

Curriculum Handbook Master of Music – European Master of Early Music

A European master programme jointly offered by the
Early Music Departments of the Royal Conservatoire
in The Hague and the Music Faculty of the Janáček
Academy of Performing Arts in Brno

Academic Year 2023/24

**Royal
Conservatoire
The Hague**

J A M U
J A M U

Faculty of Music / Janáček Academy
of Performing Arts in Brno

The information contained in this Curriculum Handbook is, beyond errors and omissions, correct at the time of publication, but may be subject to change during the academic year. Therefore, always make sure you are referring to the latest version of this document which can be found on our website www.koncon.nl and on the KC Portal. For questions about courses, you can get in touch with the contact person mentioned in the course description.

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INTRODUCTION & GENERAL PROGRAMME DESCRIPTION

The higher music education institutions:

- Koninklijk Conservatorium, Den Haag (KC)
- Janáčkova akademie múzických umění – Hudební fakulta, Brno (JAMU)

are offering a joint European master programme in Early Music.

The European Master of Early Music: a new international initiative in top level early music education

The early music departments of the Royal Conservatoire in The Hague and the Janáček Academy of Performing Arts in Brno are launching a new and exciting top-level international joint master programme: the European Master of Early Music. In the European Master of Early Music you will be able to benefit from the strong points of two outstanding early music departments, while enjoying a truly international experience in terms of education, performance, research and professional perspectives in the area of early music. The two-year master's programme offers you the opportunity to study early music in greater depth on the basis of a personally designed study plan. You will receive guidance in three aspects: artistic development (your main instrument or subject), research, and professional practice in an international context. You can apply to the programme on the basis of your bachelor's degree in early music or (in exceptional cases) classical music.

Enjoying the benefits of two early music departments of high quality

In the European Master of Early Music you will be able to follow an integrated curriculum that brings together two early music departments with each unique qualities. While in The Hague you will enjoy the prestige of one of the oldest Early Music departments in the world, a unique breadth of main instruments, an international environment and a progressive educational approach towards research and professional integration, in Brno you will be studying in a dynamic department with a young and active pedagogical team, intense individual care through a high number of lessons every week, regular open stages with internal feedback, intensive concert activities, a strong emphasis on technical training and recently purchased high-quality instruments.

Offering early music students an international learning experience

The European Master of Early Music is set up so that you will be studying at your home institution in semesters one and four, and at the partner institution in semester two and three with an ERASMUS+ grant. This way, you can already start working on your international career during your studies and develop your intercultural skills by spending a substantial amount of time in two European countries. You will be living in The Hague, with its historical city centre and grand views of the sea, and Brno, a historical city ranked amongst the TOP 10 destinations and safest cities, in close vicinity to other important cultural centres such as Vienna, Prague and Budapest.

Scope of the programme

The master programme is open to the following instruments:

- historical violin
- historical violoncello
- lute and lute instruments
- harpsichord and historical keyboard instruments
- historical fortepiano
- historical flute
- historical voice

In addition to individual lessons in these main subjects, you will be doing intensive training in ensemble playing, chamber music, basso continuo and performance practice. You will also participate in joint intensive projects bringing together students from both departments as part of the curriculum.

Engaging with research and professional integration

In addition to artistic development, you will engage with research and professional integration. Both are strongly developed features of this internationally oriented programme. Research is a fundamental element of the Early Music curriculum, as you will be working with historical instruments and materials. We also believe it is important that you develop into a self-sustaining musician who can handle the ever-changing professional practice well. For these reasons you are required to do research on a topic of your choice, for which you will be assisted by research supervisors in both institutions, follow an introductory course about doing (artistic) research and an elective in your first year. You will participate in a Master circle, a 'peer-to-peer' group consisting of fellow students and a circle leader. At the end of your master's programme, you are required to present the results of your research. Upon registration to the master's programme, you must write a study plan (Master Project Plan), in which you describe how you want to compile your master's programme.

Preparation for professional practice will be part of the curriculum throughout the master. Of course, you will spend a large amount of time on stage in one of the many ensembles that you and your fellow students set up during the degree. But being an exceptional instrumentalist or singer does not guarantee professional success. The courses on professional integration and project management will address issues of the professional world. You will receive individual coaching on creating your own project during your master studies.

General programme description

This general programme description applies to both partner institutions. The partners offering the European Master of Early Music programme have adopted their own programme descriptions based on this general description and in line with national regulations.

The European Master of Early Music is a *joint programme*, which means that the programme has a joint programme description and structure that applies to both institutions, as described in this document. The detailed course descriptions may differ from institution to institution within the framework of this general programme description, and each institution awards the degree to its own students. The language of the study programme is English.

Programme	European Master of Early Music
Acronym	EMEM
Duration	Minimum of 120 ECTS, two years of full-time study
Language of instruction	English

Degrees awarded

Students who complete the programme will have the right to use the following degree titles, pursuant to the respective national and institutional regulations:

Koninklijk Conservatorium, Den Haag	Master of Music in Early Music
Janáčkova akademie múzických umění – Hudební fakulta (JAMU)	Master of Music in Early Music

A separate document will be provided for graduates of the programme as a supplement to the diploma (EMEM Certificate). The certificate will provide the following information:

- Names and logos of both partners
- Short programme description
- Name of the student that has completed the programme

Learning outcomes

The aim of this study programme is to prepare the graduate:

- with a high level of skills in the performance area, including gaining control over a broad repertoire of the main field of specialisation
- with a deep knowledge of the history and repertoire of instruments / voice
- with an orientation in the aesthetics of art including a knowledge of the development of artistic trends
- with practical experience gained through working on faculty or university projects (solo projects, chamber, and orchestral projects often with international participation) and through experience gained from studying abroad
- with adequate ability to create research work
- with a knowledge of the principles of pedagogical work and an orientation in the current trends of teaching methodology in the given specialisation

Further detailed descriptions of the relevant knowledge, skills and generic competencies of the programme's graduate can be found in the Curriculum Handbook of the programme.

Organisation

The study programme consists of teacher-led instruction, artistic and/or academic supervision and independent study in connection with this instruction. The course descriptions in the Curriculum Handbook provide further information about individual courses.

Each student is appointed a principal artistic supervisor from the home institution and artistic supervisors from the host institution. The responsibility of the principal artistic supervisor is to have regular contact with the student, to have a full overview of the student's progression and to act as a contact person for the other institutions' artistic supervisor. Each institution may also have additional administrative and academic supervisors/ contact persons who handle other aspects of the programme.

ECTS credits are used as the unit of measure to express workload and scope of the courses in the study programme. The complete master's degree programme consists of a minimum of 120 credits. One year of full-time study is equal to 60 credits. One credit corresponds to 27-30 hours of work including instruction and self-study work.

Students pursue the programme in a given order, spending semester one at their home institution, semesters two and three on study periods at the host institution, and the final semester back at their home institution.

Assessment

All subject areas are to be assessed at the end of each semester, in accordance with institutional rules and requirements concerning assessment. The individual course descriptions indicate which assessment and grading system will be used. It is encouraged to include teaching staff from the partner institution in the assessment panels.

Eligibility requirements and admission

Each of the partner institutions will decide on admission to studies in the joint programme individually and in accordance with their own institutional and national regulations.

a) Eligibility requirements

In order to be eligible to apply for the programme, applicants must have completed a bachelor's degree in early music or (in exceptional cases) classical music. Equal opportunity regulations of each institution apply.

b) Joint admission criteria

In all areas listed below, applicants must demonstrate skills and experience at a level sufficient to commence the programme.

Applicants must

- have advanced instrumental and musical skills,
- have the relevant skills and experience in early music,
- have the ability to reflect upon and make independent artistic choices.

c) Application procedure

Applications are to be submitted to the institution the student wishes to be considered their home institution. It is strongly recommended to do live auditions, but live auditions via online systems may be allowed. Teachers from the partner institution are encouraged to participate in the admission examinations in an appropriate way.

The application must include at a minimum:

1. A curriculum vitae containing the applicant's relevant artistic activities.
2. A description of the student's activities
3. Documentation of a bachelor's degree or equivalent (to be completed before the commencement of the master study).
4. A master plan proposal according to the requirements of the home institution.

Institutions might require further documentation.

Quality Assurance

The institutions in the joint programme each have systems for educational quality assurance and development that applies to all aspects of the education provided. Students play a vital role in these efforts by, among other things, participating in student evaluations of courses and programmes.

Course Structure

The overall structure of the programme is described in the curriculum overviews published in the Curriculum Handbook. The curricula in both institutions have been coordinated in such a way that courses offered by the host institution during the study abroad semesters are equivalent in terms of content and workload to those offered in the home institution. Courses completed at the host institution will be automatically recognised by the home institution as part of the overall degree studies of the student.

Semesters

Both partner institutions offer education divided in two semesters each year, but these semesters start and end at different moments:

- Royal Conservatoire: winter semester 1 September – 31 January, summer semester 1 February – 1 July
- Janáčkova akademie: winter semester 1 October – 10 February (including examination period), summer semester 13 February – 30 June (including examination period)

Students are expected to follow the semester planning of the institution in which they are studying at that moment.

Fees

Students will be subject to the tuition and other fees that apply for their home institution, also while abroad. Students will be exempt of fees at the partner institution in line with ERASMUS+ Mobility regulations.

PROGRAMME OBJECTIVES

Programme Objectives of the Joint Study Programme EUROPEAN MASTER OF EARLY MUSIC, offered by the Royal Conservatoire, The Hague and the Janáček Academy of Performing Arts, Brno.

Aim of the course in the study programme

The aim of this study programme is to prepare the graduate:

- with a high level of skills in the performance area, including gaining control over a broad repertoire of the main field of specialisation;
- with a deep knowledge of the history and repertoire of instruments/voice;
- with an orientation in the aesthetics of art including a knowledge of the development of artistic trends;
- with practical experience gained through working on faculty or university projects (solo projects, chamber, and orchestral projects often with international participation) and through experience gained from studying abroad;
- with adequate ability to create research work;
- with a knowledge of the principles of pedagogical work and an orientation in the current trends of teaching methodology in the given specialisation.

A profile of the study programme's graduate

Graduates of Historical Performance demonstrate the following knowledge, skills and general competences.

Knowledge:

- to show a wide understanding of the repertoire in relevant specialisation and the repertoire of chamber ensembles;
- to demonstrate the ability to explain the compositional principles and tectonics of the studied musical piece and a clear view of its interpretation;
- to master the basic principles of pedagogical work and focus in detail on the current trends of the teaching methodology of given study specialisation which has an orientation in literature and foreign sources;
- to have a deep knowledge of the field of history and literature of instruments within given specialisation, of music history, of aesthetics, and the development of artistic trends including an orientation in foreign literature and further develops them;
- to be orientated in contemporary trends in pedagogy and psychology;
- to know the key financial, commercial, and legal aspects of the music profession.

Skills:

- to demonstrate highly profiled skills in specialisation, with an emphasis on solo literature and chamber performance;
- to demonstrate skills in interpreting demanding compositions of a repertoire in each specialisation;
- to be a flexible member of chamber and orchestral ensembles;
- to have adequate practical skills in the field of leading chamber ensembles;
- to have a command of a professional vocabulary, including foreign language musical terminology;
- to be able to follow the current trends in the given specialisation and to be able to integrate them into the professional development;
- to know the basic principles of creating a professional text;
- to be competent in the use of technology and its applications;

- to identify key questions about the artistic practice, and to conduct artistic self-reflection.

General competencies:

- to realise the ethical and social dimensions of artistic activity and to be able take it into account in the work;
- to observe general ethical principles;
- to be in control of basic psychological principles, to work in a team, to communicate effectively with fellow members and be able to express themselves verbally using appropriate structures;
- to be capable of abstract thinking, analysis, and synthesis;
- to be capable of self-reflection, to be open to the opinions in surroundings and know the principles of democratic behaviour;
- to work creatively with acquired knowledge and skills.

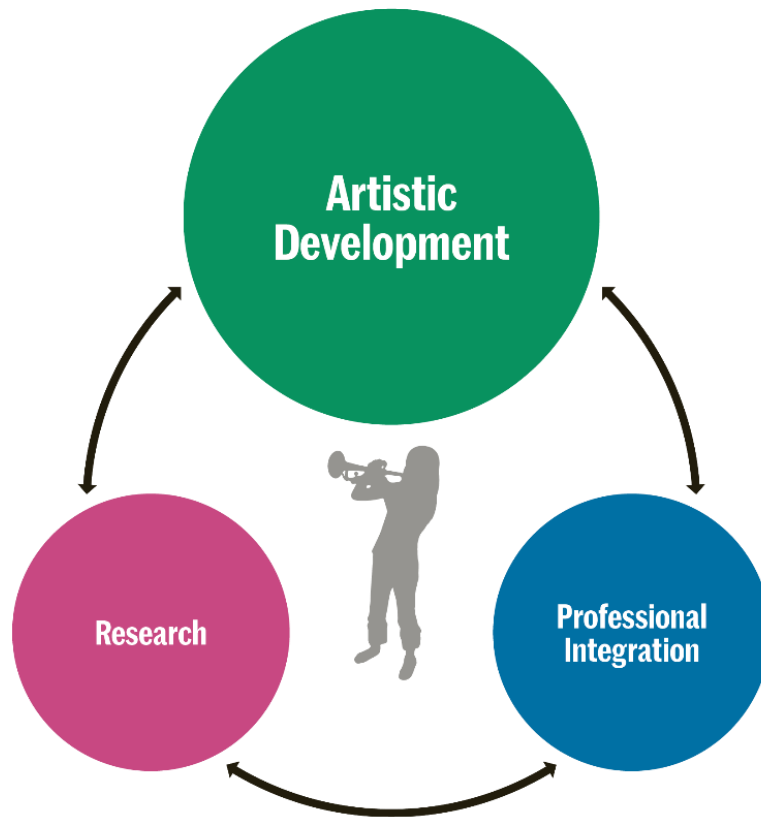
CURRICULUM OVERVIEWS

ROYAL CONSERVATOIRE THE HAGUE

European Master of Early Music - Royal Conservatoire	Year 1			Year 2		
	WS	SS	equivalence SS	WS	equivalence WS	SS
Master of Music 2023-2024 <i>English</i>						
Main Subject						
Main Subject (incl. KC-projects)	16	16		16		16
Ensembles/Chamber Music	1	2		2		1
Early Music Seminars	1	1		1		1
Basso Continuo	1	1		1		0
<i>Equivalent offer in JAMU for summer semester year 1:</i>						
<i>Instrumental/Vocal Tuition (incl. Concert Production) I</i>			14			
<i>Chamber Music I</i>			4			
<i>Performance Seminar I</i>			1			
<i>Basso Continuo I</i>			2			
<i>Equivalent offer in JAMU for winter semester year 2:</i>						
<i>Instrumental/Vocal Tuition (incl. Concert Production) II</i>					14	
<i>Performance Seminar II</i>					1	
<i>Chamber Music II</i>					3	
<i>Basso Continuo II</i>					2	
Subtotal per semester	19	20	21	20	20	18
Subtotal per year		39	40		38	38
Professional Integration						
Introduction to Project Management	2					
Professional Integration Trajectory	1	2		2		3
External Activities - Career Development Office (CDO)	1	2		1		2
<i>Equivalent offer in JAMU for summer semester year 1</i>						
<i>Self-Management I</i>			2			
<i>Equivalent offer in JAMU for winter semester year 2</i>						
<i>Self-Management II</i>					2	
Subtotal per semester	4	4	2	3	2	5
Subtotal per year		8	6		7	8
Research						
Introduction to Research in the Arts	2					
Master elective		3				
Individual Research Trajectory	2	5		6		6
Master Circle	1	2		2		1
<i>Equivalent offer in JAMU for summer semester year 1</i>						
<i>Master's Diploma Seminar</i>			1			
<i>Interpretation of Early Music I</i>			3			
<i>History and Repertoire I</i>			2			
<i>Equivalent offer in JAMU for winter semester year 2</i>						
<i>Master's Diploma Seminar</i>					1	
<i>Diploma Thesis</i>					10	
<i>Interpretation of Early Music II</i>					2	
<i>History and Repertoire II</i>					2	
<i>Choice from:</i>						
<i>Historical Tuning</i>			1		1	
<i>Counterpoint</i>			1		1	
<i>Historical Improvisation</i>			1		1	
<i>Repertoire Study with Harpsichord</i>			1		1	
<i>Organ Playing for Harpsichordists</i>			1		1	
<i>Baroque Dance</i>			1		1	
<i>Interpretation of Recitative</i>			1		1	
<i>Ensemble Singing</i>			1		1	
Subtotal per semester	5	10	6	8	15	7
Subtotal per year		15	11		22	15
Total	28	34	29	31	37	30
						123
						124

