



Curriculum Handbook Master of Music – Choral Conducting and Wind Band Conducting

Academic Year 2021/22

**Royal
Conservatoire
The Hague**

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

For questions about courses, you can get in touch with the contact person mentioned in the course description.

Due to the COVID-19 circumstances, our education programme and Education and Examination Regulations might differ from how these are described in our regulations and Curriculum Handbooks. In the event of any regulatory changes regarding assessment, a 'Corona addendum' will be published.

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INTRODUCTION

The Master of Music in Choral Conducting / Wind Band Conducting programme will train you as a conductor for both amateur and professional choirs / orchestras. Conducting is a complex discipline that demands artistic vision and communication skills, which our courses will help you develop. You set high standards for yourself and for the choir or orchestra, in technical and musical terms.

On the **Wind Band Conducting programme** we offer weekly lessons in repertoire and programming with teacher Alex Schillings, who is a great inspiration. There are regular internships with regional orchestras. In addition to this, there are masterclasses with professional military bands in the Netherlands and abroad. There is an annual project in South Limburg, where you will spend a week receiving intensive instruction from guest teachers and where you will work with outstanding wind orchestras.

On the **Choral Conducting programme** you will follow weekly lessons in repertoire and performance practice and you will fulfil internships with amateur, semi-professional and professional choirs in the Netherlands. Our courses will teach you how to develop a vision of the score and how to convey that vision to the choir in a manner that is artistically and stylistically convincing and inspiring, so the choir can achieve the highest musical and vocal standards.

Master Project

In the Master of Music programme, you have the unique opportunity to create a Master Project with your own future in mind. A Master Project is an overarching term which combines the three domains of our master curriculum: **artistic development, research and professional integration**. As part of the curriculum, you will receive individual and group lessons in your main subject to aid you in your artistic development, you will conduct research on a topic of your own choice, and you will design and initiate your own professional integration activity. These elements and activities all come together in the Master Project. To help you develop your Master Project successfully, you will receive guidance and support from your instrumental/vocal teacher, research supervisor and professional integration coach. Additionally, you will take part in a peer group, in which you can discuss what you are working on. Designing your own Master Project gives you an opportunity to consider your future career and experiment with developing your own professional practice during your studies. When creating your Master Project, you should take into consideration whether it will help you find your place in the professional practice after you have finished your studies. We encourage you to collaborate, and therefore it is possible to do a Master Project together with other students.

Educational Philosophy

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

This Curriculum Handbook aims to provide you with all necessary information related to the curricula and courses of the master's programmes in Choral Conducting and Wind Band Conducting. After programme objectives and a schematic overview of the curricula, you will find descriptions of all courses, including learning goals (called 'objectives') and assessment criteria. This Handbook also contains the requirements and assessment criteria for the main subject (final) presentations. We would advise you to also read the Royal Conservatoire's Study Guide, which includes the Education and Examination Regulations (EER).

PROGRAMME OBJECTIVES MASTER CONDUCTING

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

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

At the end of the Master of Music in Conducting programme, you:

A. Practical (skills-based) outcomes

- 2.A.1. Realise, recreate, create, manipulate and/or produce music to a high professional level, expressing your own artistic concepts and reflecting a well-developed musical personality.
- 2.A.2. Evidence advanced craft skills in relation to the repertoire, styles, genres etc. in your discipline.
- 2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to your area of study evidencing fluency across a range of styles and/or a distinctive and individual voice in one particular style.
- 2.A.4. Demonstrate ability to create, realise and express your own artistic concepts, ensuring that any areas of relative weakness in relation to practice, rehearsal, reading, aural, creative and re-creative skills have been addressed.
- 2.A.5. Lead and inspire non-professional as well as professional choirs/wind bands.
- 2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within your artistic practice.
- 2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice, and its presentation to both specialist and non-specialist audiences. This includes effective and inspirational communication with the ensemble’s management, directors and artistic leaders.
- 2.A.9. Exhibit basic competence in technological utilisation and application.
- 2.A.10. Take responsibility for the engagement between context, audience and musical material, projecting your ideas fluently and with confidence in a wide variety of performance settings.
- 2.A.11. Within the context of the musical learning environment, recognise and identify individual learners’ needs, and exhibit the ability to differentiate and facilitate activity accordingly.
- 2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies.
- 2.A.13. Evidence ability to translate theoretical knowledge into practical activities to enable musical learning and creative processes in others.
- 2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the aesthetical and ethical dimensions of your work.

¹ https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english_20171218113003.pdf

2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate an advanced understanding of the working field, and identify and formulate strategies for developing and maintaining engagement with them.

B. Theoretical (knowledge-based) outcomes

2.B.1. Demonstrate advanced knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to your core and, as appropriate, related disciplines, and their associated texts, resources and concepts.

2.B.2. Exhibit comprehensive knowledge of repertoire within your area of musical study, demonstrating an advanced level of skill in creating and providing coherent musical experiences and interpretations which engage with both well- and lesser-, or unknown repertoire.

2.B.3. Develop and extend your knowledge of the theoretical, historical and social contexts in which music is practiced and presented.

2.B.4. Exhibit knowledge of musical styles relevant to your artistic practice, and advanced and critical understanding of their associated performing traditions.

2.B.5. Develop, present and realise programmes, underpinned by a personal artistic vision, that are coherent and suitable to a wide range of different performing contexts.

2.B.7. Evidence understanding of a range of advanced investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within your artistic practice.

2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within your area of study.

2.B.9. Identify and employ advanced research, study, communication and presentation techniques to independently develop and deliver an extended or in-depth artistic project.

2.B.10. Recognise the importance of utilising specific technologies to enable the creation, dissemination and/or performance of music appropriate to your artistic practice.

2.B.11. Demonstrate understanding of pedagogical knowledge relevant to music education in various societal contexts.

2.B.12. Demonstrate a thorough understanding of the role of the musician in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.

C. Generic outcomes

2.C.1. Exhibit advanced skills in critical thinking and critical awareness.

2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.

2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.

2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic and cultural contexts.

2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.

2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:

- extended and complex
- in new or unfamiliar contexts
- based upon incomplete or limited information.

2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.

2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/or other musical outputs (recordings, etc.).

