

Curriculum Handbook Master of Music – Vocal Studies

Classical Music, Early Music and Ensemble Singing

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.

TABLE OF CONTENTS

Table of Contents	2
Introduction	4
The Master of Music programme	5
Philosophy	5
The Master Project	6
Master Project Examples	7
Master Project Network	10
Focus Areas	11
Timeline Master Project	13
Programme Objectives Master Vocal Studies – Classical Music & Early Music	14
Programme Objectives Master Vocal Studies – Ensemble Singing	16
Curriculum Overviews	18
Vocal Studies – Classical Music	18
Vocal Studies – Early Music	19
Vocal Studies – Ensemble Singing	20
Course Description	21
Artistic Development: Classical Music	21
Main Subject Vocal Studies Classical Music	21
Group Lesson Voice	24
Coach Pianist Voice	25
Masterclasses and Projects	26
Artistic Development: Early Music	27
Main Subject Vocal Studies Early Music	27
Group Lesson	30
Coach Harpsichord Voice	30
Early Music Seminars	31
Masterclasses and Projects	33
Intensive Course on Historically Informed Performance Practice (remedial course)	33
Artistic Development: Ensemble Singing	35

Ensemble Singing Practicum	35
Individual Voice Lesson	37
Coach Pianist	38
Group Lesson.....	38
Research: Classical & Early Music.....	38
Introduction to Research in the Arts.....	38
Master Circle	41
Individual Research Trajectory 1.....	45
Individual Research Trajectory 2.....	47
Master Elective.....	54
Research: Ensemble Singing.....	55
Introduction to Research in the Arts.....	55
Master Circle	57
Individual Research Trajectory 1.....	60
Individual Research Trajectory 2.....	62
Master Elective	68
Professional Integration	69
Introduction to Project Management.....	69
Professional Integration Trajectory 1 (Classical & Early Music only)	70
Professional Integration Trajectory 2 (Classical & Early Music only)	72
Internship NKK (Year 1) / NKK NXT (Year 2) (Ensemble Singing only)	74
External Activities - Career Development Office (CDO).....	77
Appendix 1: Assessment Criteria Master Vocal Studies (Main Subject)	82
Appendix 2: Assessment Criteria & Rubric Introduction to Research in the Arts: Written Assignments	84
Appendix 3: Assessment Criteria & Rubric Introduction to Research in the Arts: Master Project Proposal.....	85
Appendix 4: Assessment Criteria & Rubric Master Circle: First Year Master Project Presentation	87
Appendix 5: Assessment Criteria & Rubric Individual Research Trajectory: Master Research Presentation	88
Appendix 6: Assessment Criteria & Rubric Introduction to Research in the Arts: Research Proposal.....	90
Appendix 7: Assessment Criteria & Rubric Master Circle: First Year Research Presentation	91
Appendix 8: Professional Integration Trajectory: Self-reflective Report - requirements	92
Appendix 9: Assessment Criteria & Rubric Professional Integration Trajectory: Self-reflective Report.....	93
Appendix 10: NKK NXT – Traineeship for Master Ensemble Singing	94
Appendix 11: Grading scales	99

INTRODUCTION

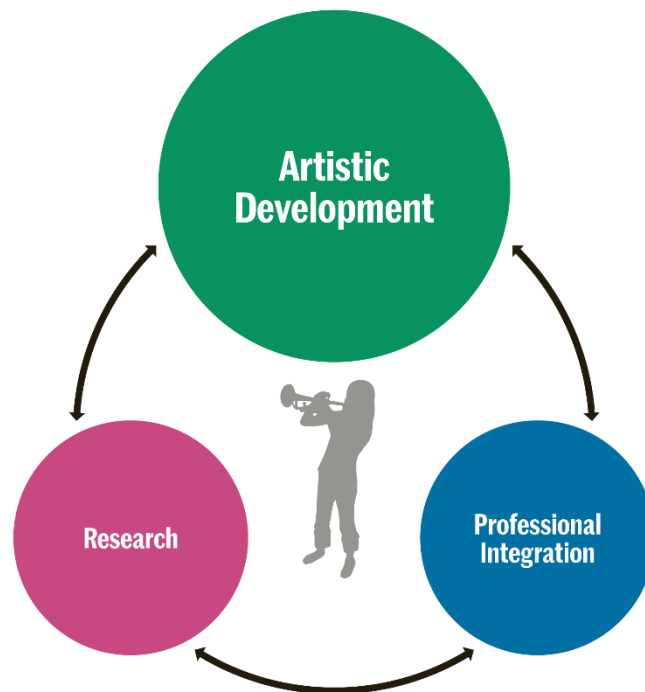
The Master of Music Vocal Studies programme is a two-year programme. During your study you will receive intensive guidance from your singing teacher(s) and work on further improving your vocal and artistic skills. You are invited to participate in projects and masterclasses inside and outside the conservatoire. Additionally, we are deeply embedded in the professional community, they know and respect us, and offer chances to perform to our students.

This Curriculum Handbook aims to provide you with all necessary information related to the curricula and courses of the master's programmes offered by the Vocal Studies Department. The handbook includes information on the Master of Music programme including the Master Project, Focus Areas and a timeline. After the 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).

Ensemble Singing

We developed the master Ensemble Singing together with the international acclaimed Netherlands Chamber Choir (NKK) and its chief conductor Peter Dijkstra. In the first year of the Master course there are internships with the NKK in which you work on repertoire from different stylistic periods. You work with leading conductors and you will be coached by ensemble specialists from the choir. You get to know the ensemble singing practice from the inside and you learn to master all aspects of ensemble singing. In the second year you will be part of NKK NXT, the young talent programme of the NKK. Together with singers and artists from other disciplines you will develop a joint project in about four months. You are, coached by professionals from the NKK and other specialists, responsible for the development of the concept, repertoire, staging, marketing and publicity and everything else that you as a group can think of in relation to your project. A basic budget is available. There will be performances on different stages in the Netherlands. In short you learn in practice what you need to be an independent artist in a rapidly changing art world.

Due to this intensive project in the second year of your master's studies, which requires a lot in terms of effort and time, the NKK will pay for your statutory tuition fee of your second year. If you are a non EEU citizen there will be a reduction on the so called institutional tuition fee for an amount equal to the statutory tuition fee.



The educational philosophy of the Master of Music programme at the Royal Conservatoire is dedicated to developing your individual artistic vision, personal growth, inquisitive and entrepreneurial attitude and independence, and your instrumental and technical skills at a high qualitative level. We strive for our alumni to become excellent performers and composers, and also professionals who can reflect on their role in society and navigate the complex realities of today's music profession.