JANÁČEK ACADEMY OF PERFORMING ARTS IN BRNO

European Master of Early Music - Janáček Academy	Year 1			Year 2		
	WS	SS	equivalence SS	WS	equivalence WS	SS
2023-2024 English						
Main Subject						
Instrumental/Vocal Tuition (incl. Concert Production) I+II	14	14		14		14
Performance Seminar I+II	1	1		1		1
Chamber Music I+II	3	4		3		4
Basso Continuo I+II	2	2		2		2
<i>Equivalent offer in KC for summer semester year 1:</i>						
<i>Main Subject (incl. KC-projects)</i>			15			
<i>Ensembles/Chamber Music</i>			2			
<i>Early Music Seminars</i>			1			
<i>Basso Continuo</i>			1			
<i>Equivalent offer in KC for winter semester year 2:</i>						
<i>Main Subject (incl. KC-projects)</i>					15	
<i>Ensembles/Chamber Music</i>					2	
<i>Early Music Seminars</i>					1	
<i>Basso Continuo</i>					1	
Subtotal per semester	20	21	19	20	19	21
Subtotal per year		41	39		40	41
Professional Integration						
Self-Management I+II	2	2		2		
<i>Equivalent offer in KC for summer semester year 1:</i>						
<i>Introduction to Project Management</i>						
<i>Professional Integration Trajectory</i>			2			
<i>External Activities - Career Development Office (CDO)</i>			2			
<i>Equivalent offer in KC for winter semester year 2:</i>						
<i>Introduction to Project Management</i>						
<i>Professional Integration Trajectory</i>					2	
<i>External Activities - Career Development Office (CDO)</i>					1	
Subtotal per semester	2	2	4	2	3	0
Subtotal per year		4	6		3	2
Research						
Master's Diploma Seminar		1		1		
Diploma Thesis				10		10
History and Repertoire I+II	2	2		2		2
Interpretation of Early Music I+II	2	3		2		3
<i>Choice from:</i>						
<i>Historical Tuning</i>	1	1		1		1
<i>Counterpoint</i>	1	1		1		1
<i>Historical Improvisation</i>	1	1		1		1
<i>Repertoire Study with Harpsichord</i>	1	1		1		1
<i>Organ Playing for Harpsichordists</i>	1	1		1		1
<i>Baroque Dance</i>	1	1		1		1
<i>Interpretation of Recitative</i>	1	1		1		1
<i>Ensemble Singing</i>	1	1		1		1
<i>Equivalent offer in KC for summer semester year 1:</i>						
<i>Introduction to Research in the Arts</i>						
<i>Master Elective</i>			3			
<i>Individual Research Trajectory</i>						
<i>Master Circle</i>			2			
<i>Equivalent offer in KC for winter semester year 2:</i>						
<i>Introduction to Research in the Arts</i>					2	
<i>Master Elective</i>						
<i>Individual Research Trajectory</i>					11	
<i>Master Circle</i>					2	
Subtotal per semester	4	6	5	15	15	15
Subtotal per year		10	9		30	30
Total	26	29	28	37	37	36
			54		74	128
						127
WS = Winter Semester						
SS = Summer Semester						



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. The programme is aimed at helping you 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.

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 help them realise the professional practice they aspire by integrating the following three domains:

A. Artistic Development: You develop a vision for your artistic development: What characterises you as a musician in terms of skills, motivations and/or interests? What kind of musician would you like to become? What are your career aspirations? What do you need to work on in order to become this musician? How can your Master Project help you achieve your goals?

You will receive individual tuition by the teacher(s) of your main subject. 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 work with a coach pianist.

B. Research: You conduct research that is driven by your artistic vision and that will help you to reach your goals for your artistic practice. You can use your research to inform and support your professional integration activity (PIA), or you can use your PIA as a case study in your research.

You will attend an introductory course on research in the arts and you will receive individual research supervision.

C. Professional Integration:

You design, develop and realise an activity that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. This professional integration activity (PIA) is driven by your artistic development goals. It can be informed and supported by your research, or it can function as a case study for your research. It is the starting point for a professional practice that stretches beyond the duration of your master's programme.

You will attend an introductory course on project management during which you will design a plan for your PIA, and you will receive individual coaching by a professional integration coach.

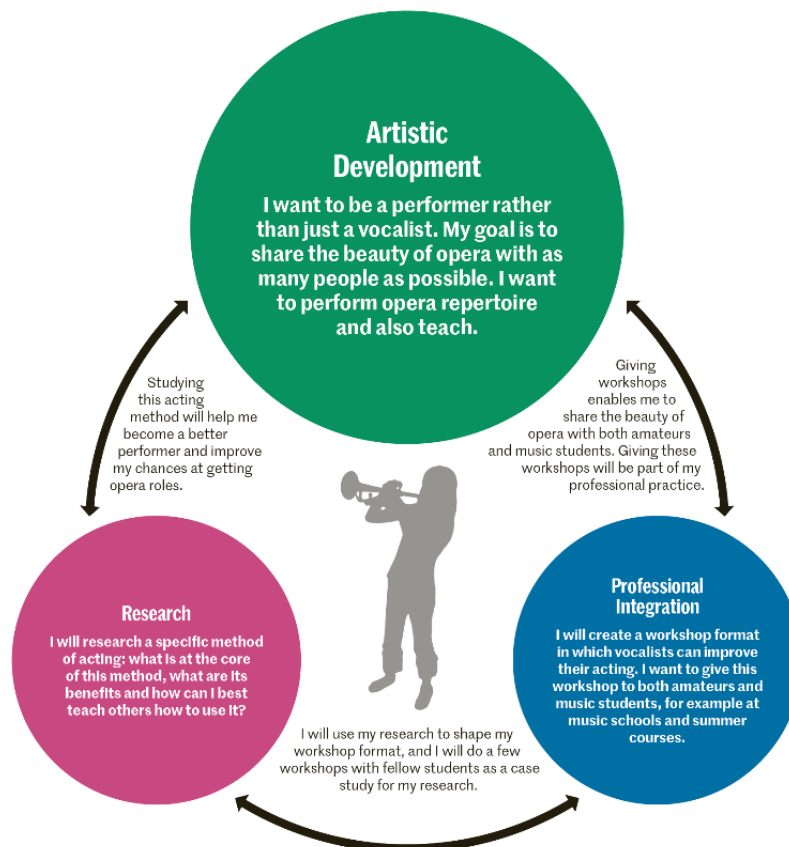
Master Circle

The monthly master circle is a peer learning group where the three domains of the Master Project come together and where you discuss the Master Project as a whole with your fellow students. The circles are organised by focus area. Every circle includes first- and second-year master students and is facilitated by a master circle leader who is knowledgeable in the focus area.

MASTER PROJECT EXAMPLES

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

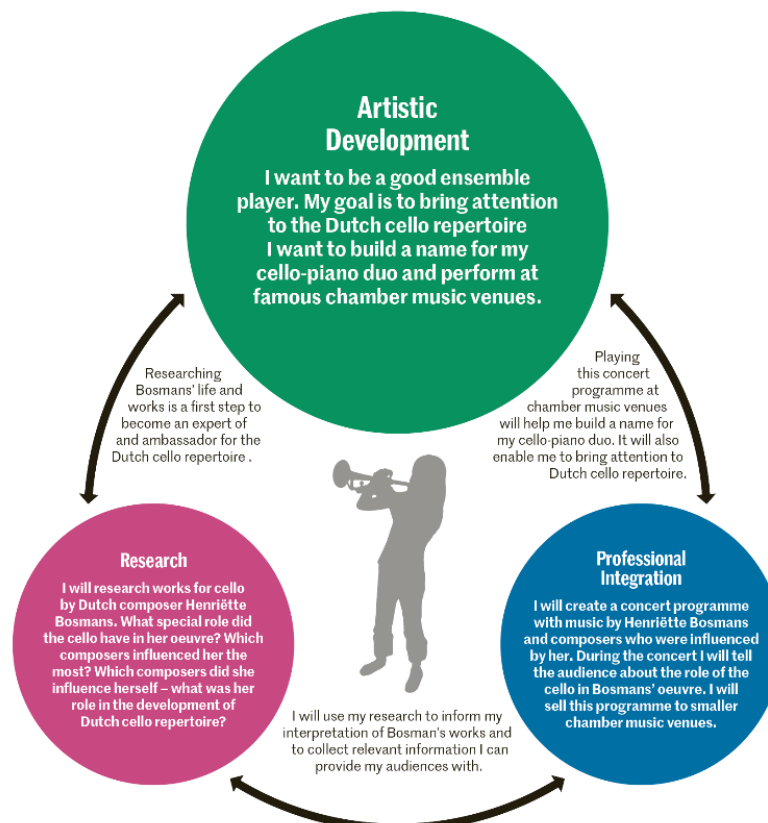
Example 1:



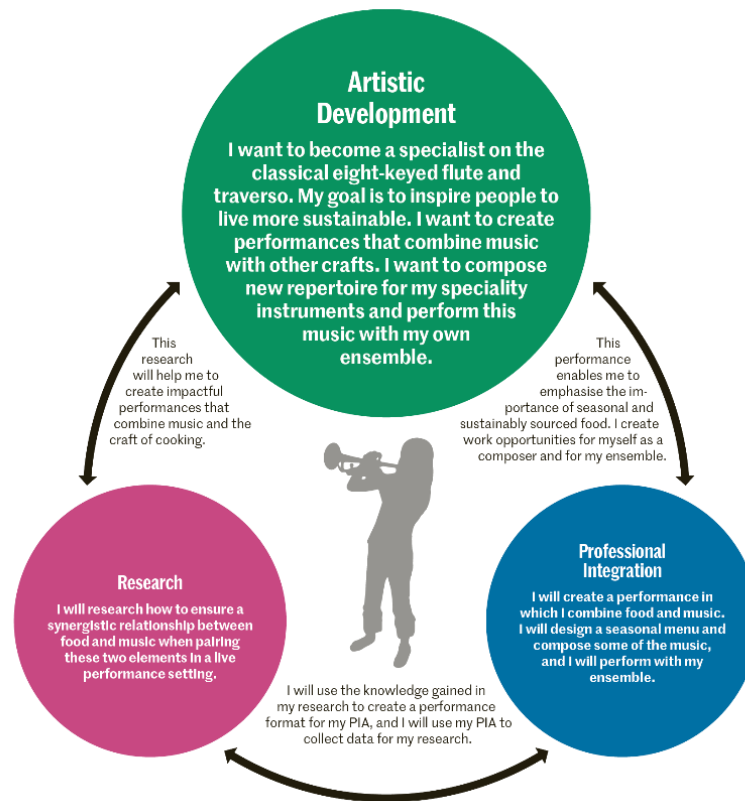
Example 2:



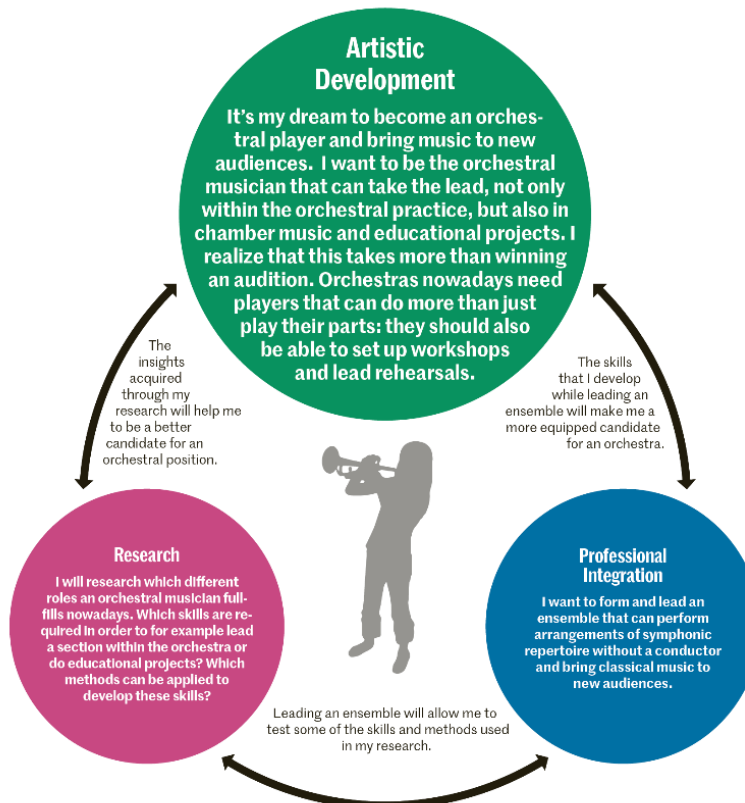
Example 3:



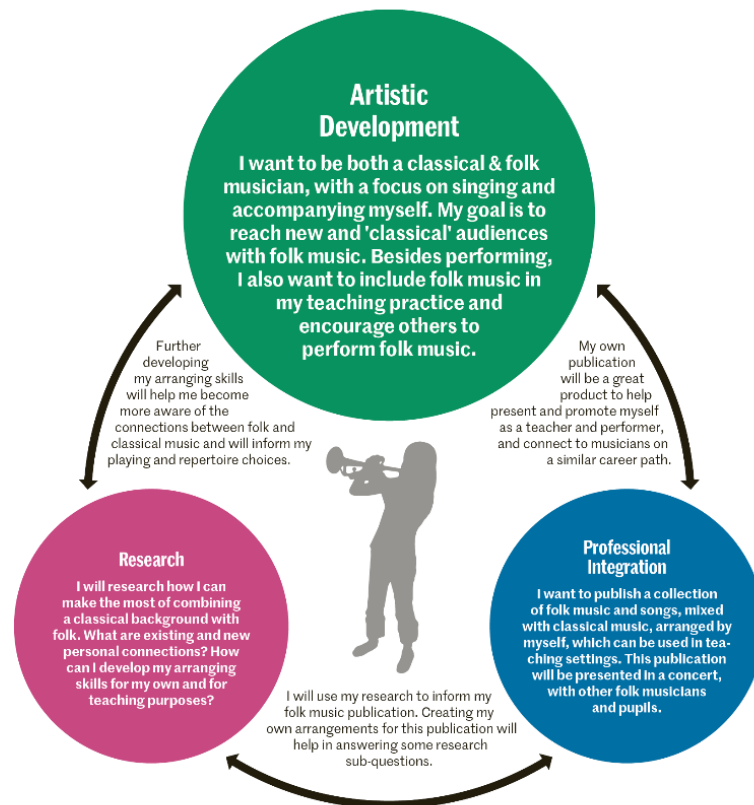
Example 4:



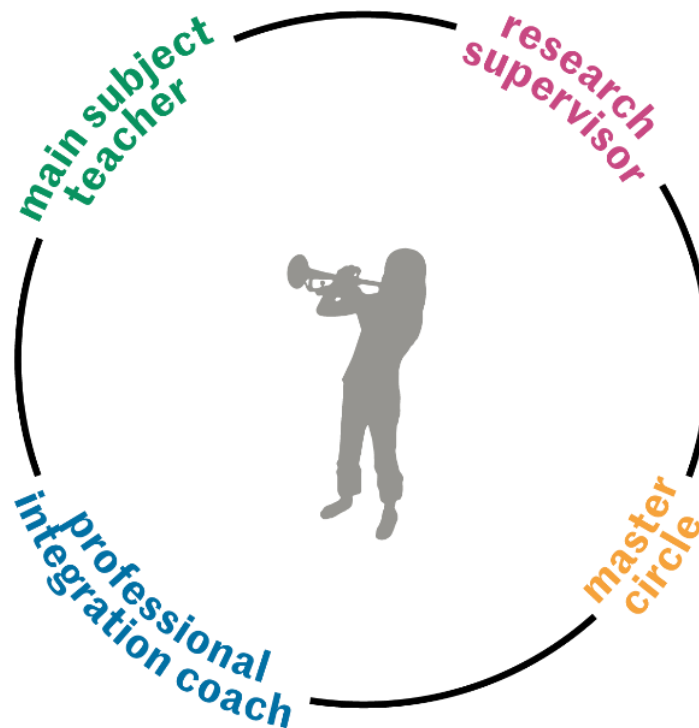
Example 5:



Example 6:



MASTER PROJECT NETWORK



You are in control and at the centre of your Master Project – it's all about what you want to do and what is meaningful to you!