- 2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.
- 2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.
- 2.C.11. Exhibit advanced and appropriate public presentation skills in all aspects of your practice and activity.
- 2.C.12. Exhibit a sensitivity to the learning styles and needs of others and ability to motivate and facilitate creativity and learning.
- 2.C.13. Engage with individuals and groups as appropriate and in relation to both your own, and a wider variety of, cultural contexts.
- 2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.
- 2.C.15. Exhibit confidence in using your own psychological understanding – and your sense of your own wellbeing, and that of others – to underpin decision making in a variety of situations associated with (non-) professional practice.
- 2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.
- 2.C.17.KC. Demonstrate a strong commitment to the integration of your artistic development, research interests and professional practice.

CURRICULUM OVERVIEWS

CHORAL CONDUCTING

code	Choral Conducting	Year 1	Year 2
	Master of Music 2021-2022		
KC-M-	Artistic Development		
DI-KD	Main Subject	30	30
DI-OKP	Orchestral- / Choral Practicum	4	4
KD-RP	Repertoire, Performance Practice, Programming and Method Choral Conducting	3	3
-	Masterclass	pm	pm
	Subtotal	37	37
KC-M-	Research		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master Elective	3	
	Subtotal	15	15
KC-M-	Professional Integration		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
	Subtotal	8	8
	Total per year	60	60
	Total		120

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

WIND BAND CONDUCTING

code	Wind Band Conducting	Year 1	Year 2
	Master of Music 2021-2022		
KC-M-DI-	Artistic Development		
HFB	Main Subject	30	30
OKP	Orchestral- / Choral Practicum	4	4
RP	Repertoire and Programming Wind Band Conducting	3	3
-	Masterclass	pm	pm
	Subtotal	37	37
KC-M-	Research		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master Elective	3	
	Subtotal	15	15
KC-M-	Professional Integration		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
	Subtotal	8	8
	Total per year	60	60
	Total		120
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>			

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

MAIN SUBJECT CHORAL/WIND BAND CONDUCTING

Course title:	Main Subject Choral/Wind Band Conducting
Osiris course code:	KC-M-DI-KD KC-M-DI-HFB
Course content:	This course prepares you for a professional career as a conductor. In the lessons in the main subject you develop your technique, your interpretation of scores and the rendition of those scores during rehearsals to a professional level. In the process, you prepare yourself for practical assignments with a professional choir / wind band.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to rehearse and perform at a professional level with a choir / wind band making use of the relevant conducting techniques and skills; ▪ relate your position independently towards the music and the music profession at an advanced level through a deepened development in terms of craftsmanship and artistic growth; ▪ are able to develop, through an inquisitive attitude, advanced knowledge of repertoire and translate this knowledge musically into a convincing and original interpretation; ▪ lead and inspire a professional choir / wind band as conductor during a concert while demonstrating a personal/artistic vision; ▪ are able to underpin a personal vision regarding the development of concert programmes on the basis of research and the understanding of the relevant performance context; ▪ are able to communicate in a professional manner about your artistic vision with colleagues, choir / wind band directors and artistic leaders of choirs / wind bands, often in an international context; ▪ show an understanding of the professional world and an ability to be active in this world by virtue of your knowledge, skills, artistic vision and research skills; ▪ develop and maintain a large network of contacts in the (international) choir / wind band world and make use of that professional network; ▪ are able to 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.
Programme objectives:	2.A.1, 2.A.2, 2.A.4, 2.A.5, 2.A.10, 2.A.11, 2.A.12 2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.12 2.C.3, 2.C.4, 2.C.9, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory

Level:	Master I-II					
Duration:	75 minutes per week, 34 weeks per year					
Prior qualifications/ prerequisites:	-					
Teachers:	Jos Vermunt (choir) / Alex Schillings (wind band) / guest teachers					
Credits:	30 ECTS per academic year					
Literature:	Scores of the programmes, together with background literature about works, composers and historic context.					
Work form:	Alternating group lessons with all master's students in the same discipline, and individual lessons.					
Assessment:	Year	Month	Type of assessment	Duration	Grading system	Programme requirements
	Master I	May/June	Presentation	The maximum duration of the programme is 45 minutes	Qualifying result	The presentation is a concert that is preceded by a rehearsal with a (semi-)professional ensemble conducted by the student. Both the concert and the rehearsal are assessed. The maximum duration of the programme is 45 minutes and the programme must correspond with the areas of repertoire specified in the Master study plan. If possible, part of the programme should also be related to your Master Project.
	Master II	May/June	Final presentation	n/a	Numeric*	The final presentation involves a balanced programme performed at a concert with a (semi-)professional ensemble and preceded by a rehearsal. Both the rehearsal and the concert will be assessed. The student receives two grades that together make up the final grade for the final presentation: one for the rehearsal (1/3) and one for the concert (2/3).
	<p>* Grading scale of 10, using halves.</p> <p>The final presentation is assessed using the Assessment Criteria Master Conducting that can be found in Appendix 1 of this Curriculum Handbook.</p> <p>For all practical exam conditions, please see the 'Practical Information (Final) Presentations Bachelor and Master of Music' document on the intranet. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl or on the intranet.</p>					

Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Choral Conducting (m.damen@koncon.nl) Jaïke Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)

ORCHESTRAL AND CHORAL PRACTICUM

Course title:	Orchestral and Choral Practicum
Osiris course code:	KC-M-DI-OKP
Course content:	You prepare and attend a project initiated by a professional ensemble, including all rehearsals and the first concert. The main subject teacher supports this preparation from a content point of view (from the score) and from a practical point of view (rehearsal techniques and approaches). You assist the conductor from the audience and, if possible, have the possibility to conduct (a part of) the rehearsal yourself, obtaining feedback from the conductor.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to prepare rehearsals with a professional ensemble independently; ▪ are able to communicate on what you hear and see at a rehearsal at professional level; ▪ are able to analyse a rehearsal process and approaches during rehearsals; ▪ (if applicable) are able to conduct (a part of) a rehearsal of a professional ensemble at relevant professional level.
Programme objectives:	2.A.5, 2.A.8, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.15 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.15
Type of course:	Compulsory
Level:	Master I-II
Duration:	At least two weeks before the projects will take place
Prior qualifications/ prerequisites:	You need to finish the first year of this course before being allowed to start the second.
Teachers:	Jos Vermunt / Alex Schillings / guest teachers
Credits:	4 ECTS per academic year
Literature:	Scores of the programmes, together with background literature on the works, composers and historical context.
Work form:	Alternating group lessons with all master's students in the same discipline and individual lessons.
Assessment:	100% attendance and participation (absence in consultation with teacher)
Grading system:	Participation sufficient/insufficient
Language:	English/Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl) Monica Damen – Head of Choral Conducting (m.damen@koncon.nl)