To guide your development, the curriculum is designed in three domains: artistic development – research – professional integration. The programme is aimed at helping you find your place in the professional practice. Therefore, you are constantly encouraged to make your own choices and develop and carry out your own ideas and plans. We challenge you to connect all three domains in a way that is meaningful and relevant to you, so that you can find your 'niche' and prepare yourself for the professional practice after you have finished your studies.



The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realise the professional practice they aspire by integrating the following three domains:

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

You will receive individual tuition by the teacher(s) of your main subject. Furthermore, you will participate in for example: group lessons, combo lessons, chamber music activities, ensemble classes, orchestral projects, Big Band projects or composition projects, and in some departments you will work with a coach pianist.

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

C. Professional Integration:

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

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

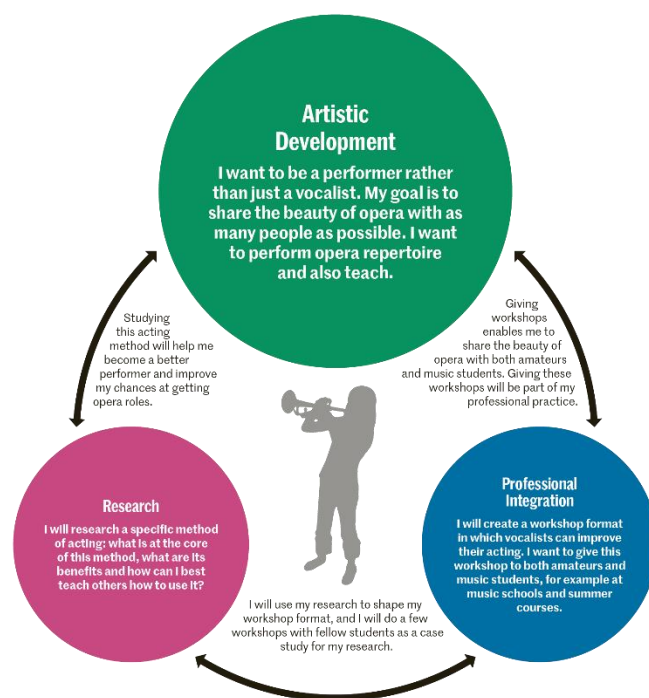
Master Circle

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

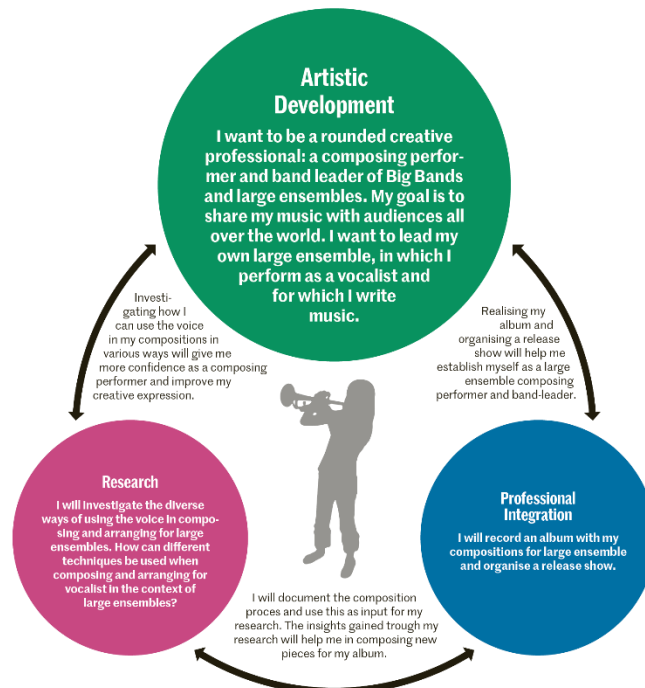
MASTER PROJECT EXAMPLES

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

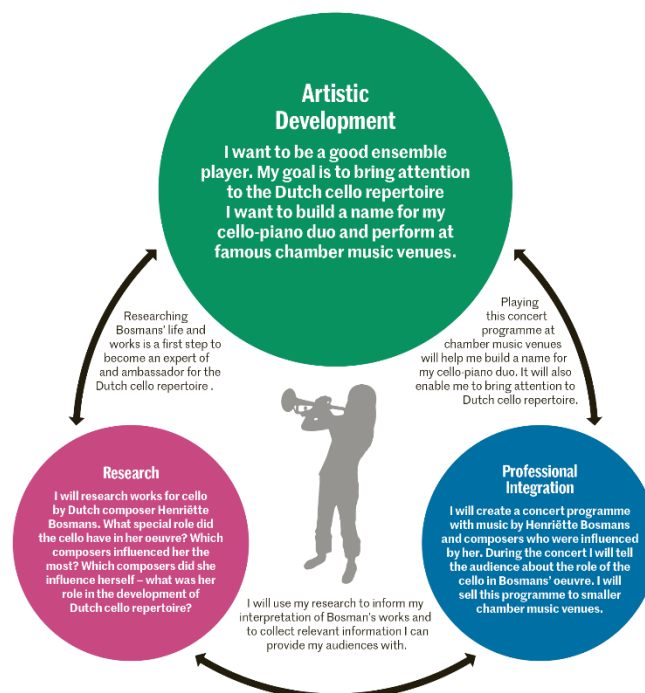
Example 1:



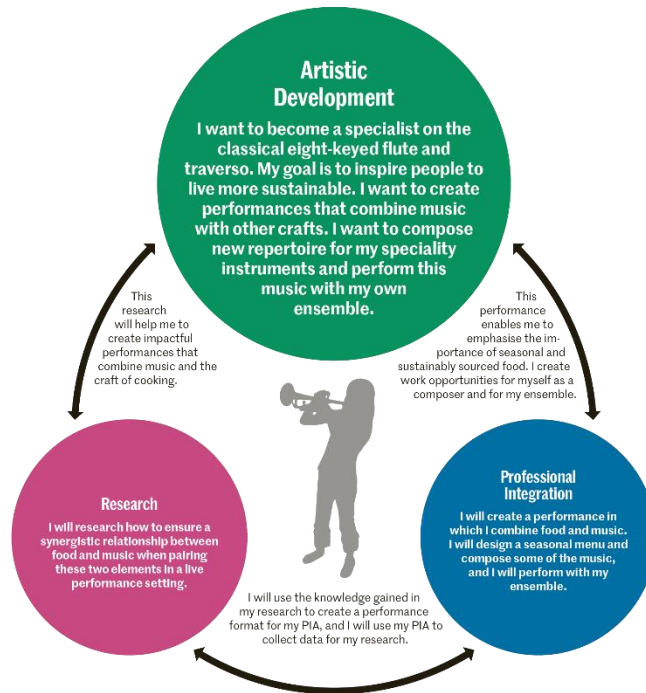
Example 2:



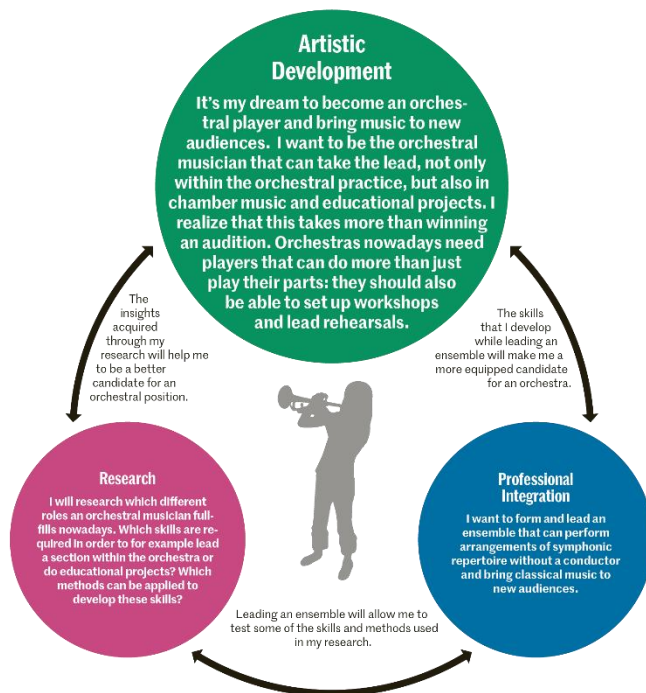
Example 3:



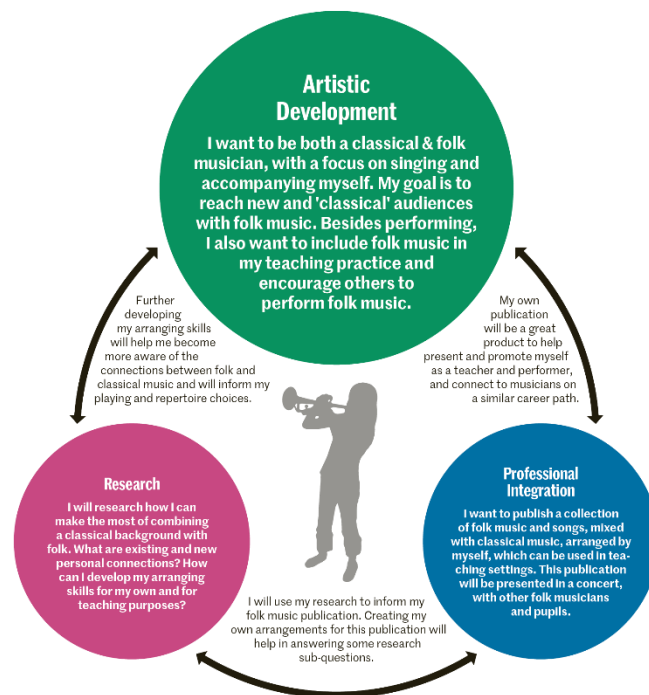
Example 4:



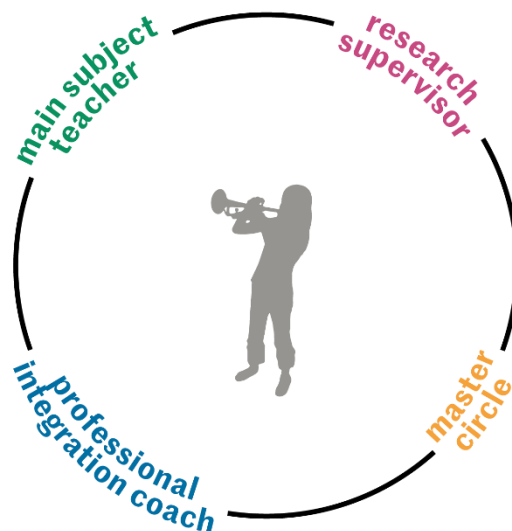
Example 5:



Example 6:



MASTER PROJECT NETWORK



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

However, you are not alone: you are surrounded by a network of people who can guide you while developing and realising your Master Project. Each person in the network will provide guidance from

their specific angles/perspectives, but it is important and your own responsibility to keep them informed of all elements of your Master Project.

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

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

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

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

FOCUS AREAS

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

1. Art of Interpretation

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

2. Instruments, Techniques & Technologies

Projects focused on the design, use, role and function of instruments and their playing techniques in musical practice. Research in this area typically requires the application of knowledge about instrument making, acoustics or electronics, or the movement possibilities of the human body. Students in this area show a technically oriented interest, sensibility for sound and eagerness to experiment and develop. Examples are the exploration of historical, alternative or extended playing techniques, the use of microphones and amplification, the relation between instrumental set-ups and acoustics, and live electronics. Professional integration activities may include the development of new musical tools or instrumental prototypes, or instructive methods on playing techniques.

3. Music in Public Space

Topics related to the possible role and presence of music and musicians in society and the public sphere. The research may focus on possibilities for enhancing the relevance of professional music practice in and outside the concert hall, the presence of musicians in (social) media, and the interaction with audiences. Professional integration activities may lead to innovative curatorial practices, music projects and artistic profiles in the public sphere. Social engagement, communicative interaction and entrepreneurial attitude are essential in this area. In comparison to focus areas 7 and 8, the visibility and public character of the project outcomes should be central.

4. Creative Processes

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

5. Beyond Discipline

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

6. Musical Training, Performance & Cognition

Topics related to the process of musical learning and performance. The focus may be on musical preparation, avoidance of injuries, musical memory, mental and physical focus in performance, or the improvement of musical training and rehearsal methods. Research in this area is often informed by other fields of knowledge such as (music) psychology, biomedical sciences, physiotherapy, etc. Professional integration activities aim at sharing new knowledge and best practices, in a diversity of formats. Although there are possible overlaps with focus areas 8 and 9, the performer's perspective is central in this area.

7. Aesthetics & Cultural Discourse

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

8. Co-creative and educational settings

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

9. Music Theory & Aural Skills

Topics in this area focus on the combined theoretical and aural understanding of music as an acoustic and cultural phenomenon. Examples are the investigation of tuning systems, scales and modes and their application in music, or the relationship between rhetoric and musical form in baroque music. Projects in this area often aim at systemizing knowledge in order to apply it to music didactics. An analytical and clear methodical approach is characteristic for both research and professional

integration activities in this area.

TIMELINE MASTER PROJECT

First year students

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

Second year students

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

PROGRAMME OBJECTIVES MASTER VOCAL STUDIES – CLASSICAL MUSIC & EARLY 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)¹, an international qualification framework developed by the European Association of Conservatoires (AEC), which is based on a broad consultation with institutions all over Europe and experts from the music profession. The objectives have been adapted where necessary to fit the study programme of our MMus in Vocal Studies.