However, you are not alone: you are surrounded by a network of people who can guide you while developing and realising your Master Project. Each person in the network will provide guidance from their specific angles/perspectives, but it is important and your own responsibility to keep them informed of all elements of your Master Project.

Your **main subject teacher**, who can help you define your artistic vision and artistic goals.

Your **research supervisor**, who can help you with your Master Project from a research perspective.

Your **professional integration coach**, who can help you with your Master Project from a professional integration perspective.

Your **master circle**, consisting of your peers and master circle leader, with whom you can discuss the connection and coherence of artistic development, research, and professional integration within your Master Project.

FOCUS AREAS

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

1. Art of Interpretation

Projects focused on the musical interpretation, contextualisation and performance of musical repertoire, both historical and contemporary. Besides artistic experimentation, research in this area presumes the critical study of various sources (scores, texts, recordings), which may inform and inspire the musical interpretation and eventually lead to altered approaches of performance practice. Professional integration activities may involve the curation and performance of concert programmes, the recording of an album or the creation of a thematic website, podcast, or documentary.

2. Instruments, Techniques & Technologies

Projects focused 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. Students in this area show a technically oriented interest, sensibility for sound and eagerness to experiment and develop. Examples are the exploration of historical, alternative, or extended playing techniques, the use of microphones and amplification, the relation between instrumental set-ups and acoustics, and live electronics. Professional integration activities may include the development of new musical tools or instrumental prototypes, or instructive methods on playing techniques.

3. Music in Public Space

Topics related to the possible role and presence of music and musicians in society and the public sphere. The research may focus on possibilities for enhancing the relevance of professional music practice in and outside the concert hall, the presence of musicians in (social) media, and the interaction with audiences. Professional integration activities may lead to innovative curatorial practices, music projects and artistic profiles in the public sphere. Social engagement, communicative interaction and

entrepreneurial attitude are essential in this area. In comparison to focus areas 7 and 8, the visibility and public character of the project outcomes should be central.

4. Creative Processes

Projects in this area zoom in on the making of music. Possible topics are the role of imagination, musical traditions, the interaction between composers and performers or the role of musical tools and notation techniques in creation processes. Artistic experimentation and documentation of the creative process are essential tools for researching in this area. Professional integration activities require an attitude of openness and curiosity towards all possible actors and elements that may contribute to the creation of music. The perspective of the creating artist is central, but also her ability to situate and contextualise project outcomes in a wider artistic and cultural context.

5. Beyond Discipline

Projects that deal with the interaction between different disciplines and media. What can music's relation to literature, dance, film, visual arts, theatre, and installation art be? How can the interaction with non-artistic disciplines, new technologies and digital tools inspire musical creation? Research in this area investigates how different disciplines can influence and inform each other, and how the interaction between different media can create new forms of expression. Professional integration activities aim to realise innovative approaches to music experience through the use of multiple media and collaborations beyond disciplines. Curiosity, risk-taking and the willingness to temporarily put on hold the norms and values of common musical craftsmanship are characteristic values in this area.

6. Musical Training, Performance & Cognition

Topics related to the process of musical learning and performance. The focus may be 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 fields of knowledge such as (music) psychology, biomedical sciences, physiotherapy, etc. Professional integration activities aim at sharing new knowledge and best practices, in a diversity of formats. Although there are possible overlaps with focus areas 8 and 9, the performer's perspective is central in this area.

7. Aesthetics & Cultural Discourse

What are the origins of standards, beliefs and values that relate to musical practice? The student's musical practice and personal experience are starting points for a broader cultural and aesthetic inquiry. Examples of topics are the investigation and challenging of sound ideals and historical conceptions of 'the beautiful', 'musical taste' or 'musical quality'. Hot topics regarding cultural identity, environmentalism, decolonization or gender representation in music may also play a role. Students in this area have an affinity for reasoning, discussing and writing. The use of language may play an important role in professional integration activities, in combination with artistic practice.

8. Co-creative and educational settings

Working with people is key in this focus area. Research projects investigate co-creative, participatory or educational processes. The professional integration activities aim at working with, in and through music with amateurs, children, elderly people or other participants. The role of the student in these projects is that of a coach, guide, teacher or cultural mediator. The context for research and professional integration activities can be classrooms, elderly homes, participatory art projects or other contexts for social-cultural work. Although the student's artistry remains crucial, projects in this area always consider the participant's experience as a guiding principle in musical activities.

9. Music Theory & Aural Skills

Topics in this area focus 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 often aim at systemizing knowledge in order to apply it to music didactics. An analytical and clear methodical approach is characteristic for both research and professional integration activities in this area.

TIMELINE MASTER PROJECT

First year students

Start work with research supervisor and professional integration coach	October 2023
Registration master electives	1 – 15 November 2023
Deadline Master Project proposal	17 January 2024
Deadline revised Master Project proposal	6 March 2024
Master Research Symposium: Attendance of 3 presentations required	8 – 12 April 2024
First Year Master Project Presentation	May 2024 (t.b.a.)
M1 Main Subject Presentation	May – June 2024 (t.b.a.)

Second year students

Deadline requests date Symposium	4 October 2023
Deadline pilot/prototype PIA	8 November 2023
Deadline preliminary version research exposition or thesis	22 November 2023
Deadline research abstract	14 February 2024
Deadline research exposition or thesis	28 February 2024
Master Research Symposium: research presentations	8 – 12 April 2024
Deadline self-reflective report Professional Integration	1 May 2024
Deadline material re-examinations research	8 May 2024
Main Subject Final Presentation	May – June 2024 (t.b.a.)
Deadline re-examination self-reflective report Professional Integration	12 June 2024
Re-examinations research presentations	17 – 18 June 2024

MAIN SUBJECT EARLY MUSIC

Course title	Main Subject Early Music
Department responsible	Early Music
OSIRIS course code	KC-M-EM-xx
Type of course	Compulsory course
Prerequisites	You need to finish the first year of this course to be allowed to enter the second.
Course content	<p>Master's studies of the main subject are divided in two categories: the individual lessons by a specialized main subject teacher, and the participation in projects and/or ensemble lessons.</p> <p>The individual lessons offer you further development on your path towards complete musicianship in the realm of historical performance practice. The master's studies in Early Music include an opportunity to deliver a contribution to the perpetual quest for detailed knowledge about the historical instrument and the way it was played. This contribution will lead to the expansion of your general knowledge about historical performance practice.</p> <p>At the entry of the master's course, you have shown to possess the basic professional skills on your instrument in terms of sound production, intonation, technical and stylistic accuracy. The second phase is intended to reach a higher level of awareness about the meaning of historical context and its implications on the choices to be made when performing repertoire from various periods of history. The goal of the master's studies is to guarantee that you develop a personal frame of reference which, mastering the instrument, you can use in order to reach a convincing performance that is based on knowledge and understanding as well as taste and intuition. Being challenged to use the tools obtained from the compulsory research training, you develop into an independent historically informed performer with a clear personal approach and view.</p>
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ present yourself as a performer with a clear individual approach that stands for solid and reliable musicianship. The master's studies aim to explore the specific musical and technical qualities of a student beyond the basic professional demands; ▪ compose and realise a concert programme that shows resourcefulness by choices of repertoire and/or decisions in the performance. This programme as well as performance demonstrates a conscious relation to the relevant sources and defines your artistic profile against a background of contemporary early music conventions, as well as an understanding of the musician's position between the score and the (specialist and/or non-specialist) audience, often in an international multicultural environment;

	<ul style="list-style-type: none"> ▪ have developed a network of colleagues and organisations that you maintain as a starting point of further exploration into the future; ▪ realistically estimate your possibilities in the profession and understand the value of your initiatives in order to enlarge these possibilities; ▪ are able to act as your own teacher as a reflective practitioner by being able to assess and evaluate the quality of your performance, keep this quality up-to-date and develop it further by continuing to learn independently.
Credits	Master I Winter Semester: 16 ECTS Master I Summer Semester: 16 ECTS Master II Winter Semester: 16 ECTS Master II Summer Semester: 16 ECTS
Level	Master
Work form	Individual lessons, group lessons, master classes, projects
Literature	Repertoire to be discussed with teacher.
Language	English
Scheduling	75 minutes per week, 34 weeks per year 90 minutes per week, 34 weeks per year (Master Historical Keyboard Instruments)
Date, time & venue	See ASIMUT
Teachers	harpsichord: Fabio Bonizzoni, Carole Cerasi, Patrick Ayrton (basso continuo) fortepiano: Bart van Oort, Petra Somlai harp: Christine Pluhar lute: Joachim Held, Mike Fentross violin and viola: Kati Debretzeni, Enrico Gatti, Walter Reiter, Ryo Terakado. Guest teacher: Rachael Beesley cello: Lucia Swarts viola da gamba: Mienieke van der Velden violone: Maggie Urquhart recorder: Daniël Brügger traverso: Kate Clark oboe: Frank de Bruine clarinet: Nicola Boud bassoon: Benny Aghassi cornetto: Doron Sherwin natural horn: Teunis van der Zwart natural trumpet: Susan Williams trombone: Wim Becu Guest teacher early music: Barbara Willi Guest teacher chamber music: Richard Egarr
Contact information	Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	M1: Presentation
Assignment description	
Assignment requirements	50 minutes, including stage changes. The student is free to choose the programme in consultation with the main subject teacher(s). At least one-third of the programme should be related to your Master Project.
Assignment planning	May/June
Assessment criteria	The (final) presentation is assessed using the Assessment Criteria Master Early Music that can be found in Appendix 1 of this Curriculum Handbook.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above

Re-assignment planning	In consultation with the department
Assignment	Assignment 2
Assignment type	M2: Final Presentation
Assignment description	
Assignment requirements	80 minutes including stage changes. The student is free to choose the programme in consultation with the main subject teacher(s).
Assignment planning	May/June
Assessment criteria	The (final) presentation is assessed using the Assessment Criteria Master Early Music that can be found in Appendix 1 of this Curriculum Handbook.
Weighting	100%
Grading scale	Numeric (using halves)
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department
Practical Information about Presentations and Final Presentations	<ul style="list-style-type: none"> • Presentations and Final Presentations take place in May - June, in the larger classrooms, the studios and the conservatoire hall. The date for your (Final) Presentation will be published on ASIMUT. The date and time cannot be changed and swapping with another student is <u>not</u> allowed. However, if you need to postpone your (final) presentation due to serious circumstances, you must inform your Head of Department or coordinator as soon as possible. The Presentations and Final Presentations are usually public and announced on the KC website. • Your department will contact you regarding when to submit your programme and other documentation with regards to your (Final) Presentation. • Final Presentation M2: <ul style="list-style-type: none"> - If you have any requests for instruments, tuning of instruments, equipment, amplifications, lighting, etc. you need to fill out the 'Logistics Form' on the KC Portal. This form must be submitted at least three weeks before your (Final) Presentation. - You are required to submit an Artistic Reflection if your curriculum includes the Master Project. <p>M2 Artistic Reflection guidelines: <i>The artistic reflection is a document of approx. 500-1000 words that describes your artistic development over the past two years, and your future artistic visions and dreams. The text should also include a reflection on your Master Project and explain how your research component and professional integration activity have influenced your artistic development. How did the integration of the three domains take place and how will this impact your future plans? If your Final Presentation is strongly connected to or the direct result of your Master Project, this text (which will be read by the Committee of Examiners) will be particularly helpful for all members of the Committee (including external</i></p>

	<p><i>examiners or other main subject teachers).</i></p> <ul style="list-style-type: none"> Final Presentations are recorded for accreditation and quality assurance purposes. You may request a recording of your Final Presentation afterwards, via the EWP. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl, or on the KC Portal.
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ENSEMBLES/CHAMBER MUSIC