REPertoire, Performance Practice, Programming and Method Choral Conducting

Course title:	Repertoire, Performance Practice, Programming and Method Choral Conducting
Osiris course code:	KC-M-KD-RP
Course content:	The course aims to develop your knowledge of choral repertoire and its context. Furthermore, you learn to put together innovative concert programmes that convince both creatively as well as artistically and historically. The focus is on your personal development as a professional musician and concert programmer. Systematically, you are informed about performance practice of choral music. For master student's, this course is anticipating on the work with professional vocal ensembles. Also, this course is geared towards the direction that you choose to develop in during the programme.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to compile original choral concert programmes, based on relevant research as well as professional knowledge of repertoire, and taking into consideration the national concert practice and public outreach; ▪ are able to underpin, explain and motivate the choices for composing these programmes to specialist and non-specialist audiences; ▪ are able to act as your own teacher, by analysing what determines the quality of your programming; ▪ are able to design and develop a good, complete and effective rehearsal plan; ▪ are able to make choices in programming and rehearsal technique, in relation to your master's specialisation and/or master project.
Programme objectives:	2.A.3, 2.A.8 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.8 2.C.3, 2.C.4, 2.C.7, 2.C.8, 2.C.9, 2.C.13, 2.C.14, 2.C.15
Type of course:	Compulsory
Level:	Master I-II
Duration:	90 minutes per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	You need to finish the first year of this course before being allowed to start the second.
Teachers:	Jos Vermunt, guest teachers
Credits:	3 ECTS per academic year
Literature:	In consultation with the teacher
Work form:	Group lesson
Assessment:	Specialised, in-depth presentations during the course and active presence. Assessment criteria: <ul style="list-style-type: none"> • concert programme (e.g. originality, repertoire knowledge, historical context, research context) • ability to explain, underpin and motivate the choice of repertoire • design of rehearsal plan
Grading system:	Master I: Qualifying result, master II: Numeric
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Choral Conducting (m.damen@koncon.nl)

REPERTOIRE AND PROGRAMMING WIND BAND CONDUCTING

Course title:	Repertoire and Programming Wind Band Conducting
Osiris course code:	KC-M-DI-RP
Course content:	This course prepares you for a professional career as a conductor by teaching you 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"> ▪ have extensive knowledge of the repertoire for symphonic wind band since 1913, symphonic transcriptions, and repertoire for wind ensemble; ▪ 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; ▪ can underpin, explain and motivate the choices for composing this programme; ▪ are able to communicate about repertoire and the choices for programming with specialist and non-specialist audiences.
Programme objectives:	2.A.3, 2.A.8 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.8 2.C.3, 2.C.4, 2.C.7, 2.C.8, 2.C.9, 2.C.13, 2.C.14, 2.C.15
Type of course:	Compulsory
Level:	Master I-II
Duration:	50 minutes per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	You need to finish the first year of this course before being allowed to start the second.
Teachers:	Alex Schillings and guest teachers
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 lessons
Assessment:	<p>At the end of both years, an individual oral exam will take place, which is attended and assessed by a committee.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • quality of the programme • knowledge and understanding of the major repertoire • quality of the debate: verbal skills • quality of the arguments underpinning the artistic choices
Grading system:	Qualifying result
Language:	English/Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Jaike Bakker - Coordinator Conducting Department (j.bakker@koncon.nl)

RESEARCH

INTRODUCTION TO RESEARCH IN THE ARTS

Course title:	Introduction to Research in the Arts
Osiris course code:	KC-M-AL-IRA
Course content:	<p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, including an introduction to the nine research areas we have set up to facilitate the Master Projects of our Master students:</p> <ol style="list-style-type: none">1. Art of Interpretation: historically/contextually informed performance practice2. Instruments & Techniques: instrumental design/techniques/acoustics3. Music in Public Space: diversity/interculturality/social engagement4. Creative Practice: improvisation/composition/experimental practice5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice6. Musical Training, Performance & Cognition7. Aesthetics & Cultural Discourse8. Educational Settings9. Music Theory & Aural Skills <p>There will also be an exploration of the various methods of documenting and presenting the research component of your Master Project, addressing questions such as: 'How do I formulate a viable research question that is close to my own artistic practice?' and 'What sources can I use and where can I find them?'</p> <p>Furthermore, you will receive an introduction to the use of the Research Catalogue through a 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.</p> <p>During the course, you will be required to complete assignments incorporating the various research skills and strategies that were discussed during the sessions. In addition, you will present your Master Project Proposal on the Research Catalogue, demonstrating an understanding of the importance of the three domains of artistic development, research, and professional integration, and indicating your plan for undertaking and completing this important element of the Master programme.</p>
Objectives:	<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 for formulating a project proposal and abstract; <p>are able to document your project process and results on the Research Catalogue.</p>

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 first semester + 1 workshop Research Catalogue
Prior qualifications/ prerequisites:	-
Teachers:	Kathryn Cok, Casper Schipper and others
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Seminar, individual study and workshops
Assessment:	<p>1. Home assignments (50%) You will be informed about these assignments by the teacher during the course. For a detailed assessment rubric including the exact assessment criteria for the Home Assignments, see Appendix 2 of this curriculum handbook.</p> <p>2. A written Master Project Proposal (50%) The requirements for the Master Project Proposal can be found in the Master of Music Handbook 2021-2022. For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 3 of this curriculum handbook.</p> <p>Please note: You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment. In case of a reassessment, you only have to resubmit the domain(s) that you have failed the first time.</p> <p>Both assessments must be passed in order to pass this course.</p>
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning department) and/or the teacher.
Information:	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)

MASTER CIRCLE

Course title:	Master Circle
Osiris course code:	KC-M-AL-MCA
Course content:	Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, under the guidance of

