround musical practice originate from? Research topics in this research area aim at an in-depth understanding of the entanglement of musical practice, cultural contexts and societal dynamics. Musical practice and experience are starting points for a broader cultural and aesthetical inquiry. Possible examples of topics are the investigation of changing sound

ideals, historical approaches of conceptions of 'the beautiful' or 'musical taste', and discussions about notions of 'musical quality'. The musician-researcher in this area has an affinity for thinking, reasoning and writing through language.

### 8. Educational Settings

Research in this area hones in on contexts such as classrooms, social-cultural work and participatory art projects where the musician operates as a teacher, cultural mediator or coach.

### 9. Music Theory & Aural Skills

Research topics focussed on the combined theoretical and aural understanding of music as an acoustic and cultural phenomenon. Examples are the investigation of tuning systems, scales and modes and their application in music, or the relationship between rhetoric and musical form in baroque music. Projects in this area are often aimed at knowledge that may be systematised for music didactics. An analytical and methodical approach is characteristic for research in this area.

## B. Supervisor

The curriculum provides that you will have a personal research supervisor, from October in your first year up to your research presentation in March or April of the second year. You will be assigned a research supervisor in October. This supervisor will be selected from a pool of teachers and researchers specially trained for this purpose. 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 October 2020 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. You and your (internal) supervisor use the online Research Catalogue as a repository of your work in progress and final research exposition.

In May of your first year, your internal supervisor will be asked to write a brief report on the progress of your research, which will be sent to your master circle leader as well as the committee for your Master I Presentation. In the report, your supervisor will be asked to answer the following questions:

1. How would you describe the communication and working relationship between you and the student so far?
2. Has the student settled on a viable research topic?
3. To what extent does the student show insight into what steps to take in order to answer their research question?
4. How would you describe the student's motivation in moving forward at this point in the development of their research?

Based on these questions, your supervisor will also be asked to grade the progress you have made with your research in your first year with a 'pass' (if you are on the right track) or a 'fail' (if you are behind and not progressing). A 'fail' mainly functions as a warning and indicator; your supervisor can re-assess your progress once you are back on track.

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 be aware of the importance of the research subject for your own artistic development and 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 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 52) 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>7</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, with an absolute maximum of 40.000 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 52) 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;
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.

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<sup>7</sup> To be discussed in the Introduction to Research in the Arts course.

- 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, with an absolute maximum of 60.000 words.

Students and supervisors are advised to discuss which format best suits the chosen research topic of the student with Kathryn Cok.

### 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 will take place in one of the larger studios of the Royal Conservatoire, and 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.

A computer (PC or a Mac; this depends on venue and availability), internet connection, beamer and monitor will be present. You may use your own computer, 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.

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 2020** via Roos Leeftang. In order to make a correct schedule for the Master Research Symposium in April 2021, all 2nd year students should inform Kathryn Cok and Roos Leeftang if their final chosen format is a thesis, by **1 OCTOBER 2020**. After this date it is no longer possible to alter the format.

### 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>8</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 Learning Outcomes (2017) for 2nd cycle studies<sup>9</sup> (= 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 of the research presentation in the course description of 'Individual

8 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).

9 AEC Learning Outcomes (2017) to be found at [aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english\\_20171218113003.pdf](http://aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english_20171218113003.pdf)

Research Trajectory' in the Curriculum Handbooks. The course description also contains a detailed assessment rubric, which an examination committee will use to assess your research documentation and presentation. The content of this rubric has also been formulated as a set of questions, which can serve as guidelines for you as well as the examination committee. These guidelines can be found below.

### **Guidelines for the assessment of 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 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.*

### **Guidelines for the assessment of 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?*
- Methods  
*Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?*
- Process  
*Is the research process sufficiently well described or otherwise communicated? To what extent is the research process based on a dialogue between artistic practice and reflection?*
- Contextualisation  
*Does the student demonstrate sufficient awareness by relating the research to the field of inquiry and to what others have done in this area?*
- New knowledge, insights, experiences, techniques and/or devices  
*Does the research deliver something that we did not know, understand, experience or have?*

#### 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?*

### **Numeric Results, 1-10**

# B.4 – Deadlines and presentations Research

You are expected to hand in written proposals or (interim) results during the two-year master's programme, as well as give presentations, so that the progress of your research can be monitored. This chapter provides you with more information about the deadlines and presentations mentioned in B.2 (Timeline Research).