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

At the end of the Master of Music in Vocal Studies programme, you:

Practical (skills-based) outcomes

- 2.A.1. Realise, recreate, create, manipulate and/or produce music to a high professional level, expressing your own artistic concepts and reflecting a historically well-informed and well-developed musical personality.
- 2.A.2. Evidence advanced craft skills in relation to the repertoire, styles, etc. in the field of vocal music.
- 2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to the field of vocal music, evidencing fluency across a range of styles and/or a distinctive and individual voice in one particular style.
- 2.A.4. Demonstrate ability to create, realise and express your own artistic concepts, while making use of historically-informed information, ensuring that any areas of relative weakness in relation to practice, rehearsal, reading, aural, creative and re-creative skills have been addressed.
- 2.A.5. Play a leading role in ensemble and/or other collaborative activity.
- 2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate in order to contribute to the development of the field of vocal music and to your own artistic practice.
- 2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice and its presentation to both specialist and non-specialist audiences.
- 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 (dramatic) performance settings.
- 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 and vocal technical 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 sophisticated knowledge of practices, languages, forms, materials, sources, technologies and techniques in music relevant to your core and, as appropriate, related disciplines, and their associated texts, resources and concepts.

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

- 2.B.2. Exhibit comprehensive knowledge of repertoire within the field of vocal music, demonstrating an advanced level of skill in creating and providing coherent musical experiences and interpretations which engage with both well- and lesser-, or unknown repertoire.
- 2.B.3. Develop and extend your knowledge of the theoretical and historical contexts in which music is practiced and presented.
- 2.B.4. Exhibit knowledge of musical and vocal styles relevant to your artistic practice, and 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.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 in order to contribute to the development of the field of vocal music and to your own artistic practice.
- 2.B.8. Identify and utilise relevant literature and other (historical) sources as appropriate to inform your practice and development within the field of vocal music.
- 2.B.9. Identify and employ advanced research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth artistic project.
- 2.B.10. Recognise the importance of utilising specific technologies to enable the creation, dissemination and/or performance of music appropriate to the field of vocal music.
- 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. Recognise the importance of independence in all aspects of learning, social interaction, and opportunity identification.
- 2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.
- 2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic contexts.
- 2.C.5. Evidence ability to integrate knowledge drawn from a variety of sources, contexts and/or perspectives.
- 2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:
- extended and complex
 - in new or unfamiliar contexts
 - based upon incomplete or limited information.
- 2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.
- 2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/or other musical outputs (recordings, etc.).
- 2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.
- 2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.
- 2.C.11. Exhibit sophisticated 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.

PROGRAMME OBJECTIVES MASTER VOCAL STUDIES – ENSEMBLE SINGING

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)², 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 Vocal Studies (Ensemble Singing).

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

At the end of the Master of Music in Vocal Studies (Ensemble Singing) programme, you:

Practical (skills-based) outcomes

- 2.A.1. Realise, recreate, create, manipulate and/or produce in the setting of a vocal ensemble, music written for vocal ensemble to a high professional level, expressing shared artistic concepts based on a well-developed musical personality.
- 2.A.2. Evidence sophisticated craft skills in relation to the repertoire, styles, etc. of the vocal ensemble and its repertoire.
- 2.A.3. Demonstrate breadth and/or depth of specialist knowledge in evidencing fluency across a range of styles relevant to working in a vocal ensemble.
- 2.A.4. Demonstrate ability to create, realise and express shared musicianship and artistic concepts ensuring that any personal areas of relative weakness in relation to, practice, rehearsal, reading, aural, creative and re-creative skills have been addressed.
- 2.A.5. Demonstrate understanding of the musical processes and group-dynamics in a vocal ensemble.
- 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 in the artistic practice of a vocal ensemble.
- 2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice in the ensemble and its presentation to both specialist and non-specialist audiences.
- 2.A.9. Exhibit competence in technological utilisation and application.
- 2.A.10. Take responsibility for the engagement between context, audience and musical material, fluently and with confidence in a wide variety of performance settings.
- 2.A.11. Within the context of the musical learning environment of a vocal ensemble recognise and identify your individual learning needs.
- 2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies to be able to adapt them to the needs of the ensemble practice.
- 2.A.13. Evidence ability to translate theoretical knowledge into practical activities to enable musical learning and creative processes in the context of the vocal ensemble.
- 2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals especially in the context of the vocal ensemble, and considering the ethical dimensions of your work.
- 2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate sophisticated understanding of the working field, and identify and formulate strategies for developing engagement with them.

Theoretical (knowledge-based) outcomes

² https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english_20171218113003.pdf

- 2.B.1. Demonstrate sophisticated knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to your work as an ensemble singer and its associated texts, resources and concepts.
- 2.B.2. Exhibit comprehensive knowledge of the ensemble repertoire, demonstrating a sophisticated level of skill in co-creating and providing shared coherent musical experiences and interpretations which engage with both well- and lesser-, or unknown repertoire.
- 2.B.3. Develop and extend your knowledge of the theoretical and historical contexts in which vocal ensemble music is practiced and presented.
- 2.B.4. Exhibit knowledge of musical styles and a sophisticated and critical understanding of their associated performing traditions.
- 2.B.5. Develop, present and realise vocal ensemble programmes that are coherent and suitable to a wide range of different performing contexts.
- 2.B.6. Exhibit sophisticated and embodied knowledge of improvisational patterns and processes, and the ability to apply these freely in a variety of ensemble-contexts.
- 2.B.7. Evidence understanding of a range of sophisticated investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within the artistic practice of vocal ensembles.
- 2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within the ensemble singing discipline.
- 2.B.9. Identify and employ sophisticated research, study, communication and presentation techniques to independently and in cooperation with other musicians develop and deliver an extended and/or in-depth artistic project.
- 2.B.10. Utilise specific technologies to enable the creation, dissemination and/or performance of music appropriate to the various artistic practices of a vocal ensemble.
- 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 sophisticated 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 an ensemble context.
- 2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic contexts, particularly in the context of a vocal ensemble.
- 2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives within the ensemble
- 2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:
- extended and complex
 - in new or unfamiliar contexts
 - based upon incomplete or limited information.
- 2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development in relation to your work in the ensemble.
- 2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/or other musical outputs (recordings, etc.).
- 2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from your ensemble members.
- 2.C.10. Initiate activities or projects with others in relation to your ensemble practice
- 2.C.11. Exhibit sophisticated 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 your ensemble colleagues and ability to motivate and facilitate creativity and learning in the context of the ensemble.
- 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 your ensemble practice.
- 2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.
- 2.C.17.KC. Demonstrate a strong commitment to the integration of your artistic development, research interests and professional practice.