Course title	Ensembles/Chamber Music - Authentic String Quartet - Viol Consort and Recorder Consort/Broken Consort - Wind Ensemble
Department responsible	Early Music
OSIRIS course code	KC-M-EM-ASQ1-19; KC-M-EM-ASQ2-19 KC-M-EM-RCO/VCO KC-M-EM-WE
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>Authentic String Quartet: In this course, all bachelor's and master's students of violin, viola and cello play together in string quartets. The focus lies on repertoire from 1750 to 1900. Each quartet is required to learn three string quartets and one piano quintet or a larger scale chamber ensemble with another instrument, for the year. Where possible, all violin and viola students will take turns in playing 1st and 2nd violin, as well as viola. Repertoire can be discussed with the teacher, although all new ensembles are encouraged to start with early Mozart or Beethoven.</p> <p>Viol Consort and Recorder Consort/Broken Consort: All bachelor's and master's students of viola da gamba and recorder play together in their own consort (a family of instruments). Everyone will have the opportunity to play different voices/instruments, so as to become an all-round consort player. You work on developing specific skills that are needed for good consort playing, such as balance, articulation, sound production and counterpoint. The repertoire and styles that will be studied are taken from the wealth of consort music from the early 16th to late 17th century.</p> <p>Wind Ensemble (including traverso): In the Wind Ensemble lessons, all bachelor's and master's students playing a wind instrument are involved. Depending on your instrument you play together in various settings, within a formation such as Loud Band, Trumpet Ensemble, Oboe Band, Wind Quintet, etc. The repertoire and styles that will be studied are taken from the wealth of music varying from the 16th consort music to early 19th century chamber music. By experiencing various roles within an ensemble, you work on</p>

	developing specific technical skills that are needed for good wind ensemble playing, such as intonation, balance, articulation and sound production as well as leading or accompanying. In consultation with the teacher, it is allowed to work in the second semester with a mixed wind/non-wind ensemble of at least three players.
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have studied and performed relevant works of the chamber music repertoire from 1750 to 1900; ▪ are able to analyse a composition on a basic level and incorporate this understanding in your rehearsal process; ▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting; ▪ are able to demonstrate the ability to communicate, react and cooperate within an ensemble, both during rehearsals and performance; ▪ have developed artistically and can show a sense of craftsmanship, both of which enable you to relate independently to the music and the ensemble.
Credits	Master I Winter Semester: 1 ECTS Master I Summer Semester: 2 ECTS Master II Winter Semester: 2 ECTS Master II Summer Semester: 1 ECTS
Level	Master
Work form	Ensemble lesson
Literature	t.b.a.
Language	English
Scheduling	Authentic String Quartet: Minimum one coaching of 90 minutes per month, during the whole academic year Viol Consort and Recorder Consort/Broken Consort: 60 minutes per week during 34 weeks (lessons may be clustered) Wind Ensemble: 12 lessons of 75 minutes per academic year
Date, time & venue	See ASIMUT
Teachers	Rebecca Huber; Mienieke van der Velden (viola da gamba), Daniël Brügger (recorder), Benny Aghassi, Nicola Boud, Frank de Bruine, Kate Clark, Wouter Verschuren, Susan Williams and guest teachers for wind instruments.
Contact information	Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl) Rebecca Huber (r.huber@koncon.nl) Mienieke van der Velden (m.vandervelden@koncon.nl) Daniël Brügger (d.bruegger@koncon.nl) Kate Clark (k.clark@koncon.nl) Wouter Verschuren (w.verschuren@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. Further rules and regulations are circulated by the teacher of this course.
Assignment	Assignment 1
Assignment type	Active participation

Assignment description	Minimum 80% attendance and an informal concert
Assignment requirements	Students need to perform at least one ensemble piece / take a substantial place within the consort during the informal concert. The Master student is asked to prepare and lead one of the lessons/sessions.
Assignment planning	The informal concert and the Master student led lesson/session will take place at the end of semester 1.
Assessment criteria	<p>During the informal concert the student needs to</p> <ul style="list-style-type: none"> - show communicative and cooperative skills - show musical, interpretational and stylistic awareness - if applicable, take a substantial place within the consort <p>During leading a lesson/session the Master student needs to</p> <ul style="list-style-type: none"> - show insight on the repertoire of the session - show instructional and communicative skills to pass this information on to the group.
Weighting	0%
Grading scale	Pass/Fail
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher
Assignment	Assignment 2
Assignment type	Presentation
Assignment description	<p>Presentation for a jury; Students need to perform selections of all of the repertoire they have worked on.</p> <p>Authentic String Quartet: This repertoire includes movements from three string quartets and one work with one or more added instruments.</p>
Assignment requirements	<p>Viol Consort and Recorder Consort/Broken Consort & Wind Ensemble: 20 minutes</p> <p>Authentic String Quartet: 30 minutes</p>
Assignment planning	June
Assessment criteria	<ul style="list-style-type: none"> • individual and team performance within the ensemble • effort (e.g. planning, collaborating, studying repertoire) • development throughout the course (e.g. craftsmanship, communication, rehearsal techniques) • making a programme with some notes for the performance (Authentic String Quartet only) <p>The assessment criteria are the same for bachelor and master, but for master's students, the level of repertoire and performance should be more advanced.</p>
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

EARLY MUSIC SEMINARS

Course title	Early Music Seminars
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Department responsible	Early Music
OSIRIS course code	KC-M-EM-HD1-11; KC-M-EM-HD2-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	A series of seminars with a wide variety of capita selecta on knowledge, research and performance in early music. Preparing literature on the topic is a vital part of the seminars. Each time a guest will be invited as curator of the seminar to shape the session in accordance with the content. In addition, members of the teaching staff and researchers connected to the school could offer relevant expertise. A panel discussion and Q&A are a fixed item on the agenda, where students are invited to participate actively. A work session of repertoire at stake and its context could be part of the programme of the day. The annual programme will be announced at the beginning of the academic year. It will be possible to participate in early music seminars online.
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have gained insight into current knowledge and developments in the field of early music; ▪ are able to critically reflect on these; ▪ can articulate your opinion on these matters with basic argumentation.
Credits	Master I Winter Semester: 1 ECTS Master I Summer Semester: 1 ECTS Master II Winter Semester: 1 ECTS Master II Summer Semester: 1 ECTS
Level	Master
Work form	Group lesson
Literature	Literature preparation, to be announced.
Language	English
Scheduling	7 seminars of 2 hours each, divided over two semesters
Date, time & venue	See ASIMUT
Teachers	Invited experts
Contact information	Brigitte Rebel, Coordinator Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. Attendance: You need to attend 6 out of 7 seminars Bachelor III & IV, and Master I & II students are required to prepare questions, and actively take part in the discussions.
Assignment	Assignment 1
Assignment type	M1: 4 Critical Reflections
Assignment description	Four written critical reflections
Assignment requirements	Each critical reflection should have a minimum of 300 words. Deadlines: Each semester you are required to submit a minimum of 50% of the critical reflections
Assignment planning	Deadline 1st semester: 15 February Deadline 2nd semester: 15 May
Assessment criteria	<ul style="list-style-type: none"> • insight into current knowledge and developments in early music • critical thinking

	• clarity of argumentation and opinion
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

BASSO CONTINUO

Course title	Basso Continuo
Department responsible	Early Music
OSIRIS course code	KC-EMEM-BC
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In the individual Basso Continuo lessons, you work on developing a profound understanding of figured bass realisations within the context of a musical work. The focus is on instant harmonisation as accompaniment, while expanding your flexibility and improving relevant instrumental skills. Repertoire ranges from the early 17th to the end of the 18th century.
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to play from a figured bass and realise harmonisation according to style, genre and function; ▪ are able to improvise on an ostinato bass and play a partimento in 17th and 18th century styles; ▪ are able to accompany a prima vista, a chamber music or vocal work of an average complexity.
Credits	Master I Winter Semester: 1 ECTS Master I Summer Semester: 1 ECTS Master II Winter Semester: 1 ECTS
Level	Master
Work form	Individual lesson
Literature	-
Language	English
Scheduling	30 minutes per week during 34 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	Patrick Ayrton (harpsichord), Mike Fentross and Joachim Held (lute)
Contact information	Patrick Ayrton (p.ayrton@koncon.nl), Mike Fentross (m.fentross@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	M1: Practical Exam
Assignment description	
Assignment requirements	15-minute practical exam. In the case of lute and harp, basso continuo is an integrated part of the main subject presentation.
Assignment planning	The basso continuo exam for harpsichord takes place in March/April. The basso continuo exam for lute and harp takes place in May/June, during the main subject presentation.

Assessment criteria	<ul style="list-style-type: none"> • figured bass playing • harmonisation according to style and genre • improvisation (e.g. fluency, style) • a prima vista accompaniment (e.g. accuracy, tempo) <p>The assessment criteria are the same for bachelor and master, but for master's students, the level of repertoire should be more advanced.</p>
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	M2: Practical Exam
Assignment description	
Assignment requirements	25-minute practical exam. In the case of lute and harp, basso continuo is an integrated part of the main subject presentation.
Assignment planning	The basso continuo exam for harpsichord takes place in March/April. The basso continuo exam for lute and harp takes place in May/June, during the main subject presentation.
Assessment criteria	<ul style="list-style-type: none"> • figured bass playing • harmonisation according to style and genre • improvisation (e.g. fluency, style) • a prima vista accompaniment (e.g. accuracy, tempo) <p>The assessment criteria are the same for bachelor and master, but for master's students, the level of repertoire should be more advanced.</p>
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

INTRODUCTION TO PROJECT MANAGEMENT

Course title	Introduction to Project Management
Department responsible	Master Professional Integration
OSIRIS course code	KC-M-AL-IPM-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course will prepare you to design your own Professional Integration Activity (PIA). You will develop competencies and understanding of the skills required to effectively design, develop and realise artistic projects. The course consists of five seminars with accompanying assignments in which you will develop a plan for your Professional Integration Activity (PIA). You will be taught to create the following components that together will form a project plan: a brief description of your PIA that defines the values to be created, the quantifiable results and the goals, a product based planning, a budget, a risk analysis, a pilot/prototype in which you test the essence of your PIA, a pitch.
Course 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 goals; - create a brief description of an artistic project.
Credits	Master I Winter Semester: 2 ECTS
Level	Master
Work form	Seminars, tutorials, individual study, assignments
Literature	Course reader available in Teams
Language	English
Scheduling	5 seminars during the 1st semester
Date, time & venue	See ASIMUT
Teachers	Renee Jonker + guests
Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written assignments
Assignment description	After every seminar you will be given an assignment. There are five assignments in total (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 The BDPIA will become part of the Master Project proposal.
Assignment requirements	
Assignment planning	Each seminar is followed by an assignment
Assessment criteria	<ul style="list-style-type: none"> - Being able to give a clear description of the deliverable of the PIA - Being able to define quantifiable results of the PIA - Being able to define goals of the PIA - Being able to describe the values created by the PIA

	<ul style="list-style-type: none"> - 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 - Formulating a message with a specific objective for a specific receiver
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Deadline for re-assignments will be in January 2024

PROFESSIONAL INTEGRATION TRAJECTORY 1

Course title	Professional Integration Trajectory 1
Department responsible	Master Professional Integration
OSIRIS course code	KC-M-AL-PIT1-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>In this course you develop and realise your Professional Integration Activity (PIA) with the help of a professional integration coach. A PIA is an activity initiated by yourself that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. It is an activity that brings you one step further in the direction of your goals for your (future) professional practice.</p> <p>The PIA is driven by your artistic development goals. It can be supported by your research, or it can function as a case study for your research. It is also the starting point for a professional practice that stretches beyond the duration of your master's programme.</p> <p>You will be assigned a Professional Integration Coach in October of your first year. You are entitled to 9 hours of coaching spread over the two years of your master studies.</p>
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> - will be able to design, develop and realise professional activities that are initiated by yourself; - have developed an understanding of how artistic goals can shape a project and how research can support and contextualize a project or activity.
Credits	<p>Master I Winter Semester: 1 ECTS</p> <p>Master I Summer Semester: 2 ECTS</p>
Level	Master
Work form	Coaching sessions, self-study
Literature	
Language	English
Scheduling	

Date, time & venue	In consultation with your coach. The frequency of coaching is entirely up to the coach and to you and will differ from one individual to another.
Teachers	Your coach will be selected from a pool of experts from the professional field.
Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Progress Assessment
Assignment description	In April of your first year, your coach will be asked to write a brief report on the progress of your PIA, which will also be sent to your master circle leader.
Assignment requirements	You need to be in contact with your coach and regularly update them on your progress.
Assignment planning	The progress report is submitted by your coach in April of your first year.
Assessment criteria	<ul style="list-style-type: none"> - good communication with your coach - having settled on a viable PIA - having a clear idea on what steps to take to realise your PIA - showing motivation in moving forward with development of your PIA
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	A 'fail' mainly functions as a warning and indicator; your coach can re-assess your progress once you are back on track.
Re-assignment planning	If you do not pass the first time, your progress can be re-assessed by your coach at any point in time.

PROFESSIONAL INTEGRATION TRAJECTORY 2

Course title	Professional Integration Trajectory 2
Department responsible	Master Professional Integration
OSIRIS course code	KC-M-AL-PIT2-21
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>In this course you develop and realise your Professional Integration Activity (PIA) with the help of a professional integration coach. A PIA is an activity initiated by yourself that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. It is an activity that brings you one step further in the direction of your goals for your (future) professional practice.</p> <p>The PIA is driven by your artistic development goals. It can be supported by your research, or it can function as a case study for your research. It is also the starting point for a professional practice that stretches beyond the duration of your master's programme.</p>

	You will be assigned a Professional Integration Coach in October of your first year. You are entitled to 9 hours of coaching spread over the two years of your master studies.
Course objectives	At the end of this course, you: - will be able to design, develop and realise professional activities that are initiated by yourself; - have developed an understanding of how artistic goals can shape a project and how research can support and contextualize a project or activity.
Credits	Master II Winter Semester: 2 ECTS Master II Summer Semester: 3 ECTS
Level	Master
Work form	coaching sessions, self-study
Literature	
Language	English
Scheduling	
Date, time & venue	In consultation with your coach. The frequency of coaching is entirely up to the coach and to you and will differ from one individual to another.
Teachers	Your coach will be selected from a pool of experts from the professional field.
Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Self-Reflective Report
Assignment description	<p>You will finish the Professional Integration Trajectory by writing a self-reflective report in which you reflect on the process of designing, developing and realising your PIA and on the deliverable of your PIA, by answering the questions provided. You also provide documentation of your PIA.</p> <p>Self-Reflective Report</p> <ol style="list-style-type: none"> 1. Provide documentation of your PIA and describe it: <ul style="list-style-type: none"> - What is the deliverable of your PIA? 2. Provide documentation¹ of your Pilot/Prototype and describe it: <ul style="list-style-type: none"> - What did you test? - How did you test this? - How have the results influenced your PIA? 3. Describe your goals and the values your PIA has created: <ul style="list-style-type: none"> - What were your short-term goals (described in quantitative terms)? To what extent did you achieve them? - What were your long-term goals (described in qualitative terms)? How do you see your long-term goals now? - Describe what values your PIA has created or will create. 4. Reflect on the deliverable of your PIA: <ul style="list-style-type: none"> - How would you qualify your deliverable? What is good about it, what could be improved and how? - How did you collect feedback from others? (please provide documentation) - What did you learn from this feedback?