## I: Deadline 18 JANUARY 2021 – 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'. A detailed assessment rubric for the research proposal can be found in the course description of 'Introduction to Research in the Arts' in the Curriculum Handbooks. Your research proposal must be uploaded to the Research Catalogue and adhere to the following format:

1. Title and possible sub-titles
2. A research question
3. Possible sub-questions
4. A brief description of the topic, including planning, chosen methods, and research process
5. Chosen form of documentation and presentation (during the Master Research Symposium)

## II: Presentation MAY 2021 – First Year Research Presentation (1st year students only)

In May, all first-year students will be asked to present the progress they have made with their research in the master circle. The exact date of your presentation will be communicated to you by your master circle leader. Your presentation should last around 10-15 minutes and address the following questions:

1. What is your research question at this point in time?
2. Describe your research in one minute.
3. Are you working with your research supervisor and how is this going?
4. What is your timeline from now until the summer holiday?
5. How do you see yourself completing your research in year two?
6. What issues, obstacles or challenges need a solution, and what are you doing to find solutions?

In May, your master circle leader will also receive a report on your progress from your research supervisor. The information in this report will be taken into account by your master circle leader when grading your presentation. A detailed assessment rubric for the First Year Research Presentation can be found in the course description of the 'master circle' in the Curriculum Handbooks.

All first year students are obliged to visit at least three presentations during the Master Research Symposium (for more information about the symposium, see page 52). The schedule of the presentations will be distributed well in time via KonCon e-mail addresses and internet/intranet.

### III: Deadline 23 NOVEMBER 2020 – preliminary version of research exposition

#### (2nd year students only)

(Students Music Education according to the Kodály Concept: 11 JANUARY 2021; Composition students: 1 MARCH 2021)

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 (see pages 50-52), 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).

### IV: Deadline 15 FEBRUARY 2021 – research abstract

#### (2nd year students only)

(Students Music Education according to the Kodály Concept: 10 MAY 2021)

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.

### V: Deadline 8 MARCH 2021 - final research exposition or thesis

#### (2nd year students only)

(Students Music Education according to the Kodály Concept: 10 MAY 2021; Composition students: 1 APRIL 2021)

A complete digital version of the final research exposition or thesis must be submitted in English on the Research Catalogue. Please make sure your (internal) supervisor has given their approval for submission of your research on the R.C. by means

of a digital 'post-it note' or comment. Precise instructions about this process on the R.C. will be sent well in advance to your supervisors by Casper Schipper. Please see pages 50-55 for the formal requirements and assessment guidelines. A detailed assessment rubric for the Master Research Presentation can be found in the course description of the 'Individual Research Trajectory' in the Curriculum Handbooks.

### VI: Presentation 12 – 16 APRIL 2021 – master research presentation

#### (2nd year students only)

(Music Education according to the Kodály Concept: 10 - 12 JUNE 2021; Composition: 17 - 18 MAY 2021)

During the Master Research Symposium, 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. Please see page 52 for more information about the Master Research Symposium. The detailed assessment rubric that will be used for the assessment of the Master Research Presentation can be found in the course description of the 'Individual Research Trajectory' in the Curriculum Handbooks.



# 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/international](http://koncon.nl/international).

## **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 *Master Electives Handbook 2020/21*.

# 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 your discipline and go to the page 'Curriculum & Courses') 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>10</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 *Master Electives Handbook 2020/21* and course descriptions via [koncon.nl/masterelectives](http://koncon.nl/masterelectives). **Registration: in November via Osiris.**

## Staying in touch

Throughout the year, 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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+31(0)70 315 1401  
Room: M203  
By appointment

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### **Casper Schipper, Research Catalogue support**

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### **Renee Jonker, Head Master New Audiences and Innovative Practice**

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### **Isa Goldschmeding, Coordinator Professional Integration**

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<sup>10</sup> Search: course title.