CURRICULUM OVERVIEWS

VOCAL STUDIES – CLASSICAL MUSIC

code	Vocal Studies Classical Music	Year 1	Year 2
	Master of Music 2023-2024		
KC-M-	Artistic Development		
KZ-ZG	Main Subject	34	34
KZ-ZGG	Group Lesson	1	1
KZ-COR	Coach Pianist	2	2
-	Masterclasses and Projects	pm	pm
	Subtotal	37	37
KC-M-	Research		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master Elective	3	
	Subtotal	15	15
KC-M-	Professional Integration		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
	Subtotal	8	8
	Total per year	60	60
	Total		120

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

VOCAL STUDIES – EARLY MUSIC

code	Vocal Studies Early Music	Year 1	Year 2
	Master of Music 2023-2024		
KC-M-	Artistic Development		
EZ-ZG	Main Subject	32	32
ZGG	Group Lesson	1	1
AL-COH	Coach Harpsichord	2	2
EM-HD	Early Music Seminars	2	2
EZ-PR	Projects EM Department	pm	pm
-	Masterclasses and Projects	pm	pm
	Intensive Course on Historically Informed Performance Practice (remedial course)	pm	
	Subtotal	37	37
KC-M-	Research		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master Elective	3	
	Subtotal	15	15
KC-M-	Professional Integration		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
	Subtotal	8	8
	Total per year	60	60
	Total		120

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

VOCAL STUDIES – ENSEMBLE SINGING

code	Vocal Studies Ensemble Singing	Year 1	Year 2
	Master of Music 2023-2024		
KC-M-	Artistic Development		
AZ-ESP	Ensemble Singing Practicum	10	7
AZ-ISL	Individual Voice Lesson	22	22
COR	Coach Pianist	2	2
ZGG	Group Lesson	1	1
	Subtotal	35	32
KC-M-	Research		
AL-IRB	Introduction to Research in the Arts	2	
AL-MCB	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
	Master Elective	3	
	Subtotal	15	15
KC-M-	Professional Integration		
AL-IPM	Introduction to Project Management	2	
AL-CDO	External Activities - Career Development Office (CDO)	3	
AZ-CPE	Internship NKK (Year 1) / NKK NXT (Year 2)	5	13
	Subtotal	10	13
	Total per year	60	60
	Total		120

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

COURSE DESCRIPTION

ARTISTIC DEVELOPMENT: CLASSICAL MUSIC

Main Subject Vocal Studies Classical Music

Course title	Main Subject Vocal Studies Classical Music
Department responsible	Vocal Studies
OSIRIS course code	KC-M-KZ-ZG
Type of course	Compulsory course
Prerequisites	You need to finish the first year of this course to be allowed to enter the second.
Course content	<p>Individual singing lessons, 75 minutes per week, 34 weeks per academic year. It is possible to divide this time between two main subject teachers. In the singing lessons, you work on repertoire. Attention is paid to musical performance, textual expression (articulation) and communication and technical vocal subjects. All of this contributes to your artistic development. You select repertoire together with your teacher, bearing in mind the entire annual schedule of auditions, exams, projects and extracurricular activities, and your long term ambitions for a future career. Guest teachers are brought in for masterclasses on specific parts of the repertoire.</p> <p>Your individual study plan and Master Project are important when it comes to choosing your repertoire. The focus is on your personal development as a singer and as an inspired and inspiring interpreter. You are challenged to reflect on and pursue personal growth and to recognise and develop your own qualities.</p>
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.8, 2.A.10, 2.A.11, 2.A.12, 2.A.15, 2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.10, 2.C.1, 2.C.2, 2.C.3, 2.C.11 2.C.13, 2.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to perform on a level that can be qualified as 'excellent at an international level'; ▪ are fluent across a range of styles and/or have developed a distinctive and individual voice in one particular style; ▪ are able to relate your position towards the music and the music profession independently, at an advanced level, through a deepened development in terms of craftsmanship and artistic growth; ▪ are able to create your own performances and performance models based on an original artistic vision and research, and present this work in varied contexts, showing an understanding of the singer's position between the score and the (specialist and/or non-specialist) audience, often in an international multicultural environment; ▪ are able to develop, through an inquisitive attitude, advanced knowledge on repertoire and translate this knowledge musically into a convincing and original interpretation;

	<ul style="list-style-type: none"> ▪ are able to communicate and cooperate at an advanced level with colleagues and other professionals in the international music profession; ▪ are able to show an advanced understanding of the international music profession, in which you are able to function at an advanced level through the application of a wide variety of practical, artistic, and research skills, and knowledge and artistic vision, and by developing and maintaining a professional network; ▪ are able to act as your own teacher as a reflective practitioner, by being able to assess and evaluate the quality of your performance, keep this quality up-to-date and develop it further by continuing to learn independently.
Credits	34 ECTS per academic year
Level	Master
Work form	Individual lessons, group lessons, master classes, projects
Literature	Repertoire to be discussed with teacher(s).
Language	English
Scheduling	75 minutes per week, 34 weeks per year
Date, time & venue	See ASIMUT
Teachers	Rita Dams, Frans Fiselier, Noa Frenkel, Amand Hekkers, Catrin Wyn-Davies, Gerda van Zelm
Contact information	Marjolein Niels - Head of Vocal Studies Department (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	M1: Presentation
Assignment description	
Assignment requirements	50 minutes, including stage changes. The student is free to choose the programme. Ideally, a part of the programme can be related to your Master Project. The student is responsible for the production of the presentation. The student must also produce programme notes which are assessed as part of the presentation's overall assessment. The student provides the details of the programme in the 'Programme for presentation/final presentation' form.
Assignment planning	May/June
Assessment criteria	The assessment criteria for Master Vocal Studies (see Appendix 1 of this Curriculum Handbook) are used by students and teachers in the feedback processes during the lessons and at the presentation at the end of year 1 and the final presentation. A self-evaluation form based on the assessment criteria is used in both academic years.
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department
Assignment	Assignment 2
Assignment type	M2: Final Presentation
Assignment description	

