

# Curriculum Handbook

## Master of Music – Theory of Music

Academic Year 2023/24

**Royal  
Conservatoire  
The Hague**

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

The master's programme Theory of Music (ToM) at the Royal Conservatoire is a continuation of the bachelor's Theory of Music programme or a comparable music theory programme. Students are admitted on this basis and on the basis of the results of the entrance exam (in the spring of the year when the study begins). Students completing the master programme are qualified to teach music theory at every level of a music programme, for example at a conservatoire or the music department of a university.

The curriculum has been set up in such a way that you can create your profile right from the outset. One point of departure could be the repertoire, the most obvious being:

Focus on the theory of Early Music (roughly: music before 1800)

Focus on the theory of Jazz (also related to the classical repertoire after – roughly – 1900)

Focus on the theory of music of the late baroque to the present-day (roughly: music after 1700)

### Programme content

The two-year master programme has three main components:

**Artistic Development:** this category includes knowledge modules on the repertoire of this master: western art music from the late middle ages till the present day. You learn to work in accordance with the ACML(S)-formula (Analysis-Creating Music-Literature-Solfège) and at the start of the master's programme you choose two of these ACML(S)-courses – **each of which takes two years**. A substantial number of ToM electives are available and in two instances these are obligatory for the chosen ACML(S) subjects. If you choose the two courses ACML 14<sup>th</sup> till mid-17<sup>th</sup> and ACML second half 17<sup>th</sup> and 18<sup>th</sup> century, Basso Continuo is compulsory in both master I and II. If you choose the ACMLS Jazz course, the two-year courses Jazz Arranging and Jazz Harmony at the Piano are compulsory in both master I and II. You can choose a maximum of two electives that are taught individually.

**Research:** on subjects from the discipline that have to do with 'the notes' or subjects that are related to methodology. An exchange is possible with the master's programme Music Education According to the Kodály Concept. Your personal research results in a publishable article and a final oral presentation. You are fully engaged in music theory life and you are active in international music theory discourse, with papers and participation at conferences, symposia, study days etc..

**Professional Integration – Teaching Skills and Internship:** you carry out research on a subject specifically focussing on methodology, you take part in internships at the Royal Conservatoire and/or another music school and present the results in writing and orally. The level at which you work entails that you also actively participate in international discourse on your subject and in this specific case concerning music pedagogy.

As stated above, the ToM master programme entails choosing your own **profile (track)**. The content and the direction are for you to decide by means of picking your own ACML(S)-courses, electives and of course your research subject. Your chosen profile will play a role in the methodology as well: with an 'Early Music' profile the subject of your methodology research will very likely relate to this field. The same applies if you choose the profile 'Music after 1700' or 'Jazz'. The accompanying internships (at the Royal Conservatoire or another music school, possibly abroad) will accordingly focus on teaching students in an Early Music department, a Classical Music department and a Jazz department respectively.

Some examples of possible choices as part of the ToM curriculum:

### Focus on 'Early Music':

Master-1	Master-2
Music Theorist in Residence	Music Theorist in Residence
ACML of the 14 <sup>th</sup> till mid-17 <sup>th</sup> century	ACML of the 14 <sup>th</sup> till mid-17 <sup>th</sup> century
ACML of the 2 <sup>nd</sup> half 17 <sup>th</sup> and 18 <sup>th</sup> century	ACML of the 2 <sup>nd</sup> half 17 <sup>th</sup> and 18 <sup>th</sup> century
Basso continuo in Performance (compulsory)	Basso continuo in Performance (comp.)
Historically Inspired Improvisation	Historically Inspired Improvisation
Introduction to Research in the Arts	

Master Circle	Master Circle
Individual Research Trajectory	Individual Research Trajectory
Master elective	
Teaching Skills and Internship	Teaching Skills and Internship

#### Focus on 'Jazz':

<i>Master-1</i>	<i>Master-2</i>
Music Theorist in Residence	Music Theorist in Residence
ACML of the 20 <sup>th</sup> and 21 <sup>st</sup> century	ACML of the 20 <sup>th</sup> and 21 <sup>st</sup> century
ACMLS Jazz	ACMLS Jazz
Harmony at the Piano (compulsory)	Harmony at the Piano (comp.)
Jazz arranging (comp.)	Jazz arranging (comp.)
Cultural Philosophy	Historically Inspired Classical Improvisation
Introduction to Research in the Arts	
Master Circle	Master Circle
Individual Research Trajectory	Individual Research Trajectory
Master elective	
Teaching Skills and Internship	Teaching Skills and Internship

#### Focus on 'Music after 1700':

<i>Master-1</i>	<i>Master-2</i>
Music Theorist in Residence	Music Theorist in Residence
ACML of the 2 <sup>nd</sup> half 18 <sup>th</sup> and 19 <sup>th</sup> century	ACML of the 2 <sup>nd</sup> half 18 <sup>th</sup> and 19 <sup>th</sup> century
ACML of the 20 <sup>th</sup> and 21 <sup>st</sup> century	ACML of the 20 <sup>th</sup> and 21 <sup>st</sup> century
Basso continuo in Performance	Historically Inspired Improvisation
Music Performance Voice	Cultural Philosophy
Music Performance Keyboard	
Introduction to Research in the Arts	
Master Circle	Master Circle
Individual Research Trajectory	Individual Research Trajectory
Master elective	
Teaching Skills and Internship	Teaching Skills and Internship

#### General focus on repertoire:

<i>Master-1</i>	<i>Master-2</i>
Music Theorist in Residence	Music Theorist in Residence
ACML of the 14 <sup>th</sup> till mid-17 <sup>th</sup> century	ACML of the 14 <sup>th</sup> till mid-17 <sup>th</sup> century
ACML of the 20 <sup>th</sup> and 21 <sup>st</sup> century	ACML of the 20 <sup>th</sup> and 21 <sup>st</sup> century
Basso continuo in Performance	Music Performance Instrument
Music Performance Voice	Historically Inspired Improvisation
Introduction to Research in the Arts	Cultural Philosophy
Master Circle	
Individual Research Trajectory	Master Circle
Master elective	Individual Research Trajectory
Teaching Skills and Internship	Teaching Skills and Internship

This Curriculum Handbook aims to provide you with all necessary information related to the curricula and courses of the Master of Music in Theory of Music programme. After programme objectives and a schematic overview of the curricula, you will find descriptions of all courses, including learning goals (called 'objectives') and assessment criteria. We would advise you to also read the Royal Conservatoire's Study Guide, which includes the Education and Examination Regulations (EER).

## PROGRAMME OBJECTIVES MASTER THEORY OF MUSIC

Below you will find a set of requirements which we call programme objectives. These are the minimum requirements that you need to meet in order to obtain a Master of Music degree from the Royal Conservatoire.

Our programme objectives are based on the AEC Learning Outcomes (2017)<sup>1</sup>, an international qualification framework developed by the European Association of Conservatoires (AEC), which is based on a broad consultation with institutions all over Europe and experts from the music profession. The objectives have been adapted where necessary to fit the study programme of our MMus in Theory of Music.

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

**At the end of the Master of Music in Theory of Music programme, you:**

#### **Practical (skills-based) outcomes**

- 2.A.1. Realise, recreate, create, and analyse music to a high professional level, expressing your own artistic concepts and reflecting a well-developed musical personality.
- 2.A.2. Evidence advanced craft skills in relation to the repertoire, styles, etc. of your discipline.
- 2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to your area of study evidencing fluency across a range of styles.
- 2.A.4. Demonstrate ability to create, realise and express your own concepts in the field of music theory, ensuring that any areas of relative weakness in relation to reading, aural, analytical analysis, creative and re-creative skills have been addressed.
- 2.A.5. Play a leading role in musical collaborative activity.
- 2.A.6. Demonstrate a high level of improvisational fluency.
- 2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within your own practice.
- 2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice and its presentation to both specialist and non-specialist audiences.
- 2.A.9. Exhibit basic competence in technological utilisation and application.
- 2.A.10. Take responsibility for the engagement between context, audience and musical material, projecting your ideas fluently and with confidence in a wide variety of settings.
- 2.A.11. Within the context of the musical learning environment, recognise and identify individual learners needs, and exhibit the ability to differentiate and facilitate activity accordingly.
- 2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies.
- 2.A.13. Evidence ability to translate theoretical knowledge into practical activities to enable musical learning and creative processes in others.
- 2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work.
- 2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate advanced understanding of the working field, and identify and formulate strategies for developing engagement with them.

#### **Theoretical (knowledge-based) outcomes**

- 2.B.1. Demonstrate advanced knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to your core and, as appropriate, related disciplines, and their associated texts, resources and concepts.
- 2.B.2. Exhibit comprehensive knowledge of repertoire within your area of musical study, demonstrating an advanced level of skill in creating and providing coherent musical experiences which engage with both well- and lesser-, or unknown repertoire.
- 2.B.3. Develop and extend your knowledge of the theoretical and historical contexts in which music is practiced and presented.

<sup>1</sup> [https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english\\_20171218113003.pdf](https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english_20171218113003.pdf)

- 2.B.4. Exhibit knowledge of musical styles and an advanced and critical understanding of their associated performing traditions.
- 2.B.5. Develop, present and realise programmes that are coherent and suitable to a wide range of different performing contexts.
- 2.B.6. Exhibit advanced and embodied knowledge of improvisational patterns and processes, and the ability to apply these freely in a variety of contexts.
- 2.B.7. Evidence understanding of a range of advanced investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within your practice.
- 2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within your area of study.
- 2.B.9. Identify and employ advanced research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth research project.
- 2.B.10. Recognise the importance of utilising specific technologies to enable the creation, dissemination and/or performance of music appropriate to your practice.
- 2.B.11. Demonstrate a thorough understanding of pedagogical theories relevant to music education in one or more specific educational contexts.
- 2.B.12. Demonstrate a thorough understanding of the role of the musician in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.

### **Generic outcomes**

- 2.C.1. Exhibit advanced skills in critical thinking and critical awareness.
- 2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.
- 2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.
- 2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of contexts.
- 2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.
- 2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:
- extended and complex
  - in new or unfamiliar contexts
  - based upon incomplete or limited information.
- 2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own professional development.
- 2.C.8. Demonstrate advanced ability to communicate knowledge and ideas through modes other than notation, performance and/or other musical outputs (recordings, etc.).
- 2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.
- 2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.
- 2.C.11. Exhibit advanced and appropriate public presentation skills in all aspects of your practice and activity.
- 2.C.12. Exhibit a sensitivity to the learning styles and needs of others and ability to motivate and facilitate creativity and learning.
- 2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural contexts.
- 2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.
- 2.C.15. Exhibit confidence in using your own psychological understanding – and your sense of your own wellbeing, and that of others – to underpin decision making in a variety of situations associated with professional practice.
- 2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.
- 2.C.17.KC. Demonstrate a strong commitment to the integration of your artistic development, research interests and professional practice.