	<p>5. Reflect on the process:</p> <ul style="list-style-type: none"> - Describe the different roles you had in the process of developing and realizing your PIA (for example: leader, initiator, producer, performer, writer, editor, creator, crisis manager, problem solver, facilitator, fundraiser, conductor, manager, educator) - Which roles fitted you best? - What did you learn from taking these roles? - What worked well in the process and what would you do differently next time?
Assignment requirements	A written report including documentation (video and/or audio recording, images, photos, written statements, etc.)
Assignment planning	<p>Deadline Pilot/Prototype: 8 November. Deadline Self-reflective Report: 1 May</p> <p>Your Pilot/Prototype assignment should contain the following: Provide documentation of your Pilot/Prototype Show us your pilot/prototype in video and/or audio recording, images, photos, written statements, etc. Describe your Pilot/Prototype by answering these questions: What did you test? Which question(s) did you want to answer? How did you test this? What are the results of your test? Which answer(s) to your question(s) did you find? How do these answers influence your PIA?</p>
Assessment criteria	For the self-reflective report requirements and a detailed assessment rubric including the exact assessment criteria see Appendix 2 & 3 of this curriculum handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	The deadline for the re-assignment is 12 June

EXTERNAL ACTIVITIES - CAREER DEVELOPMENT OFFICE (CDO)

Course title	External Activities - Career Development Office (CDO)
Department responsible	Various
OSIRIS course code	KC-M-AL-CDO
Type of course	Compulsory course
Prerequisites	Non applicable
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</p>

	<p>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.)
Course 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 external activities beyond the institute; ▪ are able to identify career opportunities and demonstrate sufficient organisational and motivational skills to function in the profession; ▪ have developed autonomous administrative, communication and management skills with regard to your own professional activities.
Credits	<p>Master I Winter Semester: 1 ECTS</p> <p>Master I Summer Semester: 2 ECTS</p> <p>Master II Winter Semester: 1 ECTS</p> <p>Master II Summer Semester: 2 ECTS</p>
Level	Master
Work form	Depending on the activity, but based on working towards increased employability in the profession.
Literature	See CDO portal pages for recommendations and further information.
Language	English or Dutch
Scheduling	n/a
Date, time & venue	n/a

Teachers	Tba (vocal studies) Rik Mol (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Jaïke Bakker (conducting) Peter Adriaansz (composition) Kees Tazelaar (sonology)
Contact information	Dominy Clements (D.Clements@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	External activities
Assignment description	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.
Assignment requirements	<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>
Assignment planning	<p>Master I students: you can obtain CDO credits from activities from 01-09-23 to 31-08-24.</p> <p>Master II students: you can normally obtain CDO credits from activities from 01-09-23 to 01-05-24.</p> <p>If the activity occurs outside those dates it will not be valid for the 23/24 academic year.</p>
Assessment criteria	<p>Assessment criteria including Pass/Fail indications:</p> <ul style="list-style-type: none"> ● Basic information (hours invested etc.) <p>Pass: Times and dates clearly indicated and hours invested are accurate and divided where necessary. Fail: Not credible, unclear or absent, project dates are outside the enrolment period or academic year.</p> <ul style="list-style-type: none"> ● Presentation of report <p>Pass: A lot of care and attention has been given to both presentation and content. Fail: Insufficient content.</p> <ul style="list-style-type: none"> ● Learning experience/ability to reflect <p>Pass: Excellent information about and reflection on learning experiences during project/activity. Good perspective on plans</p>

	<p>for future projects/activities with points for improvement where necessary.</p> <p>Fail: Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.</p> <ul style="list-style-type: none"> ● Project content <p>Pass: Challenging project that has a relevant connection to the master programme. Student has been involved in many aspects of the project (organisation/promotion/management etc.).</p> <p>Fail: Level is too low or not relevant to the master programme. Passive rather than active involvement in masterclasses.</p> <ul style="list-style-type: none"> ● Proofs/ publicity material (where possible) <p>Pass: At least three of the following: programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.</p> <p>Fail: Photos, programme or other proofs not present.</p>
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
APPENDIX	<p><u>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF EXAMPLES:</u></p> <p>GENERAL: CDO credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main subject 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 normally qualify for ECTS. - Teaching for a few hours per week for a year = on average 3 ECTS. - 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>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 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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INTRODUCTION TO RESEARCH IN THE ARTS

Course title	Introduction to Research in the Arts
Department responsible	Master Research
OSIRIS course code	KC-M-AL-IRA-20
Type of course	Compulsory course
Prerequisites	Non applicable
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 focus 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 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills <p>There will also be an exploration of the various methods of documenting and presenting the research component of your</p>

	<p>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 workshop 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, 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>
Course objectives	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to demonstrate an understanding of what artistic 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; ▪ are able to document your project process and results on the Research Catalogue.
Credits	Master I Winter Semester: 2 ECTS
Level	Master
Work form	Seminar, individual study and workshops
Literature	t.b.a.
Language	English
Scheduling	6 meetings during the first semester + 1 workshop Research Catalogue
Date, time & venue	See ASIMUT
Teachers	Kathryn Cok, Casper Schipper and others
Contact information	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written assignments
Assignment description	You will be informed about these assignments by the teacher during the course.
Assignment requirements	
Assignment planning	Every seminar is followed by an assignment.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the written assignments, see Appendix 4 of this curriculum handbook.

Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place at the end of semester 1
Assignment	Assignment 2
Assignment type	Master Project proposal
Assignment description	<p>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 main subject teacher, research supervisor and professional integration coach. This proposal will be the conclusion of the course 'Introduction to Research in the Arts' as well as the course 'Introduction to Project Management'.</p>
Assignment requirements	<p>Your Master Project proposal must adhere to the following format:</p> <p>Format Master Project proposal Your Master Project proposal consists of three elements:</p> <p>A. Describe your view on your artistic development, taking into account the following questions:</p> <ol style="list-style-type: none"> 1. What characterises you as a musician in terms of skills, motivations and/or interests. 2. What kind of musician would you like to become? What are your career aspirations? 3. What do you need to work on in order to become this musician? 4. How can your Master Project help you achieve your goals? How is your vision for your artistic development reflected in your research (B) and your Professional Integration Activity (C)? <p>B. Using the following format, provide a detailed plan for researching and documenting the research component of your Master Project on the Research Catalogue:</p> <ol style="list-style-type: none"> 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) <p>C. Submit your Brief Description of Professional Integration Activities in the following format:</p> <ol style="list-style-type: none"> 1. Describe the background and motivation of your PIA including how it is supporting your artistic goals. 2. Describe your PIA: what is your deliverable, and for whom are you creating it? 3. Describe the scope of your PIA in quantifiable terms. 4. Describe the goals of your PIA: what do you want to achieve? 5. Describe the values you will create with your PIA.
Assignment planning	The deadline for the Master Project proposal is 17 January 2024.

Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 5 of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	In case of a re-assignment, you only have to resubmit the domain(s) that you have failed the first time.
Re-assignment planning	The deadline for the re-assignment is 6 March 2024.

MASTER ELECTIVE

Course title	Master Elective
Department responsible	Master Research
OSIRIS course code	Depends on chosen course
Type of course	Elective
Prerequisites	Non applicable
Course content	<p>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 encouraged to select an elective that is connected to your chosen focus area.</p> <p>The focus areas are as follows:</p> <ol style="list-style-type: none"> 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills <p>You must register for a Master Elective via Osiris between 1 - 15 November. Your Master Elective normally takes place in semester two of your first study year. You will find more information about registration and the course descriptions in the Master Electives Handbook (https://denhaagkabk.sharepoint.com/sites/masterresearch).</p>
Credits	Master I Summer Semester: 3 ECTS
Level	Master
Date, time & venue	See ASIMUT
Contact information	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)

INDIVIDUAL RESEARCH TRAJECTORY 1

Course title	Individual Research Trajectory 1
Department responsible	Master Research
OSIRIS course code	KC-M-AL-IRT1-20
Type of course	Compulsory course
Prerequisites	-
Course content	<p>The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realize the professional practice they aspire by integrating three domains: artistic development, research and professional integration.</p> <p>As part of your Master Project you will do research that will help you to reach your goals for your artistic/musical practice. You will present the findings of your research in the context of your Master 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.</p> <p>You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year.</p> <p>Both you and your supervisor use the online Research Catalogue (RC) as a collaborative workspace (www.researchcatalogue.net). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present the research component of your Master Project. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.</p>
Course 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.
Credits	<p>Master I Winter Semester: 2 ECTS</p> <p>Master I Summer Semester: 5 ECTS</p>
Level	Master
Work form	Individual supervision sessions

Literature	You will look for relevant literature yourself, based on your chosen research topic.
Language	English
Scheduling	Individual appointments. 15 hours over two years, M1 and M2.
Date, time & venue	Individual schedule. The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
Teachers	<p>Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area.</p> <p>Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 4 October 2023 with the Head of Master Research.</p>
Contact information	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Progress assessment
Assignment description	In April of your first year, your supervisor will be asked to write a brief report on the progress of your research, which will also be sent to your master circle leader.
Assignment requirements	You need to be in contact with your supervisor and regularly update them on your progress.
Assignment planning	The progress report is submitted by your supervisor in April of your first year.
Assessment criteria	<ul style="list-style-type: none"> - Good communication with your supervisor - Having settled on a viable research topic - Having a clear idea on what steps to take in order to answer your research question - Showing motivation in moving forward with the development of your research
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	A 'fail' mainly functions as a warning and indicator; your supervisor can re-assess your progress once you are back on track.
Re-assignment planning	If you do not pass the first time, your progress can be re-assessed by your supervisor at any point in time.

INDIVIDUAL RESEARCH TRAJECTORY 2

Course title	Individual Research Trajectory 2
Department responsible	Master Research
OSIRIS course code	KC-M-AL-IRT2-20
Type of course	Compulsory course
Prerequisites	-

Course content	<p>The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realize the professional practice they aspire by integrating three domains: artistic development, research and professional integration.</p> <p>As part of your Master Project you will do research that will help you to reach your goals for your artistic/musical practice. You will present the findings of your research in the context of your Master 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.</p> <p>You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year.</p> <p>Both you and your supervisor use the online Research Catalogue (RC) as a collaborative workspace (www.researchcatalogue.net). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present the research component of your Master Project. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.</p>
Course 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.
Credits	<p>Master II Winter Semester: 6 ECTS</p> <p>Master II Summer Semester: 6 ECTS</p>
Level	Master
Work form	Individual supervision sessions
Literature	You will look for relevant literature yourself, based on your chosen research topic.
Language	English
Scheduling	Individual appointments. 15 hours over two years, M1 and M2.

Date, time & venue	Individual schedule. The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
Teachers	<p>Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area.</p> <p>Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 4 October 2023 with the Head of Master Research.</p>
Contact information	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Master Research Presentation
Assignment description	<p>The presentation of the findings of your research in the context of your Master Project is two-fold: a written submission via the Research Catalogue and an oral presentation during the Master Research Symposium.</p> <p>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.</p> <p>The final documentation of the research results must take the form of either a research exposition or thesis and must be presented on the Research Catalogue. Students and supervisors are advised to discuss which format best suits the chosen research topic of the student with Head of Master Research Kathryn Cok, in year 1.</p> <p>During the Master Research Symposium you will give a presentation of your research to the committee of examiners in front of an interested audience. The presentation is followed by questions from the committee of examiners and if time allows, members of the audience.</p> <p>A computer (PC or a Mac; this depends on venue and availability), internet connection, beamer and monitor will be</p>

	<p>present. You may use your own computer, but you can also use a USB stick for your 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 the Planning Department, the IT Department and/or the Electronics Workshop). We will make sure the grand piano has been tuned, but we are not responsible for the tuning of other instruments. The live 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.</p>
Assignment requirements	<p>Research exposition or thesis The exposition or thesis must be written in English and adhere to one of the following two formats:</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>The research exposition must contain the following information:</p> <ol style="list-style-type: none"> 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;

	<p>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.</p> <p>- 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. - The exposition must be uploaded into the Research Catalogue for submission.</p> <p>2. Thesis</p> <p>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 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.</p> <p>The thesis must contain the following information:</p> <ol style="list-style-type: none"> 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. <p>- 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. - The thesis must be uploaded into the Research Catalogue for submission.</p> <p>Master Research Symposium - Presentation</p>
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	<p>During the Master Research Symposium you are required to give a 30-minute presentation of your research in English to the committee of examiners, having chosen an appropriate format of presentation and documentation. Your 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. You should also make clear in your presentation how your research connects to your artistic development and PIA.</p>
Assignment planning	<p>22 November 2023: Preliminary version By 22 November 2023, a preliminary version of the final research exposition or thesis must be submitted in English to the Research Catalogue. The preliminary version of the research exposition or thesis should adhere to the same format (length and content) as the final version, the only difference being that at this stage you are still permitted to alter and add material, e.g. text, after comments of the Head of Master Research and supervisor(s).</p> <p>14 February 2024: Research abstract By 14 February 2024, an abstract of your research must be submitted in English, containing the following:</p> <ol style="list-style-type: none"> 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) <p>This abstract will be included in the Master Research Symposium programme book.</p> <p>28 February 2024: Deadline research exposition or thesis A complete digital version of the final research exposition or thesis must be submitted in English on the Research Catalogue by 28 February 2024.</p> <p>8-12 April 2024: Master Research Symposium Your research presentation will take place in the week of 8-12 April 2024, in one of the studios of the Royal Conservatoire. You will be given your grade and feedback immediately following the deliberations of the committee. Once the schedule has been made and communicated via ASIMUT (koncon.asimut.net), it is no longer possible to change times, dates and/or locations. Any date preferences should be sent to the Coordinator Master Research by 4 OCTOBER 2023. In order to make a correct schedule for the Master Research Symposium in April 2024, all 2nd year students should inform the Master Research Team by 4 OCTOBER 2023 if their chosen format is a thesis. After this date it is no longer possible to alter the format.</p>

<p>Assessment criteria</p>	<p>For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 6 of this curriculum handbook.</p> <p>Checklist research documentation and presentation When finalising your research exposition or thesis and preparing for your research presentation, it can be helpful to use the following checklist.</p> <p>Relevance</p> <ul style="list-style-type: none"> •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? <p>Project design and content</p> <ul style="list-style-type: none"> •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? <p>Argumentation, documentation, presentation</p> <ul style="list-style-type: none"> •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?
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Weighting	100%
Grading scale	Numeric
Re-assignment description	The same as the original assignment; students may be asked to improve the research exposition or thesis, give an improved research presentation, or both.
Re-assignment planning	The re-examination deadline for the research exposition or thesis is 8 May 2024; the re-examination of the research presentations takes place on 17-18 June 2024.

MASTER CIRCLE

Course title	Master Circle
Department responsible	Master Research
OSIRIS course code	KC-M-AL-MCA
Type of course	Compulsory course
Prerequisites	-
Course content	<p>Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, which is facilitated by a master circle leader. The master circle is the place where the three elements of the Master Project come together and where the Master Project is discussed as a whole. At meetings of the Master Circles, students will discuss the progress of their Master Projects, acquired insights and problems they have encountered with their peers. In addition, circle leaders may host guest lectures from alumni or (guest) professors, as well as provide common assignments and group discussions on topics within the focus area of the circle. There will also be presentation trainings available.</p> <p>From January on, trial presentations for all second-year students will be held in the Master Circles in preparation of the annual Master Research Symposium. 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 focus area. The Master Circles are based on the following focus areas:</p> <ol style="list-style-type: none"> 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> - will be aware of the skills required to successfully communicate the results of your Master Project;

	<ul style="list-style-type: none"> - will be aware of how your Master Project relates to the wider context of your chosen focus area and to the professional field; - will be able to give and receive feedback and to reflect on your own work.
Credits	Master I Winter Semester: 1 ECTS Master I Summer Semester: 2 ECTS Master II Winter Semester: 2 ECTS Master II Summer Semester: 1 ECTS
Level	Master
Work form	Group sessions
Literature	T.b.a.
Language	English
Scheduling	Monthly meetings of 2 hours
Date, time & venue	See ASIMUT schedule
Teachers	Depending on focus area. (Possible circle leaders include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Renee Jonker, Tony Overwater, Martin Prchal, Anna Scott, Adri de Vugt, Suzanne Konings, Yvonne Smeets, Loes Rusch, Daan van Aalst, Paul Jeukendrup)
Contact information	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)
Assessment	All assignments need to be passed in order to pass this course. In year 1 this course is assessed through assignment 1 (First Year Master Project Presentation) and assignment 2 (participation); in year 2 the course is assessed through assignment 3 (participation, including trial research presentation).
Assignment	Assignment 1
Assignment type	M1: First Year Master Project Presentation
Assignment description	In May, all first-year students will be asked to present the progress they have made with their Master Project in the master circle.
Assignment requirements	Your presentation should last around 10-15 minutes and address the following 11 questions: <p>Master Project</p> <ol style="list-style-type: none"> 1. How is your Master Project developing? 2. What are its aims and how are the three components (artistic development [main subject], research and professional integration) integrated? <p>Artistic Development</p> <ol style="list-style-type: none"> 3. What are your goals for this area, where are you now and what are your goals for the next academic year? <p>Research</p> <ol style="list-style-type: none"> 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) is also addressed.