Assignment requirements	80 minutes, including stage changes and a 15-minute interval. The student is free to choose the programme. The student is responsible for the production of the presentation. The student provides the details of the programme in the 'Programme for presentation/final presentation' form. The student must produce programmes notes, that will be assessed as part of the overall assessment of the final presentation.
Assignment planning	May/June
Assessment criteria	The assessment criteria for Master Vocal Studies (see Appendix 1 of this Curriculum Handbook) are used by students and teachers in the feedback processes during the lessons and at the presentation at the end of year 1 and the final presentation. A self-evaluation form based on the assessment criteria is used in both academic years.
Weighting	100%
Grading scale	Numeric (using halves)
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department
Practical Information about Presentations and Final Presentations	<p>Presentations and Final Presentations take place in May - June, in the larger classrooms, the studios and the conservatoire hall. The date for your (Final) Presentation will be published on ASIMUT. The date and time cannot be changed and swapping with another student is <u>not</u> allowed. However, if you need to postpone your (final) presentation due to serious circumstances, you must inform your Head of Department or coordinator as soon as possible. The Presentations and Final Presentations are usually public and announced on the KC website.</p> <p>Your department will contact you regarding when to submit your programme and other documentation with regards to your (Final) Presentation.</p> <p>Final Presentation M2:</p> <ul style="list-style-type: none"> - If you have any requests for instruments, tuning of instruments, equipment, amplifications, lighting, etc. you need to fill out the 'Logistics Form' on the KC Portal. This form must be submitted at least three weeks before your (Final) Presentation. - You are required to submit an Artistic Reflection if your curriculum includes the Master Project. <p>M2 Artistic Reflection guidelines:</p> <p><i>The artistic reflection is a document of approx. 500-1000 words that describes your artistic development over the past two years, and your future artistic visions and dreams. The text should also include a reflection on your Master Project and explain how your research component and professional integration activity have influenced your artistic development.</i></p>

	<p><i>How did the integration of the three domains take place and how will this impact your future plans? If your Final Presentation is strongly connected to or the direct result of your Master Project, this text (which will be read by the Committee of Examiners) will be particularly helpful for all members of the Committee (including external examiners or other main subject teachers).</i></p> <p>Final Presentations are recorded for accreditation and quality assurance purposes. You may request a recording of your Final Presentation afterwards, via the EWP. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl, or on the KC Portal.</p>
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Group Lesson Voice

Course title	Group Lesson Voice
Department responsible	Vocal Studies
OSIRIS course code	KC-M-KZ-ZGG1-20; KC-M-KZ-ZGG2-20
Type of course	Compulsory course
Prerequisites	You need to finish the first year of this course before being allowed to enter the second.
Course content	<p>All students have a weekly group lesson with their main subject teacher and a coach pianist or harpsicord player. Students of all study years come together in these lessons. The group lesson aims to be a peer-learning lesson. Teachers use different teaching tools to involve students during the lessons. Students train their performing skills by presenting their repertoire to their peers and receiving feedback from the teacher and peers. Topics that deal with professional preparation and professional attitude are also being discussed. The assessment criteria Master Vocal Studies (see Appendix 1 of this Curriculum Handbook) are used by students and teachers in the feedback process.</p>
Programme objectives	2.A.1, 2.A.2, 2.A.5, 2.A.10, 2.A.12, 2.B.2, 2.B.4, 2.C.3, 2.C.9, 2.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to communicate your musical and performance ideas and objectives in a confident way; ▪ are able to give constructive feedback to the work and performance of fellow students with regard to their level; ▪ are able to receive positive and negative feedback on your performance and use this in a constructive way in your development.
Credits	1 ECTS
Level	Master
Work form	Group Lesson
Literature	-
Language	English or Dutch

Scheduling	26 weeks per academic year, 6 minutes per student per week, the duration of the lesson depends on the number of participants
Date, time & venue	See ASIMUT
Teachers	All voice teachers and coach pianists
Contact information	Marjolein Niels – Head of Vocal Studies Department (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation
Assignment description	Active participation and continuous evaluation.
Assignment requirements	
Assignment planning	
Assessment criteria	You will receive feedback based on the objectives and Assessment Criteria Master Vocal Studies (Appendix 1 of this handbook).
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher

Coach Pianist Voice

Course title	Coach Pianist Voice
Department responsible	Vocal Studies
OSIRIS course code	KC-M-KZ-COR1-11; KC-M-KZ-COR2-11
Type of course	Compulsory course
Prerequisites	
Course content	This course is taught in weekly lessons of 37.5 minutes. You work individually with a professional pianist. They are specialists in the vocal repertoire and specifically in ensemble playing with singers. The lessons focus on the musical and artistic deepening of the repertoire, with regard to the interpretation of both music and poetry/libretti. Attention is also paid to general ensemble playing skills and performance skills. The pianist is the permanent accompanist for tests and (final) presentations, and if possible for events like competitions and auditions outside the school. You are challenged to reflect on and pursue personal growth and to recognise and develop your qualities.
Programme objectives	2.A.1, 2.A.2, 2.A.5, 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.C.1, 2.C.5, 2.C.9, 2.C.16
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to rehearse and perform at an advanced professional level, through the regular confrontation with a pianist/harpsichord player of professional quality; ▪ are able to engage with the chosen repertoire at an advanced level, across various style periods and taking into account further specialisation, building upon repertoire knowledge gained in the bachelor's programme;

	<ul style="list-style-type: none"> ▪ are able to execute ensemble skills at an advanced level and continue to further develop these skills independently following graduation; ▪ are able to present a full concert programme with a professional pianist, harpsichord- or fortepiano player that reflects the ability to engage in creative and attractive programming, reflecting the results of research activities, if appropriate.
Credits	2 ECTS per academic year
Level	Master
Work form	Individual lessons
Literature	
Language	English or Dutch
Scheduling	37,5 minutes per week, 34 weeks per academic year
Date, time & venue	Schedule to be agreed upon with the teacher
Teachers	Carolien Drewes, Phyllis Ferwerda, Maurice Lammerts van Bueren, Ana Sanchez Donate
Contact information	Marjolein Niels – Head of Vocal Studies Department (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Continuous assessment & main subject assessment
Assignment description	The coach pianist will assess your development. The cooperation with your coach pianist is part of the main subject assessment at the end of every academic year.
Assignment requirements	
Assignment planning	At the end of semester 2
Assessment criteria	The assessment is based on the general assessment criteria for the Master Vocal Studies (Main Subject) that can be found in Appendix 1 of this Curriculum Handbook.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Masterclasses and Projects

Course title	Masterclasses and Projects
Course content	The Vocal Studies Department organises a variety of masterclasses and projects. These projects are led by internationally renowned conductors and/or singers or instrumentalists. You learn to communicate and cooperate at an advanced level with colleagues and other professionals in the international music profession. Information will be disseminated by the Vocal Studies Department.
Credits	Projects are marked 'pm' in the curriculum overview, which means that you will not receive credits for participating in a

	project itself. However, projects are an important part of your Master programme.
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ARTISTIC DEVELOPMENT: EARLY MUSIC