## CURRICULUM OVERVIEW

code	Theory of Music (ToM)	Year 1	Year 2
	<b>Master of Music 2023-2024</b>		
<b>KC-M-HT- Artistic Development</b>			
MTR	Current State of Music Theory Research	2	2
	<b>Choice of two ACML(S)-courses*:</b>		
ACLA	Analysis/Creating Music/Literature (ACML) of the 14th till mid-17th century**	9	9
ACLC	Analysis/Creating Music/Literature (ACML) of the second half 17th and 18th century**	9	9
ACLD	Analysis/Creating Music/Literature (ACML) of the second half 18th and 19th century	9	9
ACLE	Analysis/Creating Music/Literature (ACML) of the 20th and 21st century	9	9
ACLF	Analysis/Creating Music/Literature/Solfège (ACMLS) jazz**	9	9
	<b>Choice of three ToM courses***:</b>	9	9
BC	<i>Basso Continuo in Performance</i>	3	3
FI	<i>Cultural Philosophy</i>	3	3
HII	<i>Historically Inspired Improvisation</i>	3	3
INARR	<i>Instrumentation and Arranging</i>	3	3
JAR	<i>Jazz Arranging (for Jazz Theory of Music students)</i>	3	3
HAP	<i>Harmony at the Piano (for Jazz Theory of Music students)</i>	3	3
MPK	<i>Music Performance Keyboard</i>	3	3
MPI	<i>Music Performance Instrument</i>	3	3
MPV	<i>Music Performance Voice</i>	3	3
ACLA	Analysis/Creating Music/Literature (ACML) of the 14th till mid-17th century	9	9
ACLC	Analysis/Creating Music/Literature (ACML) of the second half 17th and 18th century	9	9
ACLD	Analysis/Creating Music/Literature (ACML) of the second half 18th and 19th century	9	9
ACLE	Analysis/Creating Music/Literature (ACML) of the 20th and 21st century	9	9
ACLF	Analysis/Creating Music/Literature/Solfège (ACMLS) jazz	9	9
	<b>Subtotal</b>	<b>29</b>	<b>29</b>
<b>KC-M- Research</b>			
AL-IRB	Introduction to Research in the Arts	2	
AL-MCB	Master Circle	3	3
HT-IRT	Individual Research Trajectory	16	21
-	Master Elective	3	
	<b>Subtotal</b>	<b>24</b>	<b>24</b>
<b>KC-M-HT- Professional Integration</b>			
METH	Teaching Skills and Internship	7	7
	<b>Subtotal</b>	<b>7</b>	<b>7</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>
	<b>Total</b>	<b>120</b>	
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>			
* You have to choose before the start of your studies.			
** If you choose to follow two Early Music ACML courses, Basso Continuo is compulsory for two years.			
If you choose to follow the ACMLS Jazz course, Jazz Arranging and Harmony at the Piano (Jazz) are compulsory for two years.			



## COURSE DESCRIPTIONS

### ARTISTIC DEVELOPMENT

#### Current State of Music Theory Research

<b>Course title</b>	<b>Current State of Music Theory Research</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-M-HT-MTR1-17; KC-M-HT-MTR2-17
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	This course takes the form of a series of projects (twice a year) during which an authoritative music theorist is invited to come and teach a particular subject over a period of three days for Music Theory students (bachelor and master) and any others who may be interested. The subjects may relate to repertoire and music theory from specific periods, but subjects are also conceivable in the field of aesthetics, philosophy and pedagogy in relation to music. Students are expected to actively participate; the guest teacher(s) will consequently work with them in seminars in addition to giving lectures.
<b>Programme objectives</b>	2.A.3, 2.A.7, 2.A.8, 2.A.9, 2.A.11, 2.A.12, 2.A.13 2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.B.11 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.11, 2.C.16
<b>Course objectives</b>	At the end of this course, you: -are aware of the interaction between music theory and the institutional structures in which it is embedded; -are stimulated to expand the scope of music-analytical practice beyond familiar shores.
<b>Credits</b>	2 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Interactive seminar
<b>Literature</b>	Depending on the subject, to be announced a couple of weeks before the projects start.
<b>Language</b>	English
<b>Scheduling</b>	Project (three days)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	External specialists
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Attendance
<b>Assignment description</b>	Interactive seminar, once a year
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Interactive seminar, once a year
<b>Assessment criteria</b>	Minimum attendance 80%
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	

## ARTISTIC DEVELOPMENT: CHOICE OF TWO ACML(S)-COURSES

### Analysis/Creating Music/Literature (ACML) – 14th till mid-17th century

<b>Course title</b>	<b>Analysis/Creating Music/Literature – 14th till mid-17th century</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-M-HT-ACLA1-19; KC-M-HT-ACLA2-19
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to have knowledge on the level of bachelor IV of: - mensural notation - counterpoint, harmony, basso continuo and style composition - Gregorian chant and modal theory - musical and historical research abilities - knowledge of contemporary literature on repertoire - proficiency in reading Italian and German is recommended, as is a certain knowledge of Latin.
<b>Course content</b>	<p>A) 14th – 15th century            In this part of the course you analyse the repertoire and the principles of polyphonic musical creation (composed and improvised) of the period between ca. 1300 and 1500. You are exposed to the sources of polyphonic music, scholarly transcriptions, issues associated with transcribing, contemporary theoretical sources from the period, as well as essential (modern) scholarly publications on the topic. On the basis of research and analysis of both the repertoire and theoretical texts, you develop your own practice of improvising and composing in the styles under examination.</p> <p>B) 16th – 17th century            In this part of the course, analysis is related to compositions (instrumental &amp; vocal) of the period 1500-1700, in general the style periods Renaissance and Early/Mid Baroque. The perspective is primarily the contemporary approaches such as they were in the 16th and 17th literature about, among other things, solmisation, mensural notation, modus, counterpoint, basso continuo and musica poetica (composition). Alongside studying and applying contemporary angles ‘modern’ approaches are also addressed. The intention is for you to become so familiar with the material that you are capable of critically evaluating the added value of the contemporary versus the modern approaches and are able to demonstrate this in a number of assignments.            Directly relating to the studying of the repertoire and accompanying literature (both primary and secondary sources) is the composition of music in various 16th and 17th century styles and genres resulting in a substantial number of ‘style studies in notes’ (style copies, historically inspired compositions), instrumental and vocal: falsobordone, madrigal, motet, monody based on basso continuo, ricercare, toccata and canzona. You are also expected to present a written account of a style composition explaining your choices using the examples of compositions you have chosen.</p>

	<p>An important part of the course is also the practical application of Renaissance theoretical issues, primarily with regards to the implications of modal theory in polyphony. This starts with a 16th century approach to solmization, the cause and effect of "high clefs" in relation to modality, and an introduction to issues of tactus and mensuration.</p> <p>If you choose both courses ACML 14th till mid-17th and second half 17th and 18th century, Basso Continuo (choice of three ToM electives) is compulsory.</p>
<b>Programme objectives</b>	<p>2.A.3, 2.A.7, 2.A.8, 2.A.9, 2.A.11, 2.A.12, 2.A.13  2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.B.11  2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.11, 2.C.16</p>
<b>Course objectives</b>	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>-have a working knowledge of sources of vocal and (later in the period) instrumental music in the period 1300-1650;</li> <li>-have a working knowledge of the main theoretical treatises on the production of polyphony in this period;</li> <li>-are aware of essential, up-to-date secondary literature on this repertoire</li> <li>-are able to critically reflect on primary and secondary sources, orally and in writing;</li> <li>-are able to vocally improvise a simple setting in the styles under investigation;</li> <li>-are able to compose in multiple styles (vocal and instrumental, polyphonic and homophonic), and comment on the style compositions by giving an account of the points of departure and the choices made;</li> <li>-can analyse compositions from the repertoire covered clearly and in-depth in particular using contemporary and modern approaches, though the latter to a lesser degree.</li> </ul> <p>can critically compare the different approaches referred to and evaluate these both orally and in writing.</p>
<b>Credits</b>	9 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Individual lesson or group lesson/tutorial
<b>Literature</b>	<p>Sources of polyphony:  E-SC s.s. (Codex Calixtinus).  I-FI MS Pluteus 29.1 (F).  F-MO H 196 (Montpellier Codex).  B-TC 476 (Mass of Tournai).  F-Pn fonds français 146 (Roman de Fauvel).  F-Pn fonds français 1584 (Machaut A)  F-APT Trésor 16 bis (Apt Codex).  I-IV MS CXV (115) (Ivrea Codex).  I-Tn MS J.II.9 (Cyprus Manuscript).  I-MOe MS {alpha}.X.1.11 (Modena B)  GB-Lbl Add. MS 57950 (Old Hall Manuscript).  Various mid. 15th cent. Ms.</p> <p>Theoretical sources:  Guido Aretinus, Micrologus  Anon, Vatican Organum Treatise  Franco de Colonia, Ars cantus mensurabilis  Jacobus Leodensis, Compendium de musica</p>