	<p>the Head of a Department or a specially invited chairman who is knowledgeable in the focus research area of that circle. At meetings of the Master Circles, students will discuss the Master Project Proposals of the first-year students, while the second-year students report on the progress of their own Master Projects and any problems they have encountered, and the group discusses possible solutions. Guest lecturers, speakers from the professional field and alumni of the conservatoire can also be invited and interviewed. Students will also be given presentation training and the opportunity to practice their research presentation before the Master Symposium takes place during year 2 of their studies.</p> <p>From January on, trial research presentations for all second-year students will be held in the Master Circles. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Master Project Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles.</p> <p>You will be assigned a Master Circle depending on your chosen research area. The Master Circles are based on the following research areas:</p> <ol style="list-style-type: none"> 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ will be able to give and receive feedback on the Master projects plans of your fellow students as well as on your own; ▪ will be aware of how your particular Master Project relates to your chosen research area; ▪ will be aware of the skills required to successfully communicate the results of your Master Project to your fellow students and a wider audience.
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:	10 sessions throughout the year
Prior qualifications/ Pre-requisites:	-
Teachers:	<p>Depending on research area. (Possible teachers include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Gerda van Zelm, Martin Prchal, Anna Scott, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Wim Vos, Yvonne Smeets, Marlon Titre, Loes Rusch, Daan van Aalst, Matthijs Ruijter, Paul Jeukendrup)</p>
Credits:	3 ECTS per academic year
Literature:	t.b.a.

Work form:	Group sessions
Assessment:	<p>Master I:</p> <ul style="list-style-type: none"> • Participation • First Year Master Project Presentation: Prepare a short presentation of 10 minutes on your Master Project so far in which you answer a set of questions. The presentations take place in your Master Circle in May. The set of questions can be found in the Master of Music Handbook 2021-2022. <p>For a detailed assessment rubric including the exact assessment criteria for the First Year Master Project Presentation, see Appendix 4 of this curriculum handbook.</p> <p>Master II:</p> <ul style="list-style-type: none"> • Participation, including a trial presentation <p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> • An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question). • A previously scheduled in-school project (but not one organised by the student). • Illness (extended illness must be accompanied by a doctor's note). • Death or illness in the family of the student. <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader <u>before</u> the date in question. Too much absence will lead to substantial additional assignments.</p>
Grading system:	<p>Master I:</p> <ul style="list-style-type: none"> • Participation: Pass/Fail • First Year Master Project Presentation: Numeric <p>Master II:</p> <ul style="list-style-type: none"> • Participation, including a trial presentation: Pass/Fail <p>In the first year, both assessments must be passed in order to pass the first year of the course.</p>
Language:	English / Dutch
Schedule, time, venue:	See ASIMUT schedule
Contact:	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)

INDIVIDUAL RESEARCH TRAJECTORY

Course title:	Individual Research Trajectory
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Osiris course code:	KC-M-AL-IRT
Course content:	<p>Research and entrepreneurship training in the master's programme centres on undertaking and completing a Master Project, where you specialise in your own field. As a rule, your artistic/musical practice will be the point of departure when choosing a topic for your Master Project and when formulating a research question.</p> <p>Individual research and presentation: In order to complete the requirements of the Master of Music programme, you must successfully undertake an individual Master Project, and present the findings of this project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year. The format of the final presentation can vary.</p> <p>Individual supervising: The curriculum provides that you will have a personal research supervisor from October in the first semester of the first year up to your research presentation in March or April of the second year (15 hours over the entire course of the programme). You will be assigned a research supervisor, who will be knowledgeable in your research area. Both you and your supervisor use the online Research Catalogue as collaborative workspace (www.researchcatalogue.net).</p> <p>Please read the Master of Music Handbook for more detailed information.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field; ▪ are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection; ▪ are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.
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 selected from a pool consisting of teachers whose duties also include research supervision, as well as specialised supervisors.
Credits:	Master I: 7 ECTS, Master II: 12 ECTS
Literature:	t.b.a.
Work form:	The individual research supervising will occur on a one to one basis and/or in groups. Students are required to maintain regular contact with supervisors and work independently on their research.

Assessment:	<p>Master I: Individual progress, assessed by your research supervisor. Your supervisor will base their assessment on the following questions:</p> <ol style="list-style-type: none"> 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. 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? <p>Master II: Presentation of your project results on the Research Catalogue and during the Master Research Symposium. For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 5 of this curriculum handbook.</p> <p>The final presentation of the research is given before a committee of examiners consisting of three or more persons, including:</p> <ol style="list-style-type: none"> 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 Master Circle leader; 4. If possible, your main subject teacher; 5. An external member, usually from an institution abroad; 6. If possible, first year master students who are invited to attend the research presentation and participate in the deliberations of the committee. However, their assessment is not binding and they may not award a grade.
Grading system:	<p>Master I: Pass/Fail Master II: Numeric</p>
Language:	English
Schedule, time, venue:	<p>Individual research supervision takes place based on appointments made between the student and his or her supervisor(s).</p> <p>Please see the Master of Music Handbook for the dates of the Master Research Symposium. A detailed schedule for the research presentation will be communicated via ASIMUT (https://koncon.asimut.net) at the beginning of 2022. Any changes will be communicated via ASIMUT (Planning department) and the Coordinator Master Research.</p>
Information:	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)

MASTER ELECTIVE

	Master Elective
Course content:	The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are

	<p>encouraged to select an elective that is connected to your chosen research area. The research areas are as follows:</p> <ol style="list-style-type: none"> 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills <p>You must register for a Master Elective via Osiris in November 2021. Your Master Elective normally takes place in semester two of your first study year.</p> <p>You will find more information about registration and the course descriptions in the Master Electives Handbook 2021/22 (www.koncon.nl/masterelectives and via https://intranet.koncon.nl/master).</p>
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 the teacher.
Information:	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)