	<p>6. Are you working with your research supervisor and how is this going?</p> <p>Professional integration activity</p> <p>7. Describe the status of your Professional Integration Activity and how it relates to your research and artistic development.</p> <p>8. Are you working with your professional integration coach and how is this going?</p> <p>Planning of your Master Project</p> <p>9. What is your timeline from now until the summer holiday?</p> <p>10. How do you see yourself completing your research and professional integration activity in year two?</p> <p>11. What issues, obstacles or challenges need a solution, and what are you doing to find solutions?</p>
Assignment planning	The exact date of your presentation will be communicated to you by your master circle leader.
Assessment criteria	A detailed assessment rubric for the First Year Master Project Presentation can be found in Appendix 7 of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in June
Assignment	Assignment 2
Assignment type	M1: Participation
Assignment description	
Assignment requirements	<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.</p> <p>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). <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 before the date in question.</p>
Assignment planning	Continuous assessment
Assessment criteria	<ul style="list-style-type: none"> - Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. - Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others.

	<ul style="list-style-type: none"> - Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. - Attendance (at least 80%): includes punctuality.
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Too many absences will lead to substantial additional assignments.
Re-assignment planning	In consultation with the Master Circle leader.
Assignment	Assignment 3
Assignment type	M2: Participation
Assignment description	Participation, including a trial presentation.
Assignment requirements	<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.</p> <p>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). <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 before the date in question.</p>
Assignment planning	Continuous assessment. The trial presentations take place around January – March. The exact date will be confirmed by your Master Circle leader.
Assessment criteria	<ul style="list-style-type: none"> - Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. - Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others. - Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. - Attendance (at least 80%): includes punctuality.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Too many absences will lead to substantial additional assignments.
Re-assignment planning	In consultation with the Master Circle leader.

CHARACTERISTIC OF STUDY PROGRAM

Name of study program	Historical Performance
Type of study program	Master's follow-up
Profile of study program	Academically oriented
Form of study	Full-time
Standard period of study	2
Language of study	English
Academic title awarded	MgA.
Guarantor of study program	prof. Barbara Maria Willi, Ph.D.
Field(s) of education and the combined study program's share of individual subject education in %	
Field of education: No. 31 The Arts	
Rules and conditions for creating study plans	
<p>This study program revolves around a total of at least 120 credits for the two years of study combined. It has been created so that the student can achieve a minimum of 30 credits per semester (60 credits per year of study). The program is set out as follows:</p> <p>Compulsory subjects include core subjects for the Historical Performance program. To finalize their studies, students must write a master thesis, perform a graduate recital, and provide documentation of the performance. This set of compulsory courses is designed to give the final total of credits a higher amount than 60. Compulsory-elective subjects include an expanding set of subjects that develops the content of compulsory subjects. It is designed so that the final sum of credits is higher than 30.</p> <p>Compulsory-elective subjects aim at: a) verifying the students' knowledge and competences in the form of practical projects, b) extending their knowledge in the field of historically informed performance practise of early music and language competences, c) building students skillset towards practice. Students in elective subjects can earn more than 7 credits. In the accreditation file we present the subjects we are currently recommending for the program; however, the group of elective subjects can be further supplemented with the subjects of other programs of HF JAMU, which will be gradually accredited.</p> <p>ECTS is used to create curricula. The lesson takes 45 minutes, and such lessons are generally planned to take 2 teaching hours, i.e., 90 minutes.</p>	
Conditions for admission to study	
<p>The candidate has successfully completed their bachelor's degree study (see the section on Links to other types of study programs). Their bachelor's thesis and bachelor's graduate performance demonstrate an extraordinary artistic level. The students' declared intentions for their further study (the topic of the diploma thesis and the intention of the graduate project) demonstrate a high level of creative thinking and meet the prerequisites for team- work and individual creative activity. The prerequisite is the demonstrable ability of theoretical reflection. The candidate has the prerequisites of analytical critical thinking, conceptual solutions and is capable of abstraction, analysis and synthesis and has a high level of understanding for the creative process and for work in creative teams. Candidates will demonstrate a high level of performance skills during the entrance exam. They will perform highly demanding compositions lasting between 60 and 80 minutes. This will present the intention of their graduate project and will demonstrate their ability to articulate and present their work. They must show a clear motivation for such a study program and an idea of future professional experience. The candidate has a level of English that goes beyond B2 in the CEFR. Knowledge of information technology extends far beyond the competencies of common users. The applicant successfully</p>	

completes the admission procedure, which is specified annually by the Dean's Decree on the admission procedure to the master's degree. The candidate's motivation, knowledge and professional level will be assessed by the admissions committee to the master's program, which is approved by the Dean of the Music Faculty at the Janáček Academy of Performing Arts in Brno.

Relation to other types of study programs

Graduates may continue their studies in the Doctoral Degree Program.

Components of FSE and their content

Historical Performance
History and Repertoire
Defence of the Graduation Project
Master Thesis Defence

CHARACTERISTICS OF SUBJECTS

MASTER'S DIPLOMA SEMINAR

Subject name	Master's Diploma Seminar
Type of subject	BT – Basic theoretical subject of the profiling base
Recommended year / semester	1 / Summer semester + 2 / Winter semester
Catalogue number	Summer semester: HDH001l Winter semester: HDH001z
Total number of hours	Summer semester: 12 Winter semester: 13
Credits	Summer semester: 1 Winter semester: 1
Prerequisites, corequisites, equivalence	Successfully completed bachelor's degree of study
Modes of assessment and other expectations of the student	
<p>Evaluation of a report on the nature of the thesis when the main requirements are:</p> <ul style="list-style-type: none"> • precise thematic definition of the thesis; • followed-up main goal, targeting partial goals; • primary and secondary research questions; • methods that will be used to fulfil the stated goal; • current state of research on the topic and its reflection in the specialised literature. 	
Subject guarantor	Monika Holá
Teachers	
<p>Possible Master's Diploma leaders include:</p> <p>Jindra Bártová (bartova@jamu.cz), Monika Holá (hola@jamu.cz), Petr Lyko (lyko@jamu.cz), Jana Michálková Slimáčková (slimackova@jamu.cz)</p>	
Brief annotation of the subject	
<p>Course objective:</p> <p>Extending the methodological conception of the diploma topic, including adequate formal parameters of the specialized text.</p> <p>Outline:</p> <p>The subject follows the diploma seminar in the bachelor's study, dealing with the writing of a professional text with predominantly musical themes to the depth required by the master's degree. The content of the subject is the precise definition of the topic of the thesis and a detailed determination of its methodological concept with an outline of the stylistics questions:</p> <ul style="list-style-type: none"> • formal characteristics and modification of the diploma thesis and its processing; • structure of the diploma thesis; • working with information sources (information centres, searches, links, quotes); • processing technique of the diploma thesis; • the issues of citations and notes; • the conception of individual aspects of the work; • the definition of the subject, objectives of the thesis, the design of main and secondary research questions, working with hypotheses; • problems of verification, falsification; • analytical and synthetic methods; • critique of sources and comparative methods. 	

DIPLOMA THESIS

Subject name	Diploma Thesis
Type of subject	BT - Basic theoretical subject of the profiling base
Catalogue number	Winter semester: HDH002z Summer semester: HDH002I
Recommended year / semester	2 / Winter semester + 2 / Summer semester
Total number of hours	Winter semester: 286 Summer semester: 264
Credits	Winter semester: 10 Summer semester: 10
Prerequisites, corequisites existence, equivalence	Successful admission to the master's degree study of Historical Performance Overview of the development of European culture with an emphasis on musical development, perspectives on music theory and analytical skills
Modes of assessment and other expectations of the student	
<ul style="list-style-type: none"> • Methodological concepts of a thesis and their partial results are discussed in the master's diploma circle (the student's obligation is to present the thesis and to document the interim partial results). • The supervisor continuously monitors the progress of the student during the creation of the diploma thesis. • In consultations with the student, the supervisor critically analyses the work. • After the assignment, the diploma thesis is based on the reports of the supervisor and the opponent. • It is the duty of the student to present the thesis in response to the committee's statements and to respond to the above-mentioned reports. • The quality of the thesis is evaluated and graded based on the decision of the examination committee at the Final State Exam. 	
Subject guarantor	Barbara Maria Willi
Teachers	
Barbara Maria Willi (willi@jamu.cz) and others	
Brief annotation of the subject	
<p>Course objective:</p> <p>Learning outcomes – the creation of a diploma thesis, which demonstrates the student's ability to formulate their understanding of the chosen topic, and which may also be based on so-called artistic research. The thesis also demonstrates content and a methodological approach as well as formal aspects which includes specialized literature and sources, and appropriate citations.</p>	

INSTRUMENTAL/VOCAL TUITION

Subject name	Instrumental/Vocal Tuition I
Type of subject	PB - Subject of the profiling base
Catalogue number	Winter semester: HDH003z Summer semester: HDH003I
Recommended year / semester	1 / Winter semester + 1 / Summer semester
Total number of hours	Winter semester: 221 Summer semester: 204
Credits	Winter semester: 14 Summer semester: 14
Prerequisites, corequisites, equivalence	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of the Instrumental/Vocal Tuition I
Modes of assessment and other expectations of the student	
<p>Winter semester: Examination committee with assessment through an oral analysis of the student's activity and recommendations.</p> <p>Summer semester: The student will extend their knowledge of the aspects presented in the first semester and demonstrate the knowledge, ability, and skills that they have acquired in the course of a full evening's recital. Student also perform a commission examination that is evaluated and includes a subsequent oral analysis with a recommendation.</p>	
Subject guarantor	Barbara Maria Willi
Teachers	
<p>Irena Troupová – historical voice (troupová@jamu.cz)</p> <p>Michaela Ambrosi – traverso (ambrosi@jamu.cz)</p> <p>Tereza Samsonová – historical oboe (tpavelkova@gmail.com)</p> <p>Jana Anýžová – historical violin (janach@email.cz)</p> <p>Petr Mašlaň – historical violoncello (pecmaslan@seznam.cz)</p> <p>Martin Hroch – harpsichord and historical keyboard instruments (hroch@jamu.cz)</p> <p>Barbara Maria Willi – harpsichord and historical keyboard instruments (willi@jamu.cz)</p>	
Brief annotation of the subject	
<p>Course objective:</p> <p>Students should deepen their own awareness of the style of interpretation of the early music. The study is intended to support each student's interpretive development based on knowledge of historical sources that provide the students with a framework for their artistic decision-making and communication. The students' development should be conducted in such a way that they can contribute through both their own research plus their own reflections and to the constant demand for detailed knowledge of historical instruments and how they are played.</p> <p>Students are expected to achieve advanced levels of awareness of the meaning of the historical context plus the meaning of the contents of the treatises along with other historical sources according to their own interpretation choices. The student should be aware of the fact that there are great stylistic differences in historical music that require different interpretative solutions. They should be able to recognize that there are different styles and trends with different approaches, as is even in the case of the present-day.</p> <p>The intention of the technical and aesthetic guidance of the educator should be to support student development so that they can independently achieve a convincing performance that is based on knowledge and an understanding as well as taste and interpretive intuition.</p>	

Outline:

- intonation/tuning in relation to the selected repertoire and historical sources
- distinguishing player techniques according to national styles
- articulation in relation to the style of the chosen composition and to the rhetorical nature of the composition
- time management and function of rubato in the context of the composition
- accreditation and its influence on the character of the composition
- context of the composition
- fingering charts and technical parameters
- concentration on one chosen style, such as early Italian baroque style, or late French baroque one, with the elaboration of typical stylistic and interpretative features

Information

Michaela Ambrosi (ambrosi@jamu.cz), Martin Hroch (hroch@jamu.cz)

Subject name	Instrumental/Vocal Tuition II
Type of subject	PB - Subject of the profiling base
Catalogue number	Winter semester: HDH004z Summer semester: HDH004I
Recommended year / semester	2 / Winter semester + 2 / Summer semester
Total number of hours	Winter semester: 221 Summer semester: 204
Credits	Winter semester: 14 Summer semester: 14
Prerequisites, corequisites, equivalence	Winter semester: Successfully completed 1 st year of study Summer semester: Successfully completed winter semester of the Instrumental/Vocal Tuition II
Modes of assessment and other expectations of the student	
Winter semester: Credit based on a joint assessment of student activity. Summer semester: Defence of the final recital.	
Subject guarantor	Barbara Maria Willi
Teachers	
Irena Troupová – historical voice (troupová@jamu.cz) Michaela Ambrosi – traverso (ambrosi@jamu.cz) Tereza Samsonová – historical oboe (tpavelkova@gmail.com) Jana Anýžová – historical violin (janach@email.cz) Petr Mašlaň – historical violoncello (pecmaslan@seznam.cz) Martin Hroch – harpsichord and historical keyboard instruments (hroch@jamu.cz) Barbara Maria Willi – harpsichord and historical keyboard instruments (willi@jamu.cz)	
Brief annotation of the subject	
<p>Course objective:</p> <p>Students should extend their awareness of the style of interpretation of the early music. The study is intended to be supportive of experimenting based on knowledge of historical sources that provide the students with a framework for their artistic decision-making and communication. The students' development should be conducted in such a way that they can contribute through both their own research and their own reflections in addition to the constant demand for detailed knowledge of historical instruments and how they are played.</p> <p>Students are expected to achieve advanced levels of awareness of the meaning of the historical context plus the meaning of the contents of the treatises along with other historical sources according to their own interpretation choices. The student should be aware of the fact that there are great stylistic differences in historical music that require different interpretative solutions. They should be able to recognize that there are different styles and trends with different approaches, as is even in the case of the present-day.</p> <p>The intention of the technical and aesthetic guidance of the educator should be to support student development so that they can independently achieve a convincing performance that is based on knowledge and understanding as well as taste and interpretive intuition.</p> <p>Outline winter semester:</p> <ul style="list-style-type: none"> • intonation/tuning in relation to the selected repertoire and historical sources • distinguishing player techniques according to national styles • articulation in relation to the style of the chosen composition and to the rhetorical nature of the composition • time management and function of rubato in the context of the composition • accreditation and its influence on the character of the composition • context of the composition 	

- fingering charts and technical parameters
- concentration on one chosen style, such as early Italian baroque style, or late French baroque one, with the elaboration of typical stylistic and interpretative features

Outline summer semester:

- preparation and implementation of graduate performance
- deepening stylistic and player skills
- the relationship between the training rate and the stage fright
- expression of phrases
- convincing stage behaviour
- technical exercises
- a reflection of consistency between style and technique, colour, tempo, articulation, etc.