	<p>Petrus dictus Palma Ociosa, <i>Compendium de discantu</i>  Aegidius de Murino, <i>Tractatus cantus mensurabilis</i>  Petrus dictus Palma Ociosa, <i>Compendium de discantu</i>  Aegidius de Murino, <i>Tractatus cantus mensurabilis</i>  Prosdocimus Beldomandis, <i>Contrapunctus</i>  Leonel Power, <i>Tretise upon the Gamme</i>  Guilielmus Monachus, <i>De preceptis artis musicae</i>  Johannes Tinctoris, <i>Liber de arte contrapuncti</i>  Secondary Literature (selection):  Sarah Fuller, 'Organum - Discantus - Contrapunctus in the Middle Ages', in <i>The Cambridge History of Western Music Theory</i>, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), 477–502.  Sarah Fuller, 'Tendencies and Resolutions: The Directed Progressions in <i>Ars Nova Music</i>', <i>Journal of Music Theory</i> 16 (1992): 61–86.  Margaret Bent, 'The "Harmony" of the Machaut Mass', in <i>Machaut's Music: New Interpretations</i>, ed. Elizabeth Eva Leach (Boydell &amp; Brewer, 2003), 75–93.  Anna Maria Busse Berger, <i>Medieval Music and the Art of Memory</i> (Berkeley, Los Angeles: University of California Press, 2005).  Daniel Leech-Wilkinson, 'Machaut's "Rose, Lis" and the Problem of Early Music Analysis', <i>Music Analysis</i> 3, no. 1 (1984): 9–28.  Elizabeth Eva Leach, 'Counterpoint and Analysis in Fourteenth-Century Song', <i>Journal of Music Theory</i> 44, no. 1 (2000): 45–79.  Sarah Fuller, 'Organum - Discantus - Contrapunctus in the Middle Ages', in <i>The Cambridge History of Western Music Theory</i>, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), 477–502.  Niels Berentsen, 'From Treatise to Classroom: Teaching Fifteenth-Century Improvised Counterpoint', <i>Journal of the Alamire Foundation</i> 6, no. 2 (2014): 221–42.  Margaret Bent, <i>Counterpoint, Composition, and Musica Ficta</i> (New York, London: Routledge, 2002).  Bonnie J. Blackburn, 'On Compositional Process in the Fifteenth Century', <i>Journal of the American Musicological Society</i> 40, no. 2 (2013): 25–100.  Rob C. Wegman, 'From Maker to Composer: Improvisation and Musical Authorship in the Low Countries, 1450-1500', <i>Journal of the American Musicological Society</i> 49, no. 3 (1996): 409–79.  Theoretical sources:  Pietro Aaron: <i>Trattato della natura et cognitione di tutti gi tuoni</i> (1525)  Giuseffo Zarlino: <i>Le institutioni harmoniche</i> (1558)  Sancta Maria: <i>Arte de tañer fantasia</i> (1565)  Johannes Burmeister: <i>Musica poetica</i> (1606)  Agazzari: <i>Del sonare sopra'l basso</i> (1607)  Herbst: <i>Arte prattica et poetica</i> (1653)  Michael Praetorius: <i>Syntagma Musicum</i> (3 delen, 1614/15, 1620, 1619)  Christoph Bernhard: <i>Tractatus compositionis augmentatus</i> (ca. 1657)  Martin Agricola: <i>Musica Instrumentalis Deudsch</i> (1529 en 1545)</p>
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	<p>John Hothby: La Capiopea Legale and Proportiones Secundum (2e helft 15e eeuw)</p> <p>Hermann Finck: Practica musica, exempla variorum signorum, proportionum, et canonum, iudicium de tonis ac quaedam de arte suaviter et artificiose cantandi continens (1556)</p> <p>Secondary Literature (selection):</p> <p>Markus Jans: Alle gegen eine (1986)</p> <p>Markus Jans: Modale Harmonik (1992)</p> <p>Roig-Francolí: Playing in Consonances (1995)</p> <p>Meier: The Modes of Classical Vocal Polyphony (1988)</p> <p>Judd (ed.): Tonal Structures in Early Music (1998)</p> <p>Bartel: Musica Poetica (1998)</p> <p>Johannes Menke: Kontrapunkt I: Die Musik der Renaissance (2015)</p> <p>Jessie Owens - Composers at Work: the craft of musical composition 1450-1600</p> <p>Bruce Haynes - The history of performing pitch: the story of 'a'</p> <p>Ruth DeFord - Tactus, Mensuration and Rhythm in Renaissance music</p> <p>A list of articles: Harold Powers, Patrizio Barbieri, Jeffrey Kurtzman, Andrew Parrott, Stephen Bonta, Bonnie Blackburn, Sigrun Heinzelmann.</p>
<b>Language</b>	English or Dutch
<b>Scheduling</b>	75 minutes per week, 36 weeks per year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Isaac Alonso de Molina, possibly a guest teacher
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Portfolio
<b>Assignment description</b>	At the end of each academic year a portfolio consisting of style compositions and two research papers is handed in and there is an oral exam: a presentation about a subject from the treated area, combined with the performance of one or more style compositions. The portfolio and the exam are assessed by an exam committee consisting of the core teachers of the ToM programme, at the master II exam supplemented by an external expert.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of the second semester
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• substantive depth and level of 'craftsmanship' of the counterpoint, analyses and style compositions</li> <li>• knowledge of the relevant literature and awareness of the academic discourse</li> <li>• clarity of explanation in the texts and the oral presentation</li> <li>• contextuality: the ability to place the work done in a broader perspective</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>

<b>Assignment type</b>	Presentation
<b>Assignment description</b>	At the end of each academic year a portfolio consisting of style compositions and two research papers is handed in and there is an oral exam: a presentation about a subject from the treated area, combined with the performance of one or more style compositions. The portfolio and the exam are assessed by an exam committee consisting of the core teachers of the ToM programme, at the master II exam supplemented by an external expert.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of the second semester
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• substantive depth and level of 'craftsmanship' of the counterpoint, analyses and style compositions</li> <li>• knowledge of the relevant literature and awareness of the academic discourse</li> <li>• clarity of explanation in the texts and the oral presentation</li> <li>• contextuality: the ability to place the work done in a broader perspective</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Analysis/Creating Music/Literature (ACML) – 2nd half 17th and 18th century

<b>Course title</b>	<b>Analysis/Creating Music/Literature (ACML) – 2nd half 17th and 18th century</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-M-HT-ACLC1-19; KC-M-HT-ACLC2-19
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Familiarity at bachelor IV-level with the repertoire to be covered: analysis, basso continuo, harmony, counterpoint and contemporary literature. Proficiency in reading German, French is highly recommended as is a certain knowledge of Latin and Italian.
<b>Course content</b>	<p>The two year course involves three closely related and overlapping areas of study: Analysis, Creating Music and Literature. Analysis includes composition (instrumental and vocal) from the 2nd half of the 17th and the 18th century – roughly the Mid-Baroque, Late Baroque and Classical – and takes as its point of departure in the first instance contemporary approaches as are to be found in the 17th and the 18th century literature on for instance form, partimento, basso continuo and harmony. Besides studying and applying these contemporary angles attention is also paid to 'modern' approaches. The intention is for the master ToM students to become so familiar with the material (and often are so already) that they are capable of critically evaluating the added value of the contemporary versus the modern approaches and are able to demonstrate this in a number of assignments.</p> <p>Directly relating to studying the repertoire and accompanying literature (both primary and secondary sources) is the</p>

	<p>composition of music in various 18th and early 19th century styles and genres resulting in a substantial number of ‘style studies in notes’ (style copies, historically-inspired compositions), instrumental and vocal: realizations of partimenti, Corelli-like sonatas, Bach-like fugues, choral settings, ‘classical’ piano sonatas and string quartet movements etc. Students are also expected to present a written account of the style compositions, explaining their choices by using the examples of compositions they have chosen.</p> <p>If you choose both courses ACML 14th till mid-17th and second half 17th and 18th century, Basso Continuo (choice of three ToM electives) is compulsory.</p>
<b>Programme objectives</b>	<p>2.A.3, 2.A.7, 2.A.8, 2.A.9, 2.A.11, 2.A.12, 2.A.13  2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.B.11  2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.11, 2.C.16</p>
<b>Course objectives</b>	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>-are able to analyse compositions from the repertoire clearly and in-depth, in particular using contemporary and modern approaches, though the latter to a lesser degree, all of this supported by knowledge of the relevant literature on contemporary and modern music theory;</li> <li>-are able to critically compare the different approaches referred to and evaluate these both orally and in writing;</li> <li>-are able to compose in various 17th and 18th century vocal and instrumental styles resulting in a substantial number of style compositions;</li> <li>-are able to comment on the style compositions by giving an account of the points of departure and the choices made.</li> </ul>
<b>Credits</b>	9 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Group lesson
<b>Literature</b>	<p>a) Primary sources:  Mattheson: Der vollkommene Capellmeister (1739)  C.P.E. Bach: Versuch über die wahre Art das Clavier zu spielen (1753-1762)  Heinichen: Der General-Bass in der Composition (1728)  Kirnberger: Die Kunst des reinen Satzes (1771), Die wahren Grundsätze zum Gebrauch der Harmonie (1773, together with J.A.P Schulz)  Rameau: Traité de l’Harmonie (1722), Nouveau Système de Musique Théorique (1726)  Fux: Gradus ad Parnassum (1721)  Riepel: Anfangsgründe zur Musicalischen Setzkunst (Part 1 and 2, 1752-1755)  Marpurg: Abhandlung von der Fuge (1753-54)  Koch: Versuch einer Anleitung zur Composition (1782-1787-1793)  Galeazzi: Elementi teorico-pratici di musica (1796)  Reicha: Traité de haute Composition musicale (1824), Traité de Melodie (1814)</p> <p>b) Secondary literature:  Gjerdingen: Music in the Galant Style (2007)  Sanguinetti: The Art of Partimento (2012)</p>

	Holtmeier: Heinichen, Rameau and the Italian Thoroughbass Tradition (2007) Markus Jans: Towards a History of the Origin and Development of the Rule of the Octave (2007) Nicholas Cook: Analysis through Composition (1996) Markus Schwenkreis: Compendium Improvisation – Fantasieren nach historischen Quellen des 17. und 18. Jahrhunderts (2018) Johannes Menke: Kontrapunkt I: Die Musik der Renaissance (2015) and Kontrapunkt II: Die Musik des Barock (2017)
<b>Language</b>	English or Dutch
<b>Scheduling</b>	75 minutes per week, 36 weeks per year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Bert Mooiman
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Portfolio
<b>Assignment description</b>	At the end of each academic year a portfolio consisting of style compositions and two research papers is handed in and there is an oral exam: a presentation about a subject from the treated area, combined with the performance of one or more style compositions. The portfolio and the exam are assessed by an exam committee consisting of the core teachers of the ToM course, at the master II exam supplemented by an external expert.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of the second semester
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• substantive depth and level of 'craftsmanship' of the analyses and style compositions</li> <li>• knowledge of the relevant literature and awareness of the academic discourse</li> <li>• clarity of explanation in the texts and the oral presentation</li> <li>• contextuality: the ability to place the work done in a broader perspective</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	At the end of each academic year a portfolio consisting of style compositions and two research papers is handed in and there is an oral exam: a presentation about a subject from the treated area, combined with the performance of one or more style compositions. The portfolio and the exam are assessed by an exam committee consisting of the core teachers of the ToM course, at the master II exam supplemented by an external expert.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks



<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• substantive depth and level of 'craftsmanship' of the analyses and style compositions</li> <li>• knowledge of the relevant literature and awareness of the academic discourse</li> <li>• clarity of explanation in the texts and the oral presentation</li> <li>• contextuality: the ability to place the work done in a broader perspective</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Analysis/Creating Music/Literature (ACML) – 2nd half 18th and 19th century

<b>Course title</b>	<b>Analysis/Creating Music/Literature (ACML) – 2nd half 18th and 19th century</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-M-HT-ACLD1-17; KC-M-HT-ACLD2-17
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Reading proficiency in German and French is highly recommended.
<b>Course content</b>	<p>The two year course ACML 2nd half 18th and 19th century involves three closely related and overlapping areas of study: Analysis, Creating Music and Literature. Analysis includes composition (instrumental and vocal) from the late 18th and the 19th century – roughly the Classical and Romantic periods – and takes as its point of departure in the first instance contemporary approaches as are to be found in the 18th and 19th century literature on, for instance, form, harmony and counterpoint as well as modern approaches that are to be found in the many books and articles that have been published in recent decades. Attention can also be paid to subjects such as the philosophy and aesthetics of music. The analyses are set up in various ways, for instance on a 'note-by-note' basis, comparative analyses, and critical commentaries on existing analyses (in the literature). The idea is that during the two years, you adequately reflect these different approaches in the various assignments.</p> <p>Directly relating to the studying of the repertoire and accompanying literature is the composition of music in the various 18th and 19th century styles and genres resulting in a substantial number of 'style studies in notes' (style copies, historically-inspired compositions), instrumental and vocal: 'classical' piano sonatas and string quartet movements, Schubert-, Schumann- or Brahms-like lieder, Chopin-like Nocturnes etc. You are also expected to present a written account of the style compositions, explaining your choices by using the examples of compositions you have chosen.</p>
<b>Programme objectives</b>	2.A.3, 2.A.7, 2.A.8, 2.A.9, 2.A.11, 2.A.12, 2.A.13 2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.B.11 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.11, 2.C.16
<b>Course objectives</b>	At the end of the course, you can:

	<p>-analyse compositions from the repertoire clearly and in-depth, in particular using contemporary and modern approaches, though the latter to a lesser degree, all of this supported by knowledge of the relevant literature on contemporary and modern music theory;</p> <p>-critically compare the different approaches referred to and evaluate these both orally and in writing;</p> <p>-compose in various 18th and 19th century vocal and instrumental styles resulting in a substantial number of style compositions;</p> <p>-comment on the style compositions by giving an account of the points of departure and the choices made.</p>
<b>Credits</b>	9 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Group lesson
<b>Literature</b>	<p>Kirnberger: Die Kunst des reinen Satzes (1771), Die wahren Grundsätze zum Gebrauch der Harmonie (1773, together with J.A.P Schulz)</p> <p>Rameau: Traité de l'Harmonie (1722), Nouveau Système de Musique Théorique (1726)</p> <p>Fux: Gradus ad Parnassum (1721)</p> <p>Riepel: Anfangsgründe zur Musicalischen Setzkunst (Part 1 and 2, 1752-1755)</p> <p>Marpurg: Abhandlung von der Fuge (1753-54)</p> <p>Koch: Versuch einer Anleitung zur Composition (1782-1787-1793)</p> <p>Galeazzi: Elementi teorico-pratici di musica (1796)</p> <p>Reicha: Traité de haute Composition musicale (1824), Traité de Melodie (1814)</p> <p>Gjerdingen: Music in the Galant Style (2007)</p> <p>Nicholas Cook: Analysis through Composition (1996)</p> <p>W. Caplin: Classical Form (2000)</p> <p>Hepokoski &amp; Darcy: Elements of Sonata Theory (2006)</p> <p>Steven vande Moortele: Two-dimensional Sonata Form (2009)</p> <p>Schönberg: Fundamentals of Musical Composition (posth., 1967)</p> <p>Clemens Kühn: Formenlehre der Musik (1998); Analyse lernen (2001)</p> <p>D. de la Motte: Musikalische Analyse (1978)</p> <p>H. Schenker: various books, a.o. Die Tonwille (1921-24), Das Meisterwerk in der Musik (1925-1926-1930) and Der Freie Satz (1935)</p> <p>Ch. Rosen: The Romantic generation (1998)</p>
<b>Language</b>	English or Dutch
<b>Scheduling</b>	75 minutes per week per week, 36 weeks per academic year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	t.b.d.
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Portfolio
<b>Assignment description</b>	At the end of each academic year a portfolio consisting of style compositions and two research papers is handed in and there is

	an oral exam: a presentation about a subject from the treated area, combined with the performance of one or more style compositions. The portfolio and the exam are assessed by an exam committee consisting of the core teachers of the ToM programme, at the master II exam supplemented by an external expert.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of the second semester
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• substantive depth and level of 'craftsmanship' of the analyses and style compositions</li> <li>• knowledge of the relevant literature and awareness of the academic discourse</li> <li>• clarity of explanation in the text and the oral presentation</li> <li>• contextuality: the ability to place the work done in a broader perspective</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	At the end of each academic year a portfolio consisting of style compositions and two research papers is handed in and there is an oral exam: a presentation about a subject from the treated area, combined with the performance of one or more style compositions. The portfolio and the exam are assessed by an exam committee consisting of the core teachers of the ToM programme, at the master II exam supplemented by an external expert.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of the second semester
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• substantive depth and level of 'craftsmanship' of the analyses and style compositions</li> <li>• knowledge of the relevant literature and awareness of the academic discourse</li> <li>• clarity of explanation in the text and the oral presentation</li> <li>• contextuality: the ability to place the work done in a broader perspective</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Analysis/Creating Music/Literature (ACML) of the 20th and early 21th century

<b>Course title</b>	<a href="#">Analysis/Creating Music/Literature (ACML) of the 20th and early 21th century</a>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-M-HT-ACLE1-17
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Reading proficiency in German and French is highly recommended

<b>Course content</b>	<p>The two year course involves three closely related and overlapping areas of study: Analysis, Creating Music and Literature. Analysis includes composition (instrumental and vocal) from the 20th and 21st century - roughly the periods of Impressionism, Expressionism, Neoclassicism, Modernism and Postmodernism – and takes as its point of departure in the first instance contemporary approaches as are to be found in the 20th and 21st century literature on composing techniques. As well as studying modern angles attention can also be paid to ‘experimental’ approaches. The intention is for you to become so familiar with the material (and often are so already) that you are capable of critically evaluating the added value of the contemporary versus the experimental approaches and are able to demonstrate this in a number of assignments. The idea is that during the two years you adequately reflect these different approaches in the various assignments.</p> <p>Directly relating to the studying of the repertoire and the accompanying literature (both primary and secondary sources) is the composition of music in various 20th and 21st century styles and genres resulting in a substantial number of ‘style studies in notes’ (style copies, historically-inspired compositions), instrumental and vocal. You are also expected to present a written account of the style compositions, explaining your choices by using the examples of compositions you have chosen.</p>
<b>Programme objectives</b>	<p>2.A.3, 2.A.7, 2.A.8, 2.A.9, 2.A.11, 2.A.12, 2.A.13  2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.B.11  2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.11, 2.C.16</p>
<b>Course objectives</b>	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>-are able to analyse compositions from the repertoire clearly and in-depth using contemporary and experimental approaches, all of this supported by knowledge of the relevant literature on contemporary and modern music theory;</li> <li>-are able to critically compare the contemporary and experimental approaches and evaluate these both orally and in writing;</li> <li>-are able to compose in various 20th and 21st century vocal and instrumental styles resulting in a substantial number of style studies;</li> <li>-are able to comment on the style compositions by giving an account of the points of departure and the choices made.</li> </ul>
<b>Credits</b>	9 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Group lesson
<b>Literature</b>	<p>a) Primary sources:  Schönberg – Fundamentals of musical composition (1967)  Henry Cowel – New Musical Resources (1930)  Hindemith – Unterweisung im Tonsatz (1937)  Messiaen – Technique de mon Langage musical (1944)  Boulez – Penser à la musique aujourd'hui (1963)</p> <p>b) Secondary literature:  Haimo – Schönbergs transformation of musical language (2006)  Haimo - Schönbergs Serial Odysee (1990)</p>

	De Leeuw – Muziek van de 20ste eeuw (1964) Wünsch – Satztechniken im 20. Jahrhundert (2009) Kostka – Materials and Techniques of the 20th century (1990) Steinitz – Georgy Ligeti (2003) Withall – Serialism (2008) Persichetti - 20th century Harmony (1961) Delaere – Funktionelle Atonalität (1993)
<b>Language</b>	English or Dutch
<b>Scheduling</b>	75 minutes per week, 36 weeks per academic year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Patrick van Deurzen
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Portfolio
<b>Assignment description</b>	At the end of each academic year a portfolio consisting of style compositions and analyses is handed in and there is an oral exam: a presentation about a subject from the treated area, combined with the performance (by the student or another) of one or more style compositions. The portfolio and the exam are assessed by an exam committee consisting of the core teachers of the ToM programme, at the master II exam supplemented by an external expert.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• substantive depth and level of 'craftsmanship' of the analyses and style compositions;</li> <li>• knowledge of the relevant literature and awareness of the academic discourse;</li> <li>• clarity of explanation in the text and the oral presentation;</li> <li>• contextuality: the ability to place the work done in a broader perspective</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	At the end of each academic year a portfolio consisting of style compositions and analyses is handed in and there is an oral exam: a presentation about a subject from the treated area, combined with the performance (by the student or another) of one or more style compositions. The portfolio and the exam are assessed by an exam committee consisting of the core teachers of the ToM programme, at the master II exam supplemented by an external expert.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of the second semester
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• substantive depth and level of 'craftsmanship' of the analyses and style compositions;</li> </ul>

	<ul style="list-style-type: none"> <li>• knowledge of the relevant literature and awareness of the academic discourse;</li> <li>• clarity of explanation in the text and the oral presentation;</li> <li>• contextuality: the ability to place the work done in a broader perspective</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Analysis/Creating Music/Literature/Solfège (ACMLS) Jazz

<b>Course title</b>	<b>Analysis/Creating Music/Literature/Solfège (ACMLS) Jazz</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-M-HT-ACLF1-19; KC-M-HT-ACLF2-19
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	It is recommended that you have completed an instrumental or vocal jazz bachelor's programme, or are at an advanced stage with this. In any case, it is very important to have ties with jazz practice by playing in ensembles in which playing together, improvisation and accompaniment are combined. Knowledge of the jazz theory at bachelor IV level for the subjects ear training, solfège, harmony and analysis.
<b>Course content</b>	<p>The two year course involves three closely related and overlapping areas of study: Transcription, Analysis and Solfège. Developing sensibility of sound and listening in a detailed and technical way is done by making transcriptions: converting recordings into written notes and chords. An auditive analysis is performed using text or in combinations with musical notation. Transcription as an aid in reconstructing a score is also an option. The transcription itself serves as a point of departure for research into the different periods and genres in Jazz such as: 'Early Jazz', 'Swing Period', early 'Bebop', late fifties, the sixties, choice of later styles. The chosen pieces are placed in context e.g. (historical) background information about the composer/arranger/players, and possible relation to other pieces or elements that point ahead to future styles or pieces. Analysing the form and the relationship between melody and harmony are standard components of each assignment. Other subjects that are dealt with are: harmonisation, transforming a score to partiel/reduction, research into the literature as to how theoretical subjects are presented, classical origin of the jazz harmony, link to the way in which theory is dealt with in the Jazz Bachelor. In this regard it needs to be stressed that there is a synthesis between the theorist and teacher.</p> <p>Solfège in jazz, just as Jazz Harmony at the piano, is regarded as an active way of ear training that is indispensable for the musical imagination. Moreover, creating solfège assignments acts as a means of explaining harmonic subjects or other musical aspects such as a written solo improvisation or a new melody on a progression of chords. Comparison of existing jazz-solfège methods is also part of the classes.</p>