PROFESSIONAL INTEGRATION

INTRODUCTION TO PROJECT MANAGEMENT

Course title:	Introduction to Project Management
Osiris course code:	KC-M-AL-IPM
Course content:	This module seeks to prepare the students to design their Professional Integration Activity (PIA). They will develop competencies and understanding of the skills required to effectively plan and implement projects and performance events in a variety of contexts. The course consists of five seminars. At the end of this course, students will have written a plan for their Professional Integration Activity (PIA). In these five seminars students will be taught to create the following components that together will form a project plan: how to define and create value, how to define short term and long term goals, how to make a project brief, how to make a product based planning, how to make a budget, how to make a risk analysis, how to design a prototype/pilot for the PIA and a test for this prototype/pilot and how to communicate your PIA.
Objectives:	At the end of this course, you will be able to: <ul style="list-style-type: none">▪ demonstrate an understanding of a variety of project management topics;▪ formulate your own professional integration goals;▪ create a brief description of your professional integration activity (BDPIA)
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory
Level:	Master I
Duration:	Five seminars of 2 hours
Prior qualifications/ prerequisites:	-
Teachers:	Renee Jonker and others
Credits:	2 ECTS
Literature:	Cutler D. The savvy musician, Helius Press – Pittsburg (ISBN-13: 978-0-9823075-0-2) 2010 Online course reader.
Work form:	Seminars, tutorials, assignments
Assessment:	Submission of five assignments (equally weighted): <ul style="list-style-type: none">• BDPIA (Brief Description of Professional Integration Activities)• Product Based Planning and Risk Log• Budget• Design of Prototype/Pilot and test• Pitch <p>The BDPIA will become part of the Master Project proposal.</p> <p>Assessment criteria:</p>

	<ul style="list-style-type: none"> • Being able to give a clear description of the outcomes of the PIA • Being able to describe short-term and long-term goals of the PIA • Being able to describe the values created by the PIA • Giving evidence of a coherent relation between the three domains of the Master Project (artistic development, research and professional integration) • Creating a budget • Making a product-based planning • Designing a pilot/prototype
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Five seminars either on Monday or Wednesday mornings from 10:00 till 12:00 (students can choose on which day they want to attend these five sessions). See ASIMUT schedule for the dates.
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

PROFESSIONAL INTEGRATION TRAJECTORY

Course title:	Professional Integration Trajectory
Osiris course code:	KC-M-AL-PIT
Course content:	<p>In this course students further develop and execute their Professional Integration Activities (PIA) with the help of a professional integration coach. The content of the PIA is defined by the student but is in any case a project, initiated and executed by the student, which needs to take place outside the conservatoire. The PIA is part of your Master Project which encompasses the three domains of the Master programme: artistic development, research and professional integration and is also the starting point for a professional practice that stretches beyond the duration of your master's programme.</p> <p>Please note: In the External Activities – Career Development Office (CDO) course, you are expected to obtain credits based on your external activities. These activities cannot be the same as your Professional Integration Activities; these activities should be examples of proactive engagement in the professional field of work in addition to your Master Project.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ will be able to run and maintain professional musical activities that are created by yourself; ▪ have made a clear connection between your professional integration activity/activities, your artistic development and your research.
Programme objectives:	<p>2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16</p>
Type of course:	Compulsory
Level:	Master I-II

Duration:	Eight hours of coaching spread over the 2nd, 3rd and 4th semester of the two years
Prior qualifications/ prerequisites:	-
Teachers:	Various coaches from the professional field
Credits:	Master I: 3 ECTS Master II: 5 ECTS
Literature:	t.b.a.
Work form:	Coaching sessions, self-study
Assessment:	<p>Master I: Progress report written by coach</p> <p>Assessment criteria (progress report coach):</p> <ul style="list-style-type: none"> • Communication and working relationship between student and professional integration coach • Demonstrating a clear idea on what professional integration activities the student wants to develop and what steps to take to realise these activities • Motivation in moving forward at this point in the development of the Professional Integration Activities <p>Master II: Documentation of Pilot/Prototype due at the beginning of the 3rd semester. The chosen format depends on the nature of your pilot/prototype.</p> <p>Assessment criteria (pilot/prototype):</p> <ul style="list-style-type: none"> • documentation gives a clear impression of executed pilot/prototype • clear explanation of what is being 'tested' in this pilot/prototype and how this relates to the final PIA <p>Self-reflective Report due at the end of the 4th semester There are two options:</p> <p>- Option A (PIA has been realised): Documentation of PIA + Reflection on PIA (product+process) For the requirements and a detailed assessment rubric including the exact assessment criteria for Option A, see Appendix 6 & 8 of this curriculum handbook.</p> <p>- Option B (PIA has yet to be realised): Documentation of pilot/prototype + Reflection on pilot/prototype (product+process) + Plan for PIA that is yet to be realised For the requirements and a detailed assessment rubric including the exact assessment criteria for Option B, see Appendix 7 & 9 of this curriculum handbook.</p>
Grading system:	Master I: Pass/Fail Master II: Pilot/Prototype: Pass/Fail Master II: Self-reflective report: Numeric In Master II, both assignments need to be passed in order to pass this course.
Language:	English
Schedule, time, venue:	In consultation with your coach

Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)
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EXTERNAL ACTIVITIES – CAREER DEVELOPMENT OFFICE (CDO)

Course title:	External Activities - Career Development Office (CDO)
Osiris course code:	KC-M-AL-CDO
Course content:	<p>Besides designing and developing your own Professional Integration Activities as part of your Master Project, we ask you to engage in different ways to the field of professional work by doing external activities. These activities are in addition to your Master Project and cannot be part of your Professional Integration Activities. These can be activities that you have found or organised yourself, or activities that have been done through the Career Development Office (CDO).</p> <p>The Career Development Office (CDO) is a central place in the Royal Conservatoire where you can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities, as well as information on and assistance with work-related issues such as job applications, CVs, the Dutch tax system etc. For more information, contact Dominy Clements on d.clements@koncon.nl</p> <p>You are asked to fill in a form which includes a reflective section, and to upload any supporting materials. The CDO will process the forms and the CDO teachers will allocate the relevant credits. The CDO has the administrative task of processing these credits.</p> <p>Proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> - gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations. - creating an own ensemble, band, or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions. - making a website and engaging with online media platforms such as Instagram or Facebook. - engaging in challenging activities such as (online) competitions/masterclasses. - engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity. - broadening of repertoire through engagement with unfamiliar genres. - involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations. - setting up your own teaching practice or participate in other educational activities - producing online content (recordings, tutorials, etc.)
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;