Information

Michaela Ambrosi (ambrosi@jamu.cz), Martin Hroch (hroch@jamu.cz)

PERFORMANCE SEMINAR

Subject name	Performance Seminar I
Type of subject	PB - Subject of the profiling base
Catalogue number	Winter semester: HDH005z Summer semester: HDH005I
Recommended year / semester	1 / Winter semester + 1 / Summer semester
Total number of hours	Winter semester: 260 Summer semester: 240
Credits	Winter semester: 1 Summer semester: 1
Prerequisites, corequisites, equivalence	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of the Performance Seminar I
Modes of assessment and other expectations of the student	
Analysis of student performance – continuous monitoring of student stage presentation through performance and discussion in the circle.	
Subject guarantor	Barbara Maria Willi
Teachers	
Martin Hroch (hroch@jamu.cz)	
Brief annotation of the subject	
<p>Course objective:</p> <p>Learning outcomes – the aim of this course is to give students the opportunity to perform and have the conceptualization and quality of their interpretation assessed and challenged by fellow students and teachers in the department. This is a critical discussion of the performance based on the knowledge gained in the current study of vocational subjects as well as in their own interpretative and pedagogical practice. The aim is to teach both artistic perception and the perception of the historical interpretation in context. Comparison of individual interpretative approaches and bases and their reverse analysis.</p> <p>Outline:</p> <ul style="list-style-type: none"> • presentation of the student's performance • verifying the quality of the interpretation • to challenge their interpretation concept with the views of other students and teachers of the department • discussion of the performance of colleagues using all the knowledge gained in the current study of vocational subjects as well as in their own interpretative and pedagogical practice • comparison of individual interpretative approaches and bases and their reverse analysis 	

Subject name	Performance Seminar II
Type of subject	PB - Subject of the profiling base
Catalogue number	Winter semester: HDH006z Summer semester: HDH006I
Recommended year / semester	2 / Winter semester + 2 / Summer semester
Total number of hours	Winter semester: 26 Summer semester: 24
Credits	Winter semester: 1 Summer semester: 1
Prerequisites, corequisites, equivalence	Winter semester: Successfully completed Historical Performance I Summer semester: Successfully completed winter semester of the Performance Seminar II
Modes of assessment and other expectations of the student	
Analysis of student performance - continuous monitoring of student stage presentation through performance and discussion in the circle.	
Subject guarantor	Barbara Maria Willi
Teachers	
Martin Hroch (hroch@jamu.cz)	
Brief annotation of the subject	
<p>Course objective:</p> <p>Learning outcomes - the aim of this course is to give students the opportunity to perform and have the conceptualization and quality of their interpretation assessed and challenged by fellow students and teachers in the department. This is a critical discussion of the performance based on the knowledge gained in the current study of vocational subjects as well as in their own interpretative and pedagogical practice. The aim is to teach both artistic perception and the perception of the historical interpretation in context. Comparison of individual interpretative approaches and bases and their reverse analysis.</p> <p>Outline:</p> <ul style="list-style-type: none"> • presentation of the student's performance • verifying the quality of the interpretation • to challenge their interpretation concept with the views of other students and teachers of the department • discussion of the performance of colleagues using all the knowledge gained in the current study of vocational subjects as well as in their own interpretative and pedagogical practice • comparison of individual interpretative approaches and bases and their reverse analysis 	

INTERPRETATION OF EARLY MUSIC

Subject name	Interpretation of Early Music I
Type of subject	PB - Subject of the profiling base
Catalogue number	Winter semester: HDH007z Summer semester: HDH007I
Recommended year / semester	1 / Winter semester + 1 / Summer semester
Total number of hours	Winter semester: 26 Summer semester: 24
Credits	Winter semester: 2 Summer semester: 3
Prerequisites, corequisites, equivalence	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of the Interpretation of Early Music I
Modes of assessment and other expectations of the student	
The teacher evaluates students based on their knowledge, contributions, progress, individual preparation, abilities, etc. The teacher monitors the theoretical knowledge of the students as well as the extent of their orientation in the given subject.	
Subject guarantor	Barbara Maria Willi
Teachers	
Barbara Maria Willi (willi@jamu.cz)	
Brief annotation of the subject	
<p>Course objective:</p> <p>The subject supports the creativity and personality of the student and prepares them for independent work in highly competitive environments. Studying the subject prepares the student for the variability and flexibility of the labour market. The student has the opportunity to connect the theory of the historically informed performance practise beyond their skills on a classical or historical instrument. The future graduate of the subject should acquire the knowledge, ability, and skills to incorporate them into their concert activity. The aim of this course is to prepare the student for authentic interpretation in solo and ensemble playing, as well as in specialized orchestras. For students to correctly interpret the early music, it is necessary that they be familiarized with the relevant issues: tempo, instrumental setting, articulation, phrasing, tuning, ornamentation, etc. All these questions need to be supported by the corresponding literature.</p> <p>Outline:</p> <p>The subject of interpretation of early music is related to the study of period sources (treatises, methods, prefaces to compositions, tables of ornaments, encyclopaedical works, musical dictionaries, etc.); the study of contemporary sources (RISM, catalogues of sources, e.g.: Méthodes et Traités, thematic catalogues, catalogues of dictionaries, e.g.: Grove, MGG, bibliography of dictionaries and books of criticism, musical & science journals, etc); the study of iconography (paintings, graphics, drawings, statues, etc.); the study of historical documentation (archive documents - factual sources, periodicals, literature, memoirs, polemic writings, aesthetic works, etc.); the study of musical documentation (manuscripts, prints, periodicals, posthumous editions, musical journals, etc.); the study of instrumental documentation (invoice, literature). Another aspect is also the orientation in key groups in the interpretation of music of older stylistic periods, such as declamation and rhetoric, phrasing including, the hierarchy of beats, gestures, tempo, rhythm and rhythmic elements, the creation of ornaments and melodic decorations (appoggiaturas, trills, free ornaments, vibrato, messa di voce, glissando, etc.), basso continuo, etc.</p>	

Subject name	Interpretation of Early Music II
Type of subject	BT - Basic theoretical subject of the profiling base
Catalogue number	Winter semester: HDH008z Summer semester: HDH008I
Recommended year / semester	2 / Winter semester + 2 / Summer semester
Total number of hours	Winter semester: 26 Summer semester: 24
Credits	Winter semester: 2 Summer semester: 3
Prerequisites, corequisites existence, equivalence	Winter semester: Successfully completed Interpretation of Early Music I Summer semester: Successfully completed winter semester of the Interpretation of Early Music II
Modes of assessment and other expectations of the student	
The teacher evaluates students based on their knowledge, contributions, progress, individual preparation, abilities, etc. The teacher monitors the theoretical knowledge of the students as well as well as the extent of their orientation in the given subject.	
Subject guarantor	Barbara Maria Willi
Teachers	
Anežka Šejnohová (anezka.sejnohova@hf.jamu.cz)	
Brief annotation of the subject	
<p>Course objective:</p> <p>The subject supports the creativity and personality of the student and prepares them for independent work in highly competitive environments. Studying the subject prepares the student for the variability and flexibility of the labour market. The student has the opportunity to connect the theory of the historically informed performance practise beyond their skills on a classical or historical instrument. The future graduate of the subject should acquire the knowledge, ability, and skills to incorporate them into their concert activities. The aim of this course is to prepare the student for authentic interpretation in solo and ensemble playing, as well as in specialized orchestras. For students to correctly interpret the early music, it is necessary that they be familiarized with the relevant issues: tempo, instrumental setting, articulation, phrasing, tuning, ornamentation, etc. All these questions need to be supported by the corresponding literature.</p> <p>Outline:</p> <p>The subject of interpretation of early music is related to the study of period sources (treatises, methods, prefaces to compositions, tables of ornaments, encyclopaedical works, musical dictionaries, etc.); the study of contemporary sources (RISM, catalogues of sources, e.g.: Méthodes et Traités, thematic catalogues, catalogues of dictionaries, e.g.: Grove, MGG, bibliography of dictionaries and books of criticism, musical & science journals, etc); the study of iconography (paintings, graphics, drawings, statues, etc.); the study of historical documentation (archive documents - factual sources, periodicals, literature, memoirs, polemic writings, aesthetic works, etc.); the study of musical documentation (manuscripts, prints, periodicals, posthumous editions, musical journals, etc.); the study of instrumental documentation (the composition of ensembles or orchestras, literature). Another aspect is also the orientation in key groups in the interpretation of music of older stylistic periods, such as declamation and rhetoric, phrasing including, the hierarchy of beats, gestures, tempo, rhythm and rhythmic elements, the creation of ornaments and melodic decorations (appoggiaturas, trills, free ornaments, vibrato, messa di voce, glissando, etc.), basso continuo, etc.</p>	

HISTORY AND REPERTOIRE

Subject name	History and Repertoire I
Type of subject	COM - Compulsory subjects
Catalogue number	Winter semester: HDH009z Summer semester: HDH009I
Recommended year / semester	1 / Winter semester + 1 / Summer semester
Total number of hours	Winter semester: 13 Summer semester: 12
Credits	Winter semester: 2 Summer semester: 2
Prerequisites, corequisites, equivalence	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of the History and Repertoire I
Modes of assessment and other expectations of the student	
Winter semester: Dialogue Summer semester: Oral/written examination	
Subject guarantor	Barbara Maria Willi
Teachers	
Irena Troupová – historical voice (troupová@jamu.cz) Michaela Ambrosi – traverso (ambrosi@jamu.cz) Tereza Samsonová – historical oboe (tpavelkova@gmail.com) Jana Anýžová – historical violin (janach@email.cz) Petr Mašlaň – historical violoncello (pecmaslan@seznam.cz) Martin Hroch – harpsichord and historical keyboard instruments (hroch@jamu.cz) Barbara Maria Willi – harpsichord and historical keyboard instruments (willi@jamu.cz)	
Brief annotation of the subject	
<p>Course objective:</p> <p>The aim of this course is to deepen theoretical reflections on the development of vocal and instrumental music and historical development of instruments, their construction and tuning. Students deepen their knowledge in the history of historical vocal and instrumental art. It acquires a deeper insight into the issues of historical tuning, which are closely related to the development of disciplines. The lectures deal with the constructional features and specifics of the instruments, the ways of play and the vocal approaches coming from the branches of the early music. They focus on the deeper reflection of the development of musical literature in the context of regional fields and the specifics of their interpretation.</p> <p>Outline:</p> <ul style="list-style-type: none"> • basic developmental starting points of given branches of the early music practise • reflection of historical tuning related to the development of historical branches • development of musical literature in the context of regional areas and the specifics of their interpretative origins • theoretical reflection of the repertoire of the fields of historically informed performance practise 	
Information	Michaela Ambrosi (ambrosi@jamu.cz), Martin Hroch (hroch@jamu.cz)

Subject name	History and Repertoire II
Type of subject	COM - Compulsory subjects
Catalogue number	Winter semester: HDH010z Summer semester: HDH010I
Recommended year / semester	2 / Winter semester + 2 / Summer semester
Total number of hours	Winter semester: 13 Summer semester: 12
Credits	Winter semester: 2 Summer semester: 2
Prerequisites, corequisites, equivalence	Winter semester: Successfully History and Repertoire I Summer semester: Successfully completed winter semester of the History and Repertoire II
Modes of assessment and other expectations of the student	
Winter semester: Dialogue Summer semester: Oral/written examination	
Subject guarantor	Barbara Maria Willi
Teachers	
Irena Troupová – historical voice (troupová@jamu.cz) Michaela Ambrosi – traverso (ambrosi@jamu.cz) Tereza Samsonová – historical oboe (tpavelkova@gmail.com) Jana Anýžová – historical violin (janach@email.cz) Petr Mašlaň – historical violoncello (pecmaslan@seznam.cz) Martin Hroch – harpsichord and historical keyboard instruments (hroch@jamu.cz) Barbara Maria Willi – harpsichord and historical keyboard instruments (willi@jamu.cz)	
Brief annotation of the subject	
<p>Course objective:</p> <p>The aim of this course is to deepen theoretical reflections on the development of vocal and instrumental music and historical development of instruments, their construction and tuning. Students deepen their knowledge in the history of historical vocal and instrumental art. It acquires a deeper insight into the issues of historical tuning, which are closely related to the development of disciplines. The lectures deal with the constructional features and specifics of the instruments, the ways of play and the vocal approaches coming from the branches of the early music. They focus on the deeper reflection of the development of musical literature in the context of regional fields and the specifics of their interpretation.</p> <p>Outline:</p> <p>Music literature of historical branches, regional specifics of musical literature in the context of interpretation.</p>	
Information	Michaela Ambrosi (ambrosi@jamu.cz), Martin Hroch (hroch@jamu.cz)

SELF-MANAGEMENT

Subject name	Self-Management I
Type of subject	COM - Compulsory subjects
Catalogue number	HDH011z
Recommended year / semester	1 / Winter semester + 1 / Summer semester
Total number of hours	Winter semester: block teaching, project Summer semester: block teaching, project
Credits	Winter semester: 2 Summer semester: 2
Prerequisites, corequisites, equivalence	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of Self-Management I
Modes of assessment and other expectations of the student	
Final project	
Subject guarantor	Lucie Pešl Šilerová
Teachers	
Martin Hroch (hroch@jamu.cz) Lucie Pešl Šilerová (silerova@jamu.cz)	
Brief annotation of the subject	
<p>Course objective:</p> <p>The aim of this course is the theoretical and practical reflection of the student as a performing artist. Students will get acquainted with the basics of artistic management and their own presentation through media and social networks. It deals with basic elements of self-presentation and creation of artistic portfolio. The aim is to gain basic orientation in the music and arts market.</p> <p>Outline:</p> <ul style="list-style-type: none"> • creating an art biography • self-presentation practice • basic functioning of the music and arts market • online marketing • communication with the organizers • media • project elaboration <p>Students will immediately verify all the acquired knowledge of the topics by practical training or analysis of the practical model example or preparation of the press release of their own concert, preparation of real profiles on social networks and real contributions.</p> <p>They will consult their own chosen approach with a teacher, focusing in particular on the field aspects (e.g.: ethics and way of expression suitable for the studied musical environment, comparisons and examples of good practice of renowned world workplaces and festivals) and continuous optimization of work processes. At the end of the semester, a coherent project will be set. Such project will be developed in the following semester under the guidance of teachers in the follow-up course Self-Management II.</p>	

Subject name	Self-Management II
Type of subject	COM - Compulsory subjects
Catalogue number	HDH012z
Recommended year / semester	2 / Winter semester + 2 / Summer semester
Total number of hours	Winter semester: 13 Summer semester: 13
Credits	Winter semester: 2 Summer semester: 2
Prerequisites, corequisites, equivalence	Winter semester: Successfully completed Self-Management I Summer semester: Successfully completed winter semester of the Self-Management II
Modes of assessment and other expectations of the student	
Final project	
Subject guarantor	Lucie Pešl Šilerová
Teachers	
Martin Hroch (hroch@jamu.cz) Lucie Pešl Šilerová (silerova@jamu.cz)	
Brief annotation of the subject	
<p>Course objective:</p> <p>The aim of this course is the theoretical and practical reflection of the student as a performing artist. Students will get acquainted with the basics of artistic management and their own presentation through media and social networks.</p> <p>Outline:</p> <ul style="list-style-type: none"> • developing the results of the Self-Management I • realization of one activity in the framework of the following deepening theme: audience development • presentation of all activities of Self-Management I and II in the final colloquium in the presence of teachers and representatives from the field <p>Students will consult their own chosen approach with a teacher, focusing in particular on the field aspects (e.g.: ethics and way of expression suitable for the studied musical environment, comparisons and examples of good practice of renowned world workplaces and festivals) and continuous optimization of work processes. During the semester, they create and implement one project in the field of audience development (e.g.: crossover projects, work with children, concerts for people with disabilities – e.g.: hearing disabilities, etc.)</p> <p>At the end of the semester students will present the results of their projects and activities at a joint colloquium, where both home and external evaluators will be present.</p>	