Main Subject Vocal Studies Early Music

Course title	Main Subject Vocal Studies Early Music
Department responsible	Vocal Studies
OSIRIS course code	KC-M-EZ-ZG
Type of course	Compulsory course
Prerequisites	You need to finish the first year of this course to be allowed to enter the second.
Course content	<p>Individual singing lessons, 75 minutes per week for 34 weeks. Singing lessons are shared between one teacher who is giving a weekly lesson of 40 or 50 minutes while the remaining minutes are for lessons with early music vocal teachers who are specialised in various styles of early music. The division of lessons is made on an individual basis, taking your development and preferences into account. In the individual lesson you work on repertoire. Attention is paid to musical performance, textual expression (articulation) and communication and technical vocal subjects. All of this contributes to your artistic development.</p> <p>You select repertoire together with your teacher, bearing in mind the entire annual schedule of auditions, exams, projects and extracurricular activities, and your long term ambitions for a future career. Your individual study plan and master project are also important when it comes to choosing your repertoire and the direction of your development. You perform the repertoire with the appropriate instruments, forming ensembles with fellow students of the Early Music Department. You also work on projects of the Early Music Department. These projects are led by internationally renowned conductors and/or singers in the field of early music. By participating in these projects, you acquire knowledge and experience of performance practice of early music.</p> <p>In the lessons the focus is on your personal development as a singer and as inspired and inspiring interpreter. You are challenged to reflect on and pursue personal growth and to recognise and develop your qualities.</p>
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.8, 2.A.10, 2.A.11, 2.A.12, 2.A.15, 2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.10, 2.C.1, 2.C.2, 2.C.3, 2.C.11 2.C.13, 2.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ perform on a level that can be qualified as ‘excellent at an international level’; ▪ function as a specialist in the field of early music;

	<ul style="list-style-type: none"> ▪ relate your position towards the music and the music profession independently, at an advanced level, through a deepened development in terms of craftsmanship and artistic growth; ▪ create your own work based on an original artistic vision and research, and present this work in varied contexts, showing an understanding of the musician's position between the score and the (specialist and/or non-specialist) audience, often in an international multicultural environment; ▪ develop, through an inquisitive attitude, advanced knowledge on repertoire and translate this knowledge musically into a convincing and original interpretation; ▪ communicate and cooperate at an advanced level with colleagues and other professionals in the international music profession; ▪ show advanced understanding of the international music profession, in which you are able to function at an advanced level through the application of skills, knowledge, artistic vision and research skills, and by developing and maintaining a professional network; ▪ are able to act as your own teacher as a reflective practitioner, by being able to assess and evaluate the quality of your performance, keep this quality up-to-date and develop it further by continuing to learn independently.
Credits	32 ECTS per academic year
Level	Master
Work form	Individual lessons, group lessons, master classes
Literature	Repertoire to be discussed with teacher(s).
Language	English
Scheduling	75 minutes per week, 34 weeks per year
Date, time & venue	See ASIMUT
Teachers	Vocal teacher for the weekly lessons: Rita Dams, Noa Frenkel EM style specialists: Francesca Aspromonte, Pascal Bertin, Robin Blaze, Peter Kooij
Contact information	Marjolein Niels - Head of Vocal Studies Department (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	M1: Presentation
Assignment description	
Assignment requirements	50 minutes, including stage changes. The student is free to choose the programme. Ideally, a part of the programme can be related to your Master Project. The student is responsible for the production of the presentation. The student must also produce programme notes which are assessed as part of the presentation's overall assessment. The student provides the details of the programme in the 'Programme for presentation/final presentation' form.
Assignment planning	May/June

Assessment criteria	The assessment criteria for Master Vocal Studies (see Appendix 1 of this Curriculum Handbook) are used by students and teachers in the feedback processes during the lessons and at the presentation at the end of year 1 and the final presentation. A self-evaluation form based on the assessment criteria is used in both academic years.
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department
Assignment	Assignment 2
Assignment type	M2: Final Presentation
Assignment description	
Assignment requirements	80 minutes, including stage changes and a 15-minute interval. The student is free to choose the programme. The student is responsible for the production of the presentation. The student provides the details of the programme in the 'Programme for presentation/final presentation' form. The student must produce programmes notes, that will be assessed as part of the overall assessment of the final presentation.
Assignment planning	May/June
Assessment criteria	The assessment criteria for Master Vocal Studies (see Appendix 1 of this Curriculum Handbook) are used by students and teachers in the feedback processes during the lessons and at the presentation at the end of year 1 and the final presentation. A self-evaluation form based on the assessment criteria is used in both academic years.
Weighting	100%
Grading scale	Numeric (using halves)
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department
Practical Information about Presentations and Final Presentations	<p>Presentations and Final Presentations take place in May - June, in the larger classrooms, the studios and the conservatoire hall. The date for your (Final) Presentation will be published on ASIMUT. The date and time cannot be changed and swapping with another student is <u>not</u> allowed. However, if you need to postpone your (final) presentation due to serious circumstances, you must inform your Head of Department or coordinator as soon as possible. The Presentations and Final Presentations are usually public and announced on the KC website.</p> <p>Your department will contact you regarding when to submit your programme and other documentation with regards to your (Final) Presentation.</p> <p>Final Presentation M2:</p> <p>- If you have any requests for instruments, tuning of instruments, equipment, amplifications, lighting, etc. you need</p>

	<p>to fill out the 'Logistics Form' on the KC Portal. This form must be submitted at least three weeks before your (Final) Presentation.</p> <p>- You are required to submit an Artistic Reflection if your curriculum includes the Master Project.</p> <p>M2 Artistic Reflection guidelines:</p> <p><i>The artistic reflection is a document of approx. 500-1000 words that describes your artistic development over the past two years, and your future artistic visions and dreams. The text should also include a reflection on your Master Project and explain how your research component and professional integration activity have influenced your artistic development. How did the integration of the three domains take place and how will this impact your future plans? If your Final Presentation is strongly connected to or the direct result of your Master Project, this text (which will be read by the Committee of Examiners) will be particularly helpful for all members of the Committee (including external examiners or other main subject teachers).</i></p> <p>Final Presentations are recorded for accreditation and quality assurance purposes. You may request a recording of your Final Presentation afterwards, via the EWP. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl, or on the KC Portal.</p>
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Group Lesson

See the [Group Lesson course description](#) in 'Artistic Development Classical Music'.