	<ul style="list-style-type: none"> 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 01-09-21 to 31-08-22. Master II students: you can normally obtain CDO credits from activities from 01-09-21 to 01-05-22. If the activity occurs outside those dates it will not be valid for the 21/22 academic year.	
Prior qualifications/ prerequisites:	-	
Teachers:	Rita Dams (vocal studies) Yvonne Smeets (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Wim Vos (conducting) Martijn Padding (composition)	
Credits:	Please see your curriculum overview	
Literature:	See CDO web pages for recommendations (https://cdo-kc.jouwweb.nl/)	
Work form:	Depending on the activity, but based on working towards increased employability in the profession.	
Assessment:	<p>Evaluation of activities on the basis of the submitted form, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). See the appendix for further information and the assessment criteria below.</p> <p>Procedure</p> <p>When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented as an assignment in MS Teams. You will need to fill in the information sections of the form once each activity has been completed, and also upload any relevant materials (promotional materials, programmes, recordings etc.). You will also need to fill in the reflective section of the form describing your most significant work experiences during the academic year, and what you gained from participating in them. The completed form then has to be submitted for approval by the CDO, after which the relevant number of study credits will be allocated to each task (see appendix).</p> <p>Allocation of CDO credits is done by a teacher nominated by the Head of Department. In case of any disagreement or conflict the results will be evaluated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.</p>	
Assessment criteria:	Pass	Fail

<ul style="list-style-type: none"> • <i>Basic information (hours invested etc.)</i> 	Times and dates clearly indicated and hours invested are accurate and divided where necessary.	Not credible, unclear or absent, project dates are outside the enrolment period or academic year.
<ul style="list-style-type: none"> • <i>Presentation of report</i> 	A lot of care and attention has been given to both presentation and content.	Insufficient content.
<ul style="list-style-type: none"> • <i>Learning experience/ability to reflect</i> 	Excellent information about and reflection on learning experiences during project/activity. Good perspective on plans for future projects/activities with points for improvement where necessary.	Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.
<ul style="list-style-type: none"> • <i>Project content</i> 	Challenging project that has a relevant connection to your MMus programme and/or Master Project. Student has been involved in many aspects of the project (organisation/promotion etc.).	Level is too low or not relevant to the course or study.
<ul style="list-style-type: none"> • <i>Proofs/publicity material (where possible)</i> 	At least three of the following: programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.	Photos, programme or other proofs not present.
Grading system:	Pass/Fail	
Language:	English or Dutch	
Schedule, time, venue:	-	
Information:	Dominy Clements (D.Clements@koncon.nl)	
Appendix:	<p><u>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF EXAMPLES:</u></p> <p>GENERAL: 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. <p>- Events planned but cancelled due to the COVID-19 pandemic can be considered for CDO credits. Students are also encouraged to include online activities and any other innovative work undertaken during lockdown conditions, or while the options for performance at venues with live audiences are scarce.</p>	

	<p>CLASSICAL:</p> <ul style="list-style-type: none"> - One week working with a professional orchestra/ensemble = 2 ECTS. - 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> <ul style="list-style-type: none"> - Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS. - 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 (depending on the repertoire) = up to 2 ECTS. - Participation in competitions or masterclasses is seen as part of the usual main subject activities. Value depends on level, degree of involvement etc. = average 1 ECTS.
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APPENDIX 1: ASSESSMENT CRITERIA MASTER CHORAL CONDUCTING AND WIND BAND CONDUCTING

The assessment criteria for the master are the same as the criteria for the bachelor. For the master, students are expected to work with a more advanced level of repertoire and orchestra.

	9 - 10	7,5 – 8,5	5,5 – 7	0 - 5
Musical awareness	Shows personal concepts on a very high artistic level combined with outstanding ways of expression.	Shows personal, artistically interesting concepts and clear ways of expression.	Shows less original concepts, but has sufficient ways of expression.	No sign of original concepts, insufficient ways of expression.
Communication	Makes their ideas completely clear to the orchestra and the audience verbally and by gesture in an inspiring way.	Has sufficient means to make their ideas clear to the orchestra and the audience.	There are moments of misunderstanding between conductor and orchestra but the performance comes out in an acceptable manner.	There are too many moments of misunderstanding between conductor and orchestra leading to a poor performance.
Rehearsal technique	Shows great pedagogical, didactical and psychological skills in improving the quality of the orchestra.	Shows pedagogical, didactical and psychological insight to improve the quality of the orchestra.	Manages to improve the orchestra on a technical level but lacks profound psychological insight.	Does not manage to improve the orchestra due to a lack of didactical skills and poor non-verbal means.
Conducting technique	Shows full understanding of the score, transmits their musical ideas non-verbally in a completely clear manner.	Shows good understanding of the score, transmits their musical ideas non-verbally in a clear and proficient manner.	Is able to transmit their ideas non-verbally but lacks means to make contact with the orchestra in an inspiring way.	Does not show a sufficient understanding of the score. Serious impediments in the non-verbal communication with the orchestra.
Programme/Programme notes/ Presentation	Artistically meaningful and innovative programme. Clear vision on the current musical landscape Illuminating presentation and personal view on the programme.	Artistically attractive programme, with affinity with the current musical landscape. Good presentation with a personal view on the programme.	Artistically well-chosen programme, taking into consideration practical and artistic limits. General presentation of the programme.	Programme lacks originality and a personal view. Presentation with apparent mistakes.