	If you choose the ACMLS Jazz course, the two year courses Jazz Arranging (“choice of three courses”) and Harmony at the Piano (Jazz) (“choice of three courses) are compulsory.
<b>Programme objectives</b>	2.A.3, 2.A.7, 2.A.8, 2.A.9, 2.A.11, 2.A.12, 2.A.13 2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.B.11 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.11, 2.C.16
<b>Course objectives</b>	At the end of the course, you: -are able to present clear assignments comprising transcription and analysis; -are able to clearly explain theoretical matters; -are able to translate the subject matter into exercises; -are able to assess the literature in relation to current jazz theory at bachelor’s level and usefulness for teaching purposes.
<b>Credits</b>	9 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Group lesson
<b>Literature</b>	Primary sources Elsen: Jazz Practicum deel 1 t/m 4 (1992-1997) Elsen: Jazzharmonie aan de piano (2000-2003) Elsen: Bebop (2014) Mulholland/Hojnacki: The Berklee book of Jazz Harmony (2013) Terefenko: Jazz Harmony from basic to advanced study (2014) Levine: The Jazz Theory Book (1995) Lawn/Helmer: Jazz: Theory and Practice (1993)  Secondary literature Schuller: Early Jazz (1968) Schuller: The Swing Era (1989) DeVeaux: The birth of Bebop (1997) Gioia: The history of Jazz (1997) Gioia: The Jazz Standards. A guide to the repertoire (2012) Berliner: Thinking in Jazz: the infinite art of jazz improvisation (1994)
<b>Language</b>	English or Dutch
<b>Scheduling</b>	75 minutes per week, 36 weeks per academic year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Patrick Schenkus, Erik Albjerg
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Portfolio
<b>Assignment description</b>	At the end of the year, a portfolio of assignments carried out throughout the year is handed in, and there is an oral exam. The written part involves making a transcription with analysis, composition and harmonisation. The oral exam comprises of a solfège assignment and a presentation where the student deals with a subject from jazz harmony and illustrates the implications for teaching.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of the second semester
<b>Assessment criteria</b>	• substantive depth and quality of transcriptions and analyses

	<ul style="list-style-type: none"> <li>• clarity of explanation in the text and the oral presentation</li> <li>• contextuality: the ability to place the work done in a broader perspective</li> <li>• knowledge of the relevant literature</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	At the end of the year, a portfolio of assignments carried out throughout the year is handed in, and there is an oral exam. The written part involves making a transcription with analysis, composition and harmonisation. The oral exam comprises of a solfège assignment and a presentation where the student deals with a subject from jazz harmony and illustrates the implications for teaching.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of the second semester
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• substantive depth and quality of transcriptions and analyses</li> <li>• clarity of explanation in the text and the oral presentation</li> <li>• contextuality: the ability to place the work done in a broader perspective</li> <li>• knowledge of the relevant literature</li> </ul>
<b>Weighting</b>	
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## ARTISTIC DEVELOPMENT: CHOICE OF THREE TOM ELECTIVES

### Basso Continuo in Performance

<b>Course title</b>	<b>Basso Continuo in Performance</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-M-EL-BC-22; KC-M-HT-BC1-19; KC-M-HT-BC2-19
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Students must be equipped with basic keyboard skills.
<b>Course content</b>	<p>Basso continuo is not a skill limited to the baroque period but one that has implications for the development of music up until the current period. In this elective the focus will be on the practical, theoretical and stylistic skills required for realizing figured and non-figured bass lines in a historically appropriate manner, and the benefits for today's musicians from all genres. We will focus on music from the beginning of the 17th until the end of the 18th century including historical and stylistic developments related to this period.</p> <p>You will be expected to play prepared exercises or pre-rehearsed ensemble pieces, prepare a small research</p>



	presentation based on material discussed in class, and pass a final practical exam.
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.5, 2.A.6, 2.A.13 2.B.3, 2.B.4, 2.B.6, 2.B.8 2.C.1, 2.C.7, 2.C.9, 2.C.16
<b>Course objectives</b>	At the end of the course, you: -are able to realize a basic basso continuo line on the harpsichord with or without figures; -have an understanding of basso continuo styles of the 17th and 18th centuries; -have an understanding of the skills necessary for good ensemble playing; -have an understanding of theoretical and stylistic elements inherent in the realization of basso continuo on a keyboard instrument.
<b>Credits</b>	3 ECTS
<b>Level</b>	Master
<b>Work form</b>	Group lesson
<b>Literature</b>	Weekly hand-outs will be provided
<b>Language</b>	English
<b>Scheduling</b>	Second semester, 10 lessons of 2 hours
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Kathryn Cok
<b>Contact information</b>	Kathryn Cok (k.cok@koncon.nl)
<b>Assessment</b>	
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Practical exam and active class participation
<b>Assignment description</b>	1) preparation and demonstration of practical keyboard assignments 2) completion of a small research project in which you demonstrate an understanding of the materials addressed during this elective 3) final practical exam in which you demonstrate a sufficient level of basso continuo skills
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the semester
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• musical/stylistic and technical level of realization of a figured bass</li> <li>• musical imagination</li> <li>• flexibility with respect to the performed styles</li> <li>• level of expression</li> <li>• ability of playing together and communication with another musician(s)</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Cultural Philosophy

<b>Course title</b>	<b>Cultural Philosophy</b>
<b>Department responsible</b>	Theory

<b>OSIRIS course code</b>	KC-M-EL-FI-22; KC-M-HT-FI1-18; KC-M-HT-FI2-18; KC-M-ED-CP-18
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	As musical barriers are crumbling, we need to enlarge the perspectives through which we look and think about music. It is crucial in our time to perceive music practices in a larger cultural horizon. Professionals in the music sector (composers, performers, educators etc.) therefore need to have insights into the major themes that are debated today in the music field and to understand their underlying ideologies and their political and social implications. In this course you discover how fundamental questions of Aesthetics and Musicology regarding musical meaning reappear in different cultural contexts. Rearticulated in authenticity, identity, ownership, originality, event and gesture, these questions present themselves as: Whose music are you playing? Where does this music happen? Why, for whom and how? We will proceed by means of the introductory reading of: "Music. A very short introduction" (Cook, N.). This text will serve as a platform to deepen our investigation of these questions which will be individually explored and analysed by reading other relevant literature from contemporary philosophers, musicologists, and art critics. This debate will allow us to broaden theoretical perspectives on music practice.
<b>Programme objectives</b>	2.A.14 2.B.1, 2.B.3, 2.B.8, 2.B.12 2.C.1, 2.C.5, 2.C.7, 2.C.8, 2.C.9, 2.C.13, 2.C.16
<b>Course objectives</b>	At the end of the course you: -are able to critically discuss the major themes and understand the dominant positions in the debates on music culture in contemporary society; -have deepened your acquaintance with conceptual tools for self-reflection on your practice as teacher and performer; -are able to read and disentangle contemporary literature concerned with cultural studies; -have developed a sensibility for interdisciplinary work.
<b>Credits</b>	3 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Lectures, group discussions, reading assignment
<b>Literature</b>	Adorno, T. W., M. Horkheimer, Dialectic of Enlightenment (Extracts) (1947/English edition 1972) Benjamin, W., The work of art in the age of mechanical reproduction (Extracts) (1935) Cook, N., 'Music - A very short introduction': Musical Values, Back to Beethoven, A State of Crisis? An Imaginary Object, A Matter of Representation, Music and the Academy (2000) Danto, A., From Aesthetics to Art - Criticism and Back (1996) Eco, U., 'The Poetics of the Open Work' (Extracts) (1989) Goehr, L., 'The imaginary Museum of Musical Works' (Extracts) (2007) Kramer, L., 'Classical Music and its Values' (2009)

	Russolo, L., The Art of Noises, Futurist Manifesto (1913) Small C., Musicking - The Meanings of Performing and Listening - A Lecture (2006)
<b>Language</b>	English
<b>Scheduling</b>	First semester
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Cristiano Viviani
<b>Contact information</b>	Adri de Vugt (a.devugt@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Oral exam
<b>Assignment description</b>	Oral exam of 30 minutes comprising of two components: 1) Two specific questions on all the provided articles & one general question on the subjects discussed in the class (50%) 2) A presentation, argumentation and critical discussion of an individually chosen article from the provided list (50%).
<b>Assignment requirements</b>	Minimum attendance 80%
<b>Assignment planning</b>	End of the semester
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• critical judgement</li> <li>• structure of argument</li> <li>• degree of theoretical understanding</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Qualifying
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Historically Inspired Improvisation

<b>Course title</b>	<b>Historically Inspired Improvisation</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-M-HT-HIIC
<b>Type of course</b>	Elective
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>Since elements of improvisation found their way into the bachelor curriculum for music theory, it is important that the students of music theory as a principle subject – being the future music theory teachers – are familiar with the possibilities of improvisation within this context. In this course, basic aspects of tonal improvisation are actively practised; at the same time, the didactical aspects are addressed, as well as modern and ancient literature about the topic.</p> <p>Improvising in a tonal style implies familiarity with figured bass. In this course, the skill to play from a figured or unfigured bass is developed in a general sense: the stress is on the technical aspect of voice leading and inventing a good melody on a given bass, rather than on stylistic aspects and the skill of ensemble playing.</p>
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.5, 2.A.6, 2.A.13 2.B.3, 2.B.4, 2.B.6, 2.B.8 2.C.1, 2.C.7, 2.C.9, 2.C.16
<b>Course objectives</b>	At the end of this course, you:

	<ul style="list-style-type: none"> <li>▪ are able to improvise in a tonal style. The level attained here depends on your facility as a musician;</li> <li>▪ are able to use improvisational elements in teaching theory subjects in the present-day theory curriculum;</li> <li>▪ have developed a reflective attitude towards this topic.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Master
<b>Work form</b>	Group lesson
<b>Literature</b>	H. Keller: Schule des Generalbassspiels (1955) P, Boquet/G. Rebours: 50 Renaissance and Baroque standards (2007) Capita selecta from literature about improvisation.
<b>Language</b>	English
<b>Scheduling</b>	50 minutes per week, 36 weeks per academic year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Bert Mooiman
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Practical assignment
<b>Assignment description</b>	
<b>Assignment requirements</b>	Practical assignment, for example a live improvisation or an improvisation project, organised and conducted by the student.
<b>Assignment planning</b>	End of the second semester
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• stylistic coherence</li> <li>• quality of musical ideas and use of fantasy</li> <li>• quality of listening</li> <li>• ability to inspire others (if appropriate)</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Instrumentation and Arranging

<b>Course title</b>	<b>Instrumentation and Arranging</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-M-HT-INARR-17; KC-M-HT-INAR2-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	The course is designed to learn instrumentation, mainly of piano music, for small and large ensembles. The basic principle is that you will learn to write your own scores for historically valid ensembles. For this, the style aspect is an important evaluation criterion. Every aspect of writing scores is covered, including knowledge of instruments, notation conventions and creative strategies. Creating a dynamic balance and organising the playing in the ensemble in the form of the score are important factors alongside the choice of instruments. Attention will also be devoted to the instrumentation aspect of existing works.