BASSO CONTINUO

Subject name	Basso Continuo I
Type of subject	COM - Compulsory subjects
Catalogue number	Winter semester: HDH013z Summer semester: HDH013I
Recommended year / semester	1 / Winter semester + 1 / Summer semester
Total number of hours	Winter semester: 143 Summer semester: 132
Credits	Winter semester: 2 Summer semester: 2
Prerequisites, corequisites, equivalence	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of the Basso Continuo I
Modes of assessment and other expectations of the student	
Examination Committee	
Subject guarantor	Barbara Maria Willi
Teachers	
Possible Basso Continuo teachers include: Martin Hroch (hroch@jamu.cz), Barbara Maria Willi (willi@jamu.cz), Veronika Galdová (galdovav@seznam.cz)	
Brief annotation of the subject	
<p>Course objective:</p> <p>In basso continuo, a master's degree student learns a sovereign approach to basso continuo technique and understands the differences in styles between the French, Italian and German basso continuo. Students of the harpsichord class will also gain knowledge of the typical features of basso continuo in the early, middle, late baroque, and gallant styles. Students will be given a framework of knowledge that will enable them to make independent artistic decisions. The student learns fluency in reading basso continuo figured bass numbers, he can independently realize basso continuo with self-reflection based on different solutions of his own rate. The student is able to integrate improvisational reflexes into regular playing. The master's student achieves a higher level of awareness of the meaning of the historical context plus the meaning of the content of the treatises along with other historical sources according to their own interpretative choices.</p> <p>Outline winter semester:</p> <ul style="list-style-type: none"> • realization of the basso continuo after period sources • study of German basso continuo by Heinichen, Mattheson and Händel • Transitus irregularis • ornamentation of German basso continuo (arpeggia, figuration, trills, mordents, etc.) • contrapuntal principles in a four-voice range <p>Outline summer semester:</p> <ul style="list-style-type: none"> • study of German basso continuo by Heinichen, Mattheson and Händel • cantabile soprano voice leading • Quarta italica • sequence in the German basso continuo • forms of 1st inversion of triads 	

Subject name	Basso Continuo II
Type of subject	COM - Compulsory subjects
Catalogue number	Winter semester: HDH014z Summer semester: HDH014I
Recommended year / semester	2 / Winter semester + 2 / Summer semester
Total number of hours	Winter semester: 143 Summer semester: 132
Credits	Winter semester: 2 Summer semester: 2
Prerequisites, corequisites, equivalence	Winter semester: Successfully completed Basso Continuo I Summer semester: Successfully completed winter semester of the Basso Continuo II
Modes of assessment and other expectations of the student	
Winter semester: Commission examination Summer semester: Commission examination/graduate performance	
Subject guarantor	Barbara Maria Willi
Teachers	
Possible Basso Continuo teachers include: Martin Hroch (hroch@jamu.cz), Barbara Maria Willi (willi@jamu.cz), Veronika Galdová (galdovav@seznam.cz)	
Brief annotation of the subject	
<p>Course objective:</p> <p>In basso continuo, a master's degree student learns a sovereign approach to basso continuo technique and understands the differences in style between the French, Italian and German basso continuo. Students of the harpsichord class will also gain knowledge of the typical features of basso continuo from the early, middle, late baroque, and gallant styles. Students will be given a framework of knowledge that will enable them to make independent artistic decisions. The student learns fluency in reading basso continuo figured bass numbers, he can independently realize basso continuo with self-reflection based on different solutions of his own rate. The student is able to integrate improvisational reflexes into regular playing. The master's student achieves a higher level of awareness of the meaning of the historical context plus the meaning of the content of the treatises along with other historical sources according to their own interpretative choices.</p> <p>Outline winter semester:</p> <ul style="list-style-type: none"> figured bass in the 17th century three-voice ranges splitting the range in between right and left hand counterpoint elements <p>Outline summer semester:</p> <ul style="list-style-type: none"> Italian figured bass full-voice realization interpretation of recitative dynamics during basso continuo playing 	

CHAMBER MUSIC

Subject name	Chamber Music I
Type of subject	COM - Compulsory subjects
Recommended year / semester	1 / Winter semester + 1 / Summer semester
Total number of hours	Winter semester: 26 Summer semester: 24
Credits	Winter semester: 3 Summer semester: 4
Prerequisites, corequisites, equivalence	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of the Chamber Music I
Modes of assessment and other expectations of the student	
Student performance analysis – continuous monitoring of student performance (interpretation and discussion), semesterly recital.	
Subject guarantor	Barbara Maria Willi
Teachers	
Possible Chamber Music leaders include: Irena Troupová (troupová@jamu.cz), Michaela Ambrosi (ambrosi@jamu.cz), Tereza Samsonová (tpavelkova@gmail.com), Jana Anýžová (janach@email.cz), Petr Mašlaň (pecmaslan@seznam.cz), Martin Hroch (hroch@jamu.cz)	
Brief annotation of the subject	
<p>Course objective:</p> <p>The subject Chamber Music performance enables students to get acquainted with the historically informed performance practise of early music. The student is in close contact with the style of baroque and classicist music through a large number of chamber music literature of these periods. During the course the students have the possibility to cooperate in variable instrumental and vocal settings - melodic instruments, instruments of the basso continuo section and voices. The student during the study compares different instruments, their possibilities, the interconnection of the style of music and the interpretation, ornamentation, and performance. After completing the subject, the student should achieve an artistic-interpretative level that will allow him to apply his newly acquired knowledge not only as a player in chamber ensembles but also as a solo player, i.e. that the student is guided during the study so that after completing the subject he may be a flexible chamber music player with a separate ability to operate a historically informed performance practise.</p> <p>Outline:</p> <p>Focus on topics: declamation and rhetoric, phrasing including, the hierarchy of beats, gestures, tempo, rhythm and rhythmic elements, the creation of ornaments and melodic decorations (appoggiaturas, trills, free ornaments, vibrato, messa di voce, glissando, etc.).</p>	
Information	Michaela Ambrosi (ambrosi@jamu.cz)

Subject name	Chamber Music II
Type of subject	COM - Compulsory subjects
Recommended year / semester	2 / Winter semester + 2 / Summer semester
Total number of hours	Winter semester: 26 Summer semester: 24
Credits	Winter semester: 3 Summer semester: 4
Prerequisites, corequisites, equivalence	Winter semester: Successfully completed Chamber Music I Summer semester: Successfully completed winter semester of the Chamber Music II
Modes of assessment and other expectations of the student	
Student performance analysis – continuous monitoring of student performance (interpretation and discussion), semesterly recital.	
Subject guarantor	Barbara Maria Willi
Teachers	
Possible Chamber Music leaders include: Irena Troupová (troupová@jamu.cz), Michaela Ambrosi (ambrosi@jamu.cz), Tereza Samsonová (tpavelkova@gmail.com), Jana Anýžová (janach@email.cz), Petr Mašlaň (pecmaslan@seznam.cz), Martin Hroch (hroch@jamu.cz)	
Brief annotation of the subject	
<p>Course objective: The subject Chamber Music performance enables students to get acquainted with the historically informed performance practise of early music. The student is in close contact with the style of baroque and classicist music through a large number of chamber music literature of these periods. During the course the students have the possibility to cooperate in variable instrumental and vocal settings - melodic instruments, instruments of the basso continuo section and voices. The student during the study compares different instruments, their possibilities, the interconnection of the style of music and the interpretation, ornamentation, and performance. After completing the subject, the student should achieve an artistic-interpretative level that will allow him to apply his newly acquired knowledge not only as a player in chamber ensembles but also as a solo player, i.e. that the student is guided during the study so that after completing the subject he may be a flexible chamber music player with a separate ability to operate a historically informed performance practise.</p> <p>Outline: Focus on topics: declamation and rhetoric, phrasing including, the hierarchy of beats, gestures, tempo, rhythm and rhythmic elements, the creation of ornaments and melodic decorations (appoggiaturas, trills, free ornaments, vibrato, messa di voce, glissando, etc.).</p>	
Information	Michaela Ambrosi (ambrosi@jamu.cz)

APPENDICES

1: ASSESSMENT CRITERIA EUROPEAN MASTER OF EARLY MUSIC (MAIN SUBJECT)

	Skills	Programme and style	Communication	Creativity
10	Full focus on all musical intentions through an exceptional mastery of the technical demands.	Optimal transmission of personal musical statements throughout the programme.	Performance marked by flawless concentration on the musical and artistic message while continuously inviting ensemble and/or audience into a shared conviction.	Throughout an exciting and very personal recital, demonstration of the highest level of musical creativity in delivery, view, and contextual realization.
9 - 9,5	Natural and flawless mastery of the instrument	Predominant and convincing transmission of personal and musical statements within the context of programme and style.	Remarkable performance which engages and surprises the audience. Unity in all aspects of ensemble playing.	Abundance in a demonstration of original musical ideas that are proof of invention, imagination, and spontaneity.
8 - 8,5	Very good control of the instrument, realising musical intentions.	Coherent artistic choices and personal stylistic awareness in a convincing programme.	Convincing performance throughout: an engaging and inspired musical interaction with ensemble and/or audience.	Refreshing delivery of an inventive programme or views on its content that surprise regularly during the performance and give proof of potential growth in a future career.
6,5-7,5	Solid instrumental technique and freedom in the use thereof.	Attractive programme - awareness of pertinent aspects of style and musical language.	Accurate musical interaction and comprehensive awareness within an ensemble or as a soloist while engaging the audience.	Demonstrating a professional attitude in the design and realization of the programme that is proof of musical autonomy.
5,5 - 6,5	Convincing ability to handle the instrument in all aspects.	Coherent programme and basic stylistically defined realisation.	Satisfying the general needs of musical communication.	In performance and/or composition of the programme a basic independence is shown in the creative aspects.
0 - 5 (fail)	Inadequate control, seriously impinging on the capacity to project musical intentions.	Very limited awareness of style and no proof of contextual knowledge.	Throughout inadequate in actively sharing musical content with ensemble and/or audience.	Demonstrating a complete lack of original ideas.

2: PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT – REQUIREMENTS

Professional M2	Self-reflective	Report	Integration on	Professional	Integration	Trajectory Activity
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1. Provide documentation¹ of your PIA and describe it:

- What is the deliverable of your PIA?

2. Provide documentation¹ of your Pilot/Prototype and describe it:

- What did you test?
- How did you test this?
- How have the results influenced your PIA?

3. Describe your goals and the values your PIA has created:

- What were your short-term goals (described in quantitative terms)? To what extent did you achieve them?
- What were your long-term goals (described in qualitative terms)? How do you see your long-term goals now?
- Describe what values your PIA has created or will create.

4. Reflect on the deliverable of your PIA:

- How would you qualify your deliverable? What is good about it, what could be improved and how?
- How did you collect feedback from others? (please provide documentation¹)
- What did you learn from this feedback?

5. Reflect on the process:

- Describe the different roles you had in the process of developing and realizing your PIA (for example: leader, initiator, producer, performer, writer, editor, creator, crisis manager, problem solver, facilitator, fundraiser, conductor, manager, educator)
- Which roles fitted you best?
- What did you learn from taking these roles?
- What worked well in the process and what would you do differently next time?

¹ video and/or audio recording, images, photos, written statements, etc.

3: ASSESSMENT CRITERIA & RUBRIC | PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT

Learning objectives	Learning outcomes	Points					%
		1	2	3	4	5	
To describe and document the deliverable of the PIA.	Student is able to describe and document the deliverable of the PIA	No description.	Description and/or documentation insufficient.	Description and documentation sufficient.	Clear description and documentation.	Very good description and documentation of the PIA.	20%
To describe and design a prototype and it's effective testing.	Student is able to describe the prototype and test it effectively.	No description.	Description insufficient.	Description sufficient and giving insight in testing.	Clear description and testing is valuable.	Very good description giving proof that the test delivered very valuable insights.	20%
To describe goals and values created in a PIA	Student is able to describe goals and values created in a PIA	No description.	Description insufficient.	Description of quantity of short-term goals and /or qualities of long-term goals and values are difficult to assess.	Description of quantity of short-term goals and /or qualities of long-term goals and values can be assessed.	Very good description of quantity of short-term goals and /or qualities of long-term goals and values can be assessed as successful.	20%
To reflect on the deliverable of a PIA	Student is able to collect insights through reflection on the deliverable of a PIA	No reflection.	Reflection is poor shows that little insights were gained.	Reflection gives evidence of some insights gained.	Reflection is thorough and detailed.	Reflection is thorough and detailed and gives evidence that the student has learned a lot.	20%
To reflect on the process of a PIA	Student is able to collect insights through reflection on the process of a PIA	No reflection.	Reflection is poor and shows that little insights were gained.	Reflection gives evidence of some insights gained.	Reflection is thorough and detailed.	Reflection is thorough and detailed and gives evidence that the student has learned a lot.	20%

4: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: WRITTEN 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%

5: 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 has created an innovative research plan, of which the outcomes could be	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	The research is innovative and relevant for the student's own	The research is very innovative and very relevant for the student's own practice	40%

	the student's own practice and the artistic field	relevant for the student's own practice and for the artistic field			student's own practice.	practice as well as for the artistic field.	as well as for the artistic field.	
C – professional integration	Student is able to describe the PIA and its deliverable	The students gives a clear and complete description of PIA and its deliverable	Missing, incomplete or unclear description of both PIA and deliverable.	Missing, incomplete or unclear description of either PIA or deliverable.	PIA and deliverable are described.	Description of PIA and deliverable are clear and complete.	Description of PIA and deliverable are clear, complete and appealing.	25%
	Student is able to describe the scope of the deliverable in quantifiable terms	Student clearly describes the scope of the deliverable in quantifiable terms	Scope of the deliverable is not described.	Scope of the deliverable is not described in quantifiable terms.	Scope of the deliverable is described in quantifiable terms.	Scope of the deliverable is described in quantifiable terms that give insight into the feasibility of the PIA.	Scope of the deliverable is described in quantifiable terms that convincingly show that the PIA is feasible.	25%
	Student is able to define ambitious goals	The student clearly defines goals that show ambition	goals are not defined.	goals are insufficiently defined.	goals are sufficiently defined.	goals are clearly defined.	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%
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.								

6: 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%

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	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	No description or proper documentation and presentation of the research process and outcomes.	The research process is insufficiently documented and presented; the documentation and presentation do not yet support the aims and objectives of the research.	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.	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.	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.	30%
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7: 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.	20%
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 insufficient communication.	Adequate and regular communication, planning is still in development.	Adequate and regular communication, planning is developed.	Clear and regular communication, planning is strong and fully developed.	10%
The student is able to clearly communicate their engagement with their Master Project during a presentation	The student has clearly communicated their engagement with their Master Project during the presentation	Presentation is unclear and unconvincing.	Unclear communication of engagement during presentation.	Adequate communication of engagement during presentation.	Clear communication of engagement during presentation.	Excellent communication of engagement during presentation.	30%
The student is able to make progress in the execution of 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.	40%

8: GRADING SCALES (ROYAL CONSERVATOIRE)



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

9: STUDY PLAN – SIMPLIFIED OVERVIEW (FOR STUDENTS STARTING IN BRNO)

Overview for students starting the European Master of Early Music in Brno.