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

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

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

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

	practice and the artistic field	student's own practice and for the artistic field						
C – professional integration	Student is able to describe the PIA and its outcome	The students has given a clear and complete description of PIA and its outcome	Missing, incomplete or unclear description of both PIA and outcome.	Missing, incomplete or unclear description of either PIA or outcome.	PIA and outcome are described.	Description of PIA and outcome are clear and complete.	Description of PIA and outcome are clear, complete and appealing.	25%
	Student is able to define ambitious short-term and long-term goals	The student clearly defines short- and long-term goals that show ambition	Short-term and long-term goals are not defined.	Short-term and long-term goals are insufficiently defined.	Short-term and long-term goals are sufficiently defined.	Short-term and long-term goals are clearly defined.	Short-term and long-term goals are clearly defined and show ambition.	25%
	Student is able to clearly define substantial value(s) that the PIA will create	Value(s) created by the PIA are clearly defined and can be qualified as substantial	Value(s) created by the PIA are not defined.	Value(s) created by the PIA are not clearly defined.	Value(s) created by the PIA are defined.	Value(s) created by the PIA are clearly defined.	Value(s) created by the PIA are clearly defined and can be qualified as substantial.	25%
	Student is able to relate artistic development, research and PIA	Artistic development, research and PIA are coherently related	Relation between artistic development, research and PIA is missing.	Relation with one of the three components is missing.	Three components are related.	Three components are well related.	The relation between the three components contributes strongly to the coherence and quality of the Master Project.	25%
Please note: You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment.								

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

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

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

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to formulate a clear research question, focus or problem, leading to relevant outcomes for the student's own practice as well as for the artistic field	The student has formulated a clear research question, focus or problem, leading to relevant outcomes for the student's own practice and for the artistic field	No clear focus, or relevant questions or problems are formulated.	Inadequate research questions, lack of focus. The relevance for the student's own practice is unclear.	Adequate research focus, questions or problems, with potentially relevant outcomes for the student's own practice.	Good research focus, questions or problems with relevant outcomes for the student's own practice and potential relevance for the artistic field.	Excellent research focus, original questions or problems leading to new knowledge and innovative outcomes that are relevant for the student's own practice as well as for the artistic field.	20%
The student is aware of what others have done in this area and is able to relate the research to the field of inquiry, with due regard to the correct use of sources	The student is aware of what others have done in this area and has related his/her research to the field of inquiry, with due regard for the correct use of sources	The student is unaware of what others have done in this area; no relation with the field of inquiry is mentioned, sources are lacking.	The student has not enough awareness of what others have done in this area; the relation between the research and the field of inquiry is mentioned, but unclear or with inaccurate use of sources.	The student is sufficiently aware of what others have done in this area. Sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student has good awareness of what others have done in this area and has made clear the relation between this research and the field of inquiry; sources are used properly.	The student provides an excellent contextualization and has defined the relationship between this research and the field of inquiry very clearly, the use of sources complies with academic norms.	20%
The student is able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection	The student has applied research methods adequate to the research focus, questions or problems and based on a dialogue between artistic practice and reflection	No clear choice of research method or plan. No dialogue between artistic practice and reflection.	Inadequate application of research methods, with unclear dialogue between artistic practice and reflection.	Adequate application of research methods, although the dialogue between artistic practice and reflection remains too superficial.	Good application of research methods, based on a convincing dialogue between artistic practice and reflection.	Excellent and creative application of research methods, based on a strong interaction between artistic practice and reflection.	30%

<p>The student is able to apply a form of documentation and presentation supporting the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material</p>	<p>The student has applied a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material</p>	<p>No description or proper documentation and presentation of the research process and outcomes.</p>	<p>The research process is insufficiently documented and presented; the documentation and presentation do not yet support the aims and objectives of the research.</p>	<p>The research process is sufficiently documented and presented, although the verbal and artistic material are not yet in balance or need improvement to adequately support the aims and objectives of the research.</p>	<p>The research process is documented and presented convincingly, with a good balance between verbal and artistic materials; the documentation and presentation support the aims and objectives of the research.</p>	<p>The research process is documented and presented in a compelling and creative way, with an inspiring dialogue between verbal and artistic materials; the documentation and presentation admirably support the aims and objectives of the research.</p>	<p>30%</p>
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Option A: PIA has been realised

1. Provide documentation (video and/or audio recording, written statements, etc.) of your Professional Integration Activity and describe it: What is the product of your PIA?
2. Describe how the results of your Pilot/Prototype have influenced your PIA.
3. Reflection on the product
 - a. What were your short-term goals (described in quantitative terms)? To what extent did you achieve them?
 - b. What were your long-term goals (described in qualitative terms)? How do you see your long-term goals now?
 - c. Describe what values your PIA will create?
 - artistic value (how did your PIA create value for art itself and/or for how art is perceived)
 - economic value (what kind of economic values, can they be quantified)
 - social value (what kind of social effects or benefits, can they be qualified and or quantified)
 - educational value (what kind of education, practical application or theoretical)
 - adding to the knowledge base (what you add to the knowledge base: for example new insights or experiences or data)
 -
 - d. Provide documentation (video and/or audio recording, written statements, etc.) of the responses and feedback from audiences, stakeholders, clients, partners.
 - a. How you collected this feedback?
 - b. What did you learn from this feedback?
 - c. In what way was this feedback useful to you?
 - d. How could you increase the value of feedback in the future?
4. Reflect on the process.
 - a. Describe the different roles you had in the process of developing and realising your PIA (for example, leader, initiator, producer, performer, writer, editor, creator, crisis manager, problem solver, facilitator, fundraiser, conductor, manager, educator)
 - b. Which roles fitted you best?
 - c. What did you learn from taking these roles?
 - d. What worked well in the process and what would you do differently next time?

Option B: PIA has yet to be realised

1. Provide documentation (video and/or audio recording, written statements, etc.) of your PIA Pilot/Prototype and describe it: What is the product of your PIA Pilot/Prototype?
2. Reflection on the product of your PIA Pilot/Prototype:
 - a. What did you test in your Pilot/Prototype and how did you do that?
 - b. What were the results of the test and how did you collect them?
 - c. How will this affect the plan for your PIA?
3. Reflect on the process.
 - a. Describe the different roles you had in the process of developing and realising your PIA Pilot/Prototype (for example, leader, initiator, producer, performer, writer, editor, creator, crisis manager, problem solver, facilitator, fundraiser, conductor, manager, educator)
 - b. Which roles fitted you best?
 - c. What did you learn from taking these roles?
 - d. What worked well in the process and what would you do differently next time?
 - e. How will this affect your roles in the plan for your PIA?
4. Describe your PIA.
 - a. Describe what the product of your PIA will be and when it will be realised.
 - b. Describe the short-term goals of your PIA and how they can be measured in quantitative terms.
 - c. Describe the long-term goals of your PIA and how they can be measured in qualitative terms.
 - d. Describe what values you want to create with your PIA:

- artistic value	(how did your PIA create value for art itself and/or for how art is perceived)
- economic value	(what kind of economic values, can they be quantified)
- social value	(what kind of social effects or benefits, can they be qualified and or quantified)
- educational value	(what kind of education, practical application or theoretical)
- adding to the knowledge base	(what you add to the knowledge base: for example new insights or experiences or data)

**APPENDIX 8: ASSESSMENT CRITERIA & RUBRIC | PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT
OPTION A (PIA HAS BEEN REALISED)**

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
Description & documentation of product PIA	Student describes and documents the product of the PIA	No description.	Description and/or documentation insufficient.	Description and documentation sufficient.	Clear description and documentation.	Very clear, appealing and original description and documentation.	10%
Description of prototype testing	Student describes the prototype and it's testing.	No description.	Description insufficient.	Description sufficient and giving insight in testing.	Clear description and testing is valuable.	Very clear description giving proof that the test delivered valuable insights.	10%
Description of short term goals	Student gives a quantitative description of short term goals	No description.	Description insufficient.	Description sufficient but quantification is difficult to assess.	Description is clear and can be quantified.	Very clear description of goals that are proportional.	10%
Description of long term goals	Student gives a qualitative description of long term goals	No description.	Description insufficient.	Description is sufficient but PIA is only a small step towards achieving the goals.	Description is clear and PIA is a substantial step towards achieving the goals.	Very clear description and achieving long term goals seems realistic.	10%
Description of value(s) created	Student describes values created by the PIA	No description.	Description insufficient.	Description is sufficient but values are modest.	Description is clear and values are substantial.	Very clear description and values are high.	20%
Reflection on documented responses and feedback	Student reflects on documented responses and feedback	No reflection.	Reflection insufficient.	Reflection on documented responses is sufficient but can be improved.	Clear reflection giving proof of acquired insights.	Very valuable reflection giving substantial insights.	10%
Reflection on process	Student reflects on process	No reflection.	Reflection insufficient.	Reflection on process and own role is sufficient but can be improved.	Clear reflection on process and own role.	Very valuable reflection on process giving proof of required insights in own role.	30%

**APPENDIX 9: ASSESSMENT CRITERIA & RUBRIC | PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT
OPTION B (PIA HAS NOT YET BEEN REALISED)**

Learning objectives	Assessment Criteria	Points					%
		1	2	3	4	5	
Description & documentation of prototype/pilot	Student describes and documents the prototype/pilot	No description or documentation.	Description and/or documentation insufficient.	Description and documentation sufficient.	Clear description and documentation.	Very clear, appealing and original description and documentation.	5%
Reflection on the testing of the prototype/pilot	Student reflects on the testing of prototype/pilot.	No reflection.	Reflection insufficient.	Reflection is sufficient.	Good reflection with valuable outcomes.	Very good reflection with valuable outcomes and tangible conclusions.	5%
Reflection on process and role in the prototype/pilot	Student reflects on process and role in prototype/pilot	No reflection.	Reflection insufficient	Reflection on process and own role is sufficient but can be improved.	Clear reflection on process and own role.	Very valuable reflection on process giving proof of required insights in own role.	10%
Description of product PIA	Student describes the product of their PIA	No description.	Description insufficient.	Description is sufficient.	Clear description.	Very clear, appealing and original description.	30%
Description of short term goals PIA	Student gives a quantitative description of short term goals	No description.	Description insufficient.	Description sufficient but quantification is difficult to assess.	Description is clear and can be quantified.	Very clear description of goals that are proportional.	10%
Description of long term goals PIA	Student gives a qualitative description of long term goals	No description.	Description insufficient.	Description is sufficient but PIA is only a small step towards achieving the goals.	Description is clear and PIA is a substantial step towards achieving the goals.	Very clear qualitative description and achieving long term goals seems realistic.	10%
Description of values created by PIA	Student describes values created by the PIA	No description.	Description insufficient.	Description is sufficient but values are modest.	Description is clear and values are substantial.	Very clear description and values are high.	30%

GRADING SCALES

The Royal Conservatoire uses four grading scales for its assessments: Qualifying results - Numeric results - Participation results - Pass/Fail

QUALIFYING RESULTS

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Excellent	EXC	Excellent	EXC	Yes	No
Very good	VG	Zeer goed	ZG	Yes	No
Good	G	Goed	G	Yes	No
More than sufficient	MTS	Ruim voldoende	RV	Yes	No
Sufficient	S	Voldoende	V	Yes	No
Insufficient	I	Onvoldoende	O	No	No
Very insufficient	VI	Zeer onvoldoende	ZO	No	No
Poor	PR	Zwak	Z	No	No
Very poor	VP	Zeer zwak	ZZ	No	No
Extremely poor	EP	Uiterst zwak	UZ	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Absent	AB	Niet verschenen	NV	No	No
Extension	EXT	Uitstel	U	No	No

NUMERIC RESULTS

A numeric grade between 0 and 10, including a maximum of one digit after the decimal point.

10 Excellent	9 Very good	8 Good	7 More than sufficient	6 Sufficient	5 Insufficient	4 Very insufficient	3 Poor	2 Very poor	1 Extremely poor
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Other possible results are Exemption, Pass based on entrance exam, Absent and Extension.

PARTICIPATION RESULTS

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Participation sufficient	PS	Voldoende deelname	DV	Yes	No
Participation insufficient	PI	Onvoldoende deelname	DNV	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Never participated	NP	Nooit deelgenomen	ND	No	No
Extension	EXT	Uitstel	U	No	No

PASS/FAIL

Description ENG	Code ENG	Omschrijving NL	Code NL	Pass?	Exemption?
Pass	P	Pass	P	Yes	No
Fail	F	Fail	F	No	No
Exemption	EXEMP	Vrijstelling	VRIJ	Yes	Yes
Pass based on entrance exam	PEN	Behaald op basis van toelatingsexamen	BTO	Yes	Yes
Pass based on Erasmus	PER	Behaald op basis van Erasmus	BER	Yes	Yes
Pass based of preparatory year	PPR	Behaald op basis van voorbereidend jaar	BVO	Yes	Yes
Absent	AB	Niet verschenen	NV	No	No
Extension	EXT	Uitstel	U	No	No