<b>Programme objectives</b>	2.A.1, 2.A.3, 2.A.13, 2.B.1, 2.B.3, 2.B.4, 2.B.8, 2.C.1, 2.C.6, 2.C.7, 2.C.9, 2.C.16
<b>Course objectives</b>	At the end of the course, you: -are capable of producing instrumentations and arrangements on the basis of your insight and skill (already partly acquired during the Bachelor phase) to complete and enhance your craft as a theoretician; -are capable of assessing existing instrumentations expertly.
<b>Credits</b>	3 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Individual lesson
<b>Literature</b>	Adler, S. The Study of Orchestration. New York: W.W. Norton, 1982. Bekker, P. The Orchestra. New York: W.W. Norton, 1963 Berlioz, H. Treatise on Instrumentation. Enl. and rev. by R. Strauss. Transl. by Theodore Front. New York: E.F. Kalmus, 1948. Blatter, A. Instrumentation/Orchestration. New York: Macmillan, 1980. Carse, A. History of Orchestration. New York: Dover Publications, 1964. Casella, A. La tecnica dell'orchestra contemporanea. Milan: Ricordi, 1959. Erpf, H. Lehrburch der Insturmentation. Mainz: B. Schott's Söhne, 1959. Gevaert, F.A. Nouveau Traité d'instrumentation. Paris: Lemaire, 1885. Gevaert, F.A. Cours méthodique d'orchestration. Paris: Lemaire, 1890. Humperdinck, E. Instrumentationslehre. Cologne: Verlag der Arbeitsgemeinschaft für rheinische Musikgeschichte, 1981. Jacob, G. The Elements of Orchestration. Westport: Greenwood Press, 1976. Jacob, G. Orchestral Technique. London: Oxford University Press, 1931. Koechlin, C.L.E. Traité de l'orchestration. 4 Vol. Paris: Max Eschig, 1954-1959. Peinkofer, K., and F. Tannigel. Handbook of Percussion Instruments. Trans. K. and E. Stone. Mainz: B. Schott's Söhne, 1976. Read, G. Thesaurus of Orchestral Devices. New York. Pitman, 1953. Rimski-Korsakov, N. Principles of Orchestration. Transl. by Edward Agate. New York: Dover, 1953. Sadie, S. ed. The New Grove Dictionary of Musical Instruments. New York: Grove's Dictionaries of Music, Inc., 1984. Stiller, A. Handbook of Instrumentation. Berkeley and Los Angeles: University of California Press, 1985.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	25 minutes per week, 36 weeks per academic year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	tba
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

<b>Assessment</b>	
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Portfolio
<b>Assignment description</b>	Students must submit their assignments in a portfolio. The exam portfolio will be assessed by ToM teachers.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of the second semester
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• level of craftsmanship in the instrumentations</li> <li>• 'playability' of the instrumentations</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Jazz Arranging (for Jazz Theory of Music students)

<b>Course title</b>	<b>Jazz Arranging (for Jazz Theory of Music students)</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-M-HT-JAR-19; KC-M-HT-JAR2-19
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>In this course you will learn how to arrange the Jazz-repertoire for large and small ensembles. The course will focus on writing for the 'regular' jazz instrumentation (saxes, trumpets, trombones and rhythm-section) but also will go deeper into arranging for woodwinds and strings.</p> <p>Every aspect of writing scores is covered, including knowledge of instruments, notation conventions and creative strategies. Analysis of existing arrangements is also part of the course. We will also deal with different styles and we will compare arrangements (or arranging techniques) of different time-periods.</p>
<b>Programme objectives</b>	2.A.1, 2.A.3, 2.A.4, 2.A.5, 2.A.13 2.B.1, 2.B.3, 2.B.4, 2.B.8, 2.B.10 2.C.1, 2.C.6, 2.C.7, 2.C.9, 2.C.16
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>- are able to write arrangements for diverse ensembles;</li> <li>- are able to create (organically) material from an existing composition;</li> <li>- are able to write in specific styles.</li> </ul>
<b>Credits</b>	3 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Individual lesson
<b>Literature</b>	<p>Inside the Score – Rayburn Wright (2000)</p> <p>Changes over Time: The Evolution of Jazz Arranging – Fred Sturm (1995)</p> <p>Exploring Jazz Arranging – Chuck Israels (2011, also online)</p> <p>Instrumental Jazz Arranging – Mike Tomaro and John Wilson (2009)</p>
<b>Language</b>	English or Dutch
<b>Scheduling</b>	50 minutes per week, 36 weeks per academic year
<b>Date, time &amp; venue</b>	See ASIMUT

<b>Teachers</b>	Claudio De Rosa
<b>Contact information</b>	Arjen Berends (a.berends@koncon.nl), Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Portfolio
<b>Assignment description</b>	A portfolio with (at least) two arrangements for small ensemble and two arrangements for large ensemble.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of the second semester
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• organic development of the main material of the original composition</li> <li>• stylistic unity</li> <li>• level of craftsmanship of the instrumentations</li> <li>• ‘playability’ of the instrumentations</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Harmony at the Piano (for Jazz Theory of Music students)

<b>Course title</b>	<b>Harmony at the Piano (for Jazz Theory of Music students)</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-M-HT-HAP-19; KC-M-HT-HAP2-19
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>This two-year course is a follow-up to the HAP 3 Bachelor course. The emphasis is on harmonisation and reharmonisation with traditional functional and less traditional non-functional harmonies (polychords, slash chords). You study linear voice leading, chord combinations in less obvious configurations, and ‘negative harmony’ (Jakob Collier, Steve Coleman). Transcriptions and analyses are made of harmonically interesting and challenging pieces; harmonic exercises of Clare Fisher and Russel Ferante are used among other as material for playing.</p>
<b>Programme objectives</b>	<p>2.A.1, 2.A.2, 2.A.3, 2.A.6, 2.A.13  2.B.3, 2.B.3, 2.B.4, 2.B.6, 2.B.8  2.C.1, 2.C.7, 2.C.9, 2.C.16</p>
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>-are able to harmonise with usual functional harmonies;</li> <li>-are able to harmonise with non-functional chords;</li> <li>-are able to write and play linear harmonisations;</li> <li>-are able to apply ‘negative harmony’.</li> </ul>
<b>Credits</b>	3 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Individual lesson
<b>Literature</b>	<p>Bill Dobbins: transcriptions of Clare Fisher’s albums ‘Just me’ and ‘Alone together’.  Laurence Fish / Eric Gieben: transcriptions of Frans Elsen’s album: solo piano ‘Jazz at the Pinehill’  Bill Dobbins: Jazz arranging and composing (2012)</p>

	David Liebman: A chromatic approach to jazz harmony and melody (2015) Frans Elsen: Jazz harmony at the piano volumes 1 & 2 (2001) Ernst Levy: A theory of harmony (1985) Clare Fisher: Harmonic Exercises for Piano (2010)
<b>Language</b>	English or Dutch
<b>Scheduling</b>	60 minutes per week, 36 weeks per academic year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Eric Gieben
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Practical exam
<b>Assignment description</b>	At the end of the year students are asked to perform some of the material that has been dealt with during the course. This will be done at the piano by means of three of students' own arrangements of existing pieces or their own compositions incorporating the subject matter treated. The pieces have to be performed in tempo.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of the second semester
<b>Assessment criteria</b>	Quality of the arrangement based on the use of functional harmonies, non-functional chords, linear harmonisations and 'negative harmony'.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Music Performance Keyboard

<b>Course title</b>	<b>Music Performance Keyboard</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-M-HT-MPK1-20; KC-M-HT-MPK2-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Bachelor Theory of Music or a comparable course in Theory of Music
<b>Course content</b>	In this course you continue the process (already started in the bachelor) to learn to play the piano/harpsichord/organ as an aid in your practical studies and future professional life. Important elements of this course are practising several pieces from different style periods, developing technique and playing skills, playing etudes and short exercises, musical imagination skills, sight reading skills (built up in phases towards 4 voiced pieces), improvisation skills, transposing (as a preparation to play parts of instrument groups students), accompanying singers (especially with regard to accompanied solfeggio), studying harmony at the piano with a focus on correct and convincing fingering and pedalling.
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.5, 2.A.6 2.B.3, 2.B.4, 2.B.6, 2.B.8 2.C.1, 2.C.7, 2.C.9, 2.C.16



<b>Course objectives</b>	At the end of this course, you: -have developed flexibility at the piano; -have developed musical imagination and the ability to express yourself musically within the boundaries of the style elements; -have developed insight into harmony and harmonisation and are able to implement this; -are able to transpose music at the piano; -have developed ensemble skills at the piano and are able to provide accompaniment for singers and for solfeggio; -are able to apply all these things in a convincing and inspiring way in the context of theory lessons.
<b>Credits</b>	3 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Weekly individual lesson, 25 minutes per week, 36 weeks a year
<b>Literature</b>	Literature is related to the Free Choice Subject (see Assessment C)
<b>Language</b>	English or Dutch
<b>Scheduling</b>	25 minutes per week, 36 weeks per academic year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	tba
<b>Contact information</b>	Rixt van der Kooij (r.vanderkooij@koncon.nl) Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Practical exam
<b>Assignment description</b>	The exam consists of three parts: A: performance of several works: a polyphonic solo piece, a piece in sonata form, a piece in contrasting style to the other pieces of the exam, an etude and an accompaniment in which a fellow student is involved: a singer, wind player, string player or a piano player (four-handed piano). B: practical assignments at the piano: to play the themes of a composition (for example a sonata, or a fugue), to play an accompanied solfeggio, to play a prima vista a four voices homophonic piece (choral) and to play a prima vista a three voices polyphonic piece (fugue). NB: Elements of part B might be exempted depending on the students' level. C: A free choice subject, for example concentrated on developing a certain technique, the use of pedal in a certain style, improvisation, sight reading, specialization on one composer or a research in which the piano plays an important role. Exam schedule: 25 minutes + 10 minutes committee discussion
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of the second semester
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• musical imagination</li> <li>• flexibility with respect to the performed styles</li> <li>• level of expression</li> <li>• level of technique</li> <li>• ability of playing together and communication with another musician(s)</li> </ul>

<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Music Performance Instrument

<b>Course title</b>	<b>Music Performance Instrument</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-M-HT-MPI1-20; KC-M-HT-MPI2-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	The course allows you to raise your instrumental skills to the highest possible artistic and technical level. Here too (see 'Singing for Master TM students'), the relationship with the teaching of music theory plays an important role: how can you - while studying an instrument such as violin, clarinet or horn as a 'secondary subject' - use this instrument in the classroom? Special attention is devoted to improvisation.
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.5, 2.A.6, 2.A.13, 2.B.3, 2.B.4, 2.B.8 2.C.1, 2.C.7, 2.C.9, 2.C.16
<b>Course objectives</b>	At the end of this course, you: -can consciously use the potential of your instrument in repertoire from a range of different styles; -can express yourself in a colourful and exciting manner in playing when giving lessons; -are able to play while teaching a group of students for a lengthy period without causing signs of tiredness and/or wearing out of your voice or those of the members of the group; -have sufficient knowledge of the developments of playing technique through the ages.
<b>Credits</b>	3 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Individual lessons, 25 minutes per week, 36 weeks per academic year
<b>Literature</b>	Repertoire to be jointly determined by the teacher and student.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Weekly (individual) lessons of ½ hour, for 36 weeks a year.
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Various instrumental teachers
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Practical exam
<b>Assignment description</b>	Individual exam of 20 minutes at the end of the academic year, assessed by the teacher.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of the second semester
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• musicality</li> <li>• intonation</li> <li>• musical imagination</li> </ul>

	• technical command
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Music Performance Voice