Coach Harpsichord Voice

Course title	Coach Harpsichord Voice
Department responsible	Vocal Studies
OSIRIS course code	KC-M-AL-COH1-17; KC-M-AL-COH2-17
Type of course	Compulsory course
Prerequisites	
Course content	<p>This course is taught in weekly lessons of 37.5 minutes. You work individually with a professional harpsichord player. They are specialists in the vocal repertoire and specifically in ensemble playing with singers. The lessons focus on the musical and artistic deepening of the repertoire, with regard to the interpretation of both music and poetry/libretti. Attention is also paid to general ensemble playing skills and performance skills. The pianist or harpsichord player is the permanent accompanist for tests and (final) presentations, and if possible for events like competitions and auditions outside the school. You are challenged to reflect on and pursue personal growth and to recognise and develop your qualities.</p>

Programme objectives	2.A.1, 2.A.2, 2.A.5, 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.C.1, 2.C.5, 2.C.9, 2.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to rehearse and perform at an advanced professional level, through the regular confrontation with a pianist/harpsichord player of professional quality; ▪ are able to engage with the chosen repertoire at an advanced level, across various style periods and taking into account further specialisation, building upon repertoire knowledge gained in the bachelor's programme; ▪ are able to execute ensemble skills at an advanced level and continue to further develop these skills independently following graduation; ▪ are able to present a full concert programme with a professional pianist, harpsichord- or fortepiano player that reflects the ability to engage in creative and attractive programming, reflecting the results of research activities, if appropriate.
Credits	2 ECTS per academic year
Level	Master
Work form	Individual lessons
Literature	
Language	English or Dutch
Scheduling	37,5 minutes per week, 34 weeks per academic year
Date, time & venue	Schedule to be agreed upon with the teacher
Teachers	Tineke Steenbrink
Contact information	Marjolein Niels – Head of Vocal Studies Department (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Continuous assessment & main subject assessment
Assignment description	The coach harpsichord will assess your development. The cooperation with your coach harpsichord is part of the main subject assessment at the end of every academic year.
Assignment requirements	
Assignment planning	At the end of semester 2
Assessment criteria	The assessment is based on the general assessment criteria for the Master Vocal Studies (Main Subject) that can be found in Appendix 1 of this Curriculum Handbook.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Early Music Seminars

Course title	Early Music Seminars
Department responsible	Early Music
OSIRIS course code	KC-M-EM-HD1-11; KC-M-EM-HD2-11

Type of course	Compulsory course
Prerequisites	Non applicable
Course content	A series of seminars with a wide variety of capita selecta on knowledge, research and performance in early music. Preparing literature on the topic is a vital part of the seminars. Each time a guest will be invited as curator of the seminar to shape the session in accordance with the content. In addition, members of the teaching staff and researchers connected to the school could offer relevant expertise. A panel discussion and Q&A are a fixed item on the agenda, where students are invited to participate actively. A work session of repertoire at stake and its context could be part of the programme of the day. The annual programme will be announced at the beginning of the academic year. It will be possible to participate in early music seminars online.
Programme objectives	2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.5, 2.C.6, 2.C.8, 2.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have gained insight into current knowledge and developments in the field of early music; ▪ are able to critically reflect on these; ▪ can articulate your opinion on these matters with basic argumentation.
Credits	2 ECTS
Level	Master
Work form	Group lesson
Literature	Literature preparation, to be announced.
Language	English
Scheduling	7 seminars of 2 hours each, divided over two semesters
Date, time & venue	See ASIMUT
Teachers	Invited experts
Contact information	Brigitte Rebel, Coordinator Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. Attendance: You need to attend 6 out of 7 seminars Bachelor III & IV, and Master I & II students are required to prepare questions, and actively take part in the discussions.
Assignment	Assignment 1
Assignment type	M1: 4 Critical Reflections
Assignment description	Four written critical reflections
Assignment requirements	Each critical reflection should have a minimum of 300 words. Deadlines: Each semester you are required to submit a minimum of 50% of the critical reflections
Assignment planning	Deadline 1st semester: 15 February Deadline 2nd semester: 15 May
Assessment criteria	<ul style="list-style-type: none"> • insight into current knowledge and developments in early music • critical thinking • clarity of argumentation and opinion
Weighting	100%

Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Masterclasses and Projects

Course title	Masterclasses and Projects
Course content	The Vocal Studies Department organises a variety of masterclasses and projects. These projects are led by internationally renowned conductors and/or singers or instrumentalists. You learn to communicate and cooperate at an advanced level with colleagues and other professionals in the international music profession. Information will be disseminated by the Vocal Studies Department.
Credits	Projects are marked 'pm' in the curriculum overview, which means that you will not receive credits for participating in a project itself. However, projects are an important part of your Master programme.

Intensive Course on Historically Informed Performance Practice (remedial course)

Course title	Intensive Course on Historically Informed Performance Practice (remedial course)
Department responsible	Early Music
OSIRIS course code	n/a
Type of course	This course is offered to early music master students (singers and instrumentalists) that have demonstrated to have deficiencies in knowledge on and experience with historically informed interpretation during their entrance examination.
Prerequisites	Non applicable
Course content	<p>This course is offered with the intention to address any deficiencies in knowledge on and experience with historically informed interpretation identified during your entrance examinations. The course will introduce you to the main areas of research on historical musical practice, including performance practice, composition and aesthetics of music. You will be presented with the academic and intellectual tools to enable you to carry out your own artistic research in the area of early music.</p> <p>Important practical topics are:</p> <ul style="list-style-type: none"> - development of the core musical skills, as understood in the Early Modern Era (roughly 1500-1800); - ear-training and sight-reading using historically inspired methodology, improvisational methodology derived from counterpoint, basso continuo and partimento sources; - heptachordal and hexachordal solmization; - historical notational systems; - delivery, tempo and tactus, ornamentation, articulation, affect and rhetorics.

Programme objectives	n/a
Course objectives	<p>At the end of this course, you are able to:</p> <ul style="list-style-type: none"> - recognize the main aspects involved in historical musical practices. - find and assess the main sources regarding these practices. - present and discuss ideas from these sources, and explore potential impacts of these in your practice. - sight-read music from the 16th, 17th and 18th centuries in the original notation. - use heptachordal and hexachordal solmisation, as practical tools for sight-reading and as historically relevant tools to understand melodic lines in the context of octave-based music and hexachord-based music. - improvise simple canons in the unison and the octave. - improvise simple melodic lines on a figured or unfigured bass line. - determine basic aspects of performance practice such as tempo, ornamentation, articulation, rhythmic hierarchy, etc. in prima vista. - have a general knowledge of the musical didactic tools available from the 16th, 17th and 18th centuries, and of strategies on how to use them in the present day.
Credits	n/a
Level	Master
Work form	Group lessons
Literature	Prior to each lesson the students will be required to summarise and hand in text concerning the main topics to be approached in class.
Language	English
Scheduling	1 semester: 18 group sessions of 120 minutes
Date, time & venue	See ASIMUT
Teachers	Isaac Alonso de Molina, João Ferreira Miranda de Santos
Contact information	Teunis van der Zwart – Head of Early Music Department (T.vanderZwart@koncon.nl) & Marjolein Niels - Head of Vocal Studies Department (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Presentation with assignments