<b>Course title</b>	<b>Music Performance Voice</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-M-HT-MPV1-20; KC-M-HT-MPV2-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	Singing plays an important role in the practice of a teacher of music theory, for example in the subjects solfege and ensemble singing, but also in relation to analysis and improvisation. To be able to provide guidance in these activities, to set a good example, to stimulate the inner ear in solfege and to use the voice properly during a lesson, the teacher must have vocal training. The ToM elective 'Singing for Theory of Music' – which could be a follow-up to the Singing course in the bachelor's programme – provides that training. In weekly lessons, students are taught, on the basis of singing exercises and classical compositions, about the formation of sounds, the development of articulation, the inner ear, a sensible method of studying, sensitivity to the text, intonation and ensemble singing. Special attention is devoted to improvisation; with regard to this, for example, Circle singing from the Kodaly School is used. The master's student will acquire knowledge of the developments of singing technique through the ages, from Caccini, via Manuel Garcia to contemporary techniques such as EVTS and CVT. In combination with this, the anatomy of the tuner is also examined. Knowledge of the voice classifications will be developed as well.
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.5, 2.A.13, 2.B.3, 2.B.4, 2.B.8, 2.C.1, 2.C.7, 2.C.9, 2.C.16
<b>Course objectives</b>	At the end of this course, you: -can consciously use the potential of your voice in repertoire from a range of different styles; -can express yourself in a colourful and exciting manner in speech and singing when giving lessons; -are able to speak and sing while teaching a group of students for a lengthy period without causing signs of tiredness and/or wearing out of your own voice or those of the members of the group. -have sufficient knowledge of the developments of singing technique through the ages and the anatomy of the tuner.
<b>Credits</b>	3 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Individual lessons, also duet and ensemble singing
<b>Literature</b>	Song book compiled and provided by the teacher and exercises from the singing lessons. A selected bibliography, consisting of treatises and books/articles about the history of singing

	technique and anatomic aspects. Singing lessons can also be recorded by the student as an aid to their study.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Weekly (individual) lessons of 25 minutes per week, 36 weeks per academic year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	tba
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Practical exam
<b>Assignment description</b>	A singing test at the end of an academic year; in the interim participation in an evening singing recital organised by the teacher. The exam is assessed by the teacher.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of the second semester
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• musicality</li> <li>• intonation</li> <li>• technical voice control</li> <li>• the handling of text (diction)</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## RESEARCH

### Introduction to Research in the Arts

<b>Course title</b>	<a href="#">Introduction to Research in the Arts</a>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-AL-IRB-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<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 research projects of our Master students:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation</li> <li>2. Instruments, Techniques &amp; Technologies</li> <li>3. Music in Public Space</li> <li>4. Creative Processes</li> <li>5. Beyond Discipline</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Co-creative and Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol>

	<p>There will also be an exploration of the various methods of documenting and presenting your research, 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 (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>) is an international online repository for the documentation and publication of artistic research results, which you will use it 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 Research Proposal, indicating your plan for undertaking and completing this important element of the Master programme.</p>
<b>Programme objectives</b>	2.A.7, 2.A.9, 2.A.12, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16
<b>Course objectives</b>	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to demonstrate an understanding of what research in the master’s programme of the conservatoire comprises;</li> <li>▪ show an understanding of the use of source material;</li> <li>▪ show an understanding of the skills required to document your research results;</li> <li>▪ are able to demonstrate skills of formulating a research proposal and abstract;</li> <li>▪ are able to document your research process and results on the Research Catalogue.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Master
<b>Work form</b>	Seminar, individual study and workshops
<b>Literature</b>	t.b.a.
<b>Language</b>	English
<b>Scheduling</b>	6 meetings during the first semester + 1 workshop Research Catalogue
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Kathryn Cok, Casper Schipper and others
<b>Contact information</b>	Roos Leeflang – Coordinator Master Research ( <a href="mailto:r.leeflang@koncon.nl">r.leeflang@koncon.nl</a> )
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written assignments
<b>Assignment description</b>	You will be informed about these assignments by the teacher during the course.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Every seminar is followed by an assignment.
<b>Assessment criteria</b>	For a detailed assessment rubric including the exact assessment criteria for the Written Assignments, see Appendix 1 of this curriculum handbook.

<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place at the end of semester 1
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Research Proposal
<b>Assignment description</b>	You must write and develop your personal research proposal in English as soon as possible in the first semester of the first year of the master's programme in consultation with your research supervisor and master circle leader. This proposal will be the conclusion of the course 'Introduction to Research in the Arts'.
<b>Assignment requirements</b>	Your research proposal must adhere to the following format: 1. Title and possible sub-titles 2. A research question 3. Possible sub-questions 4. A brief description of the topic, including planning, chosen methods, and research process 5. Chosen form of documentation and presentation (during the Master Research Symposium)
<b>Assignment planning</b>	The deadline for the research proposal is 17 January 2024.
<b>Assessment criteria</b>	For a detailed assessment rubric including the exact assessment criteria for the Research Proposal, see Appendix 2 of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	The deadline for the re-assignment is 6 March 2024.

## Master Circle

<b>Course title</b>	<b>Master Circle</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-AL-MCB
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	-
<b>Course content</b>	<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. At meetings of the Master Circles, students will discuss the progress of their research 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 Research Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles. You will be assigned a Master circle depending on your chosen research area.</p>

	<p>The Master Circles are based on the following focus areas:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation</li> <li>2. Instruments, Techniques &amp; Technologies</li> <li>3. Music in Public Space</li> <li>4. Creative Processes</li> <li>5. Beyond Discipline</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Co-creative and Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol>
<b>Programme objectives</b>	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>- will be aware of the skills required to successfully communicate the results of your research project;</li> <li>- will be aware of how your research relates to the wider context of your chosen focus area and to the professional field;</li> <li>- will be able to give and receive feedback and to reflect on your own work.</li> </ul>
<b>Credits</b>	3 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Group sessions
<b>Literature</b>	T.b.a.
<b>Language</b>	English
<b>Scheduling</b>	
<b>Date, time &amp; venue</b>	See ASIMUT schedule
<b>Teachers</b>	<p>Depending on focus area.</p> <p>(Possible circle leaders include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Renee Jonker, Tony Overwater, Martin Prchal, Anna Scott, Loes Rusch, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Yvonne Smeets, Marlon Titre, Peter Adriaansz, Yannis Kyriakides)</p>
<b>Contact information</b>	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)
<b>Assessment</b>	In year 1 this course is assessed through assignment 1 (First Year Research Presentation) and assignment 2 (participation); in year 2 the course is assessed through assignment 3 (participation, including a trial research presentation). All assignments need to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	M1: First Year Research Presentation
<b>Assignment description</b>	In May, all first-year students will be asked to present the progress they have made with their research in the master circle.
<b>Assignment requirements</b>	<p>Your presentation should last around 10-15 minutes and address the following questions:</p> <ol style="list-style-type: none"> <li>1. What is your research question at this point in time?</li> <li>2. Describe your research in one minute.</li> <li>3. Are you working with your research supervisor and how is this going?</li> <li>4. What is your timeline from now until the summer holiday?</li> </ol>

	<p>5. How do you see yourself completing your research in year two?</p> <p>6. What issues, obstacles or challenges need a solution, and what are you doing to find solutions?</p>
<b>Assignment planning</b>	The exact date of your presentation will be communicated to you by your master circle leader.
<b>Assessment criteria</b>	A detailed assessment rubric for the First Year Research Presentation can be found in Appendix 3 of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in June
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	M1: Participation
<b>Assignment description</b>	
<b>Assignment requirements</b>	<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"> <li>• 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).</li> <li>• A previously scheduled in-school project (but not one organised by the student).</li> <li>• Illness (extended illness must be accompanied by a doctor's note).</li> </ul> <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>
<b>Assignment planning</b>	Continuous assessment
<b>Assessment criteria</b>	<p>- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others.</p> <p>- 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.</p> <p>- Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary.</p> <p>- Attendance (at least 80%): includes punctuality.</p>
<b>Weighting</b>	50%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Too many absences will lead to substantial additional assignments.
<b>Re-assignment planning</b>	
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	M2: Participation
<b>Assignment description</b>	Participation, including a trial presentation.



<b>Assignment requirements</b>	<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"> <li>• 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).</li> <li>• A previously scheduled in-school project (but not one organised by the student).</li> <li>• Illness (extended illness must be accompanied by a doctor's note).</li> </ul> <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>
<b>Assignment planning</b>	Continuous assessment. The trial presentations take place around January – March. The exact date will be confirmed by your Master Circle leader.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others.</li> <li>- 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.</li> <li>- Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary.</li> <li>- Attendance (at least 80%): includes punctuality.</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Too many absences will lead to substantial additional assignments.
<b>Re-assignment planning</b>	In consultation with the master circle leader

### Individual Research Trajectory 1 (ToM)

<b>Course title</b>	<b>Individual Research Trajectory 1 (ToM)</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-HT-IRT1-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	-
<b>Course content</b>	<p>As part of your studies you will do research that will help you to reach your goals for your musical practice. You will present the findings of your research 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>Students of the Master ToM visit and /or contribute to the yearly study days of the Dutch / Flemisch Society for Music Theory, where recent developments in the field of music theory</p>

	<p>research are presented by colleagues from the international field of music theory.</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 (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present your research. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.</p>
<b>Programme objectives</b>	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
<b>Course objectives</b>	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪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;</li> <li>▪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;</li> <li>▪are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection;</li> <li>▪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.</li> </ul>
<b>Credits</b>	16 ECTS
<b>Level</b>	Master
<b>Work form</b>	Individual supervision sessions
<b>Literature</b>	You will look for relevant literature yourself, based on your chosen research topic.
<b>Language</b>	English
<b>Scheduling</b>	Individual appointments. 15 hours over two years, M1 and M2.
<b>Date, time &amp; venue</b>	Individual schedule. The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
<b>Teachers</b>	<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</p>

	undertake. A proposal for an external supervisor will have to be discussed by 4 October 2023 with the Head of Master Research.
<b>Contact information</b>	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Progress assessment
<b>Assignment description</b>	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.
<b>Assignment requirements</b>	You need to be in contact with your supervisor and regularly update them on your progress.
<b>Assignment planning</b>	The progress report is submitted by your supervisor in April of your first year.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Good communication with your supervisor</li> <li>- Having settled on a viable research topic</li> <li>- Having a clear idea on what steps to take in order to answer your research question</li> <li>- Showing motivation in moving forward with the development of your research</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	A 'fail' mainly functions as a warning and indicator; your supervisor can re-assess your progress once you are back on track.
<b>Re-assignment planning</b>	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 (ToM)

<b>Course title</b>	<b>Individual Research Trajectory 2 (ToM)</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-HT-IRT2-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	-
<b>Course content</b>	<p>As part of your studies you will do research that will help you to reach your goals for your musical practice. You will present the findings of your research 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>Students of the Master ToM visit and /or contribute to the yearly study days of the Dutch / Flemisch Society for Music Theory, where recent developments in the field of music theory research are presented by colleagues from the international field of music theory.</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</p>

	<p>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 (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present your research. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.</p>
<b>Programme objectives</b>	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
<b>Course objectives</b>	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪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;</li> <li>▪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;</li> <li>▪are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection;</li> <li>▪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.</li> </ul>
<b>Credits</b>	21 ECTS
<b>Level</b>	Master
<b>Work form</b>	Individual supervision sessions
<b>Literature</b>	You will look for relevant literature yourself, based on your chosen research topic.
<b>Language</b>	English
<b>Scheduling</b>	Individual appointments. 15 hours over two years, M1 and M2.
<b>Date, time &amp; venue</b>	Individual schedule. The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
<b>Teachers</b>	<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. 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</p>

	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.
<b>Contact information</b>	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Master Research Presentation
<b>Assignment description</b>	<p>The presentation of the findings of your research 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 musical development, for other students and/or for the music world at large. In the three semesters leading up to the presentation of the research, you will have developed a viable research question, and undertaken research with the guidance of a research supervisor. The results should have a significant impact on your performing practice.</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 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 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>
<b>Assignment requirements</b>	Research exposition or thesis

The exposition or thesis must be written in English and adhere to one of the following two formats:

### **1. Research exposition**

The research exposition is the culmination and final product of an in-depth period of research, and should include: critical thinking, source evaluation, and documentation. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centered upon a process that concerns your musical practice, and at the same time should demonstrate acquired research skills.

In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor(s), what balance and configuration of words, sounds and images, are appropriate to the communication and publication of your research. Here the multimedia possibilities of the Research Catalogue make it possible to choose the most adequate format of the final research exposition.

You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of doing so providing you with additional multimedia research and documentation skills. This, in addition, aids the presentation and dissemination of your research results to the wider world.

The research exposition must contain the following information:

1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Exposition);
2. The research question or issue addressed and its relevance for peers, your own artistic development and the music world at large;
3. A description of the research process (the search for the solution to the research question) including methodology;
4. An analysis or critical discussion of the findings;
5. Conclusions;
6. A list of the sources consulted: next to the bibliography this may also include a list of interviews, experiments, etc;
7. The exposition may include performance registrations, transcriptions, original compositions, musical analysis, instruction manuals, images or other material relevant to the research. It should be structured and embedded within the Research Catalogue.

- You must also adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course;

	<p>- Suggested word count: 5,000-10,000 words, with an absolute maximum of 40,000 words.</p> <p>- The exposition must be uploaded into the Research Catalogue for submission.</p> <p><b>2. Thesis</b></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"> <li>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).</li> <li>2. The research question or issue addressed and its relevance for peers and your own artistic development;</li> <li>3. A description of the research process (the search for the solution to the research question) including methodology;</li> <li>4. An analysis or critical discussion of the findings;</li> <li>5. Conclusions;</li> <li>6. A list of the sources consulted.</li> </ol> <p>- You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course.</p> <p>- Suggested word count: 15,000-20,000 words, with an absolute maximum of 60,000 words.</p> <p>- The thesis must be uploaded into the Research Catalogue for submission.</p> <p><b>Master Research Symposium - Presentation</b></p> <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.</p>
<b>Assignment planning</b>	<p>22 November 2023: Preliminary version</p> <p>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</p>

	<p>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"> <li>1. Your name</li> <li>2. Main subject</li> <li>3. Name of research supervisor(s)</li> <li>4. Title of research</li> <li>5. Research question</li> <li>6. Summary of the results of the research (max. 250 words)</li> <li>7. Short biography (max. 100 words)</li> </ol> <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 (<a href="http://koncon.asimut.net">koncon.asimut.net</a>), 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><b>Assessment criteria</b></p>	<p>For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 4 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"> <li>•Artistic development Is the research relevant for the artistic development of the student?</li> <li>•Wider context Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?</li> </ul> <p>Project design and content</p>



	<ul style="list-style-type: none"> <li>•Questions, issues, problems Are the research questions, issues or problems well formulated or articulated?</li> <li>•Methods Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?</li> <li>•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?</li> <li>•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?</li> <li>•New knowledge, insights, experiences, techniques and/or devices Does the research deliver something that we did not know, understand, experience or have?</li> </ul> <p>Argumentation, documentation, presentation</p> <ul style="list-style-type: none"> <li>•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?</li> <li>•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?</li> <li>•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?</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	The same as the original assignment; students may be asked to improve the research exposition or thesis, give an improved research presentation, or both.
<b>Re-assignment planning</b>	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 Elective

<b>Course title</b>	<b>Master Elective</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	Depends on chosen course
<b>Type of course</b>	Elective
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	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

	<p>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"> <li>1. Art of Interpretation</li> <li>2. Instruments, Techniques &amp; Technologies</li> <li>3. Music in Public Space</li> <li>4. Creative Processes</li> <li>5. Beyond Discipline</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Co-creative and Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol> <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 (<a href="https://denhaagkabk.sharepoint.com/sites/masterresearch">https://denhaagkabk.sharepoint.com/sites/masterresearch</a>).</p>
<b>Credits</b>	3 ECTS
<b>Level</b>	Master
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Contact information</b>	Roos Leeftang - Coordinator Master Research ( <a href="mailto:r.leeftang@koncon.nl">r.leeftang@koncon.nl</a> )

## PROFESSIONAL INTEGRATION

### Teaching Skills and Internship

<b>Course title</b>	<b>Teaching Skills and Internship</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-M-HT-METH
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Bachelor Music Theory degree or a comparable music theory course
<b>Course content</b>	In this course students learn to develop their own ideas on a chosen topic in relation to their specialisation as a teacher in music theory. Students write and present a paper on this chosen theme with a clear focus on pedagogical and methodological issues. The paper should provide a clearly argued vision on the theme and must include a list of sources and references. Activities, lessons plans and reflections on practice based experiences with the teaching materials (possibilities to do so are internships at the KC or another school of music) must be included in the portfolio underlying the written paper.
<b>Programme objectives</b>	2.A.5, 2.A.7, 2.A.11, 2.A.12, 2.A.13 2.B.3, 2.B.7, 2.B.8, 2.B.11, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.16

<b>Course objectives</b>	At the end of this course, you: -are able to formulate (orally and written) your own ideas about teaching and learning skills and knowledge in a specialised area within the field of music theory; -are able to teach this topic in a convincing, innovative and inspiring way to students and colleagues on a professional level; -are able to answer a call for papers to present the topic on a conference in the field of interest for the chosen topic.
<b>Credits</b>	7 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Group lessons and individual lessons; internship
<b>Literature</b>	Books and articles on methods from the past and the present, related to the chosen topic for the paper.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	50 min. per week, 36 weeks per academic year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Arjen Berends, Suzanne Konings
<b>Contact information</b>	Arjen Berends (a.berends@koncon.nl), Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Paper
<b>Assignment description</b>	1. The article (paper), oral presentation and portfolio will be assessed by the examination committee (consisting of the main ToM teachers + an external committee member) at the end of Master II 2. The paper of the student must be accepted and presented at a conference in the field of interest for the chosen topic (call for papers)
<b>Assignment requirements</b>	
<b>Assignment planning</b>	
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• substantive depth and clarity of explanation in the written texts and the oral presentation</li> <li>• knowledge of the relevant literature and the academic discourse</li> <li>• contextuality: the ability to place the work done in a broader perspective</li> <li>• a call for papers following its relevant criteria</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## APPENDIX 1: 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 <b>role artistic research</b> 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 research topic and to complete the course-work.	25%
The student understands how to use source materials correctly	The student has demonstrated the correct <b>use of source materials</b>	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 <b>document their research results</b>	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 RC	The student has demonstrated the ability to document their project process and results on the <b>RC</b>	Research Catalogue is not used.	Research Catalogue is used ineffectively.	Research Catalogue is used adequately.	Research Catalogue is used well.	Research Catalogue is used well and creatively.	25%

**APPENDIX 2: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: RESEARCH PROPOSAL**

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to write a complete, feasible and clearly formulated research plan	The student has written a <b>complete, feasible and clearly formulated</b> research plan	No research plan has been submitted.	The research plan is incomplete, unrealistic and/or unclear.	The research plan is complete, feasible and adequately formulated.	The research plan is complete, feasible and clearly formulated.	The research plan is complete, feasible and clearly formulated, with all elements worked out carefully and in detail.	60%
The student is able to create an innovative research plan, of which the outcomes could be relevant for the student's own practice and the artistic field	The student has created an <b>innovative</b> research plan, of which the outcomes could be <b>relevant</b> for the student's own practice and for the artistic field	No research plan has been delivered or the research plan is not viable.	Very similar research has already been done.	The research offers new elements and is relevant for the student's own practice.	The research is innovative and relevant for the student's own practice as well as for the artistic field.	The research is very innovative and very relevant for the student's own practice as well as for the artistic field.	40%

**APPENDIX 3: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: FIRST YEAR RESEARCH PRESENTATION**

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to communicate with their research supervisor about current progress and future planning	The student <b>communicates with their research supervisor</b> about current progress and future planning	Communication is lacking.	Unclear or insufficient communication.	Adequate and regular communication, plan is still in development.	Adequate and regular communication, plan is developed.	Clear and regular communication, plan is strong and fully developed.	10%
The student is able to clearly communicate their engagement with their research during a presentation	The student has clearly communicated their engagement with their research during the <b>presentation</b>	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.	40%
The student is able to make progress in the execution of their research	The student has made <b>progress</b> in the execution of their research since handing in their Research Proposal	Student has yet to demonstrate any evidence of progress or commitment towards completing their research.	Limited progress and/or student dedication currently evident. Supervisor advice is needed to assist in getting the research back on track.	Sufficient progress is evident and student is working hard, but still requires assistance and/or advice to make research project feasible.	Good progress and development evident, however still work to be done before progress can be considered excellent.	Excellent progress and development evident.	50%

**APPENDIX 4: 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 <b>research question, focus or problem,</b> leading to <b>relevant</b> 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 <b>aware of what others have done</b> in this area and has related his/her research <b>to the field of inquiry,</b> 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 made the relationship between this research and the field of inquiry very clear, 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 <b>research methods</b> adequate to the research focus, questions or problems and based on a <b>dialogue between artistic practice and reflection</b>	No clear choice of research method or plan. No dialogue between artistic practice and reflection.	Inadequate application of research methods, with unclear dialogue between artistic practice and reflection.	Adequate application of research methods, although the dialogue between artistic practice and reflection remains too superficial.	Good application of research methods, based on a convincing dialogue between artistic practice and reflection.	Excellent and creative application of research methods, based on a strong interaction between artistic practice and reflection.	30%

<p>The student is able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material</p>	<p>The student has applied a form of <b>documentation and presentation</b> that supports the <b>aims and objectives</b> of the research, making use of both <b>verbal/textual and non-verbal artistic material</b></p>	<p>No description or proper documentation and presentation of the research process and outcomes.</p>	<p>The research process is insufficiently documented and presented; the documentation and presentation do not yet support the aims and objectives of the research.</p>	<p>The research process is sufficiently documented and presented, although the verbal and artistic material are not yet in balance or need improvement to adequately support the aims and objectives of the research.</p>	<p>The research process is documented and presented convincingly, with a good balance between verbal and artistic materials; the documentation and presentation support the aims and objectives of the research.</p>	<p>The research process is documented and presented in a compelling and creative way, with an inspiring dialogue between verbal and artistic materials; the documentation and presentation admirably support the aims and objectives of the research.</p>	<p>30%</p>
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## APPENDIX 5: GRADING SCALES



### 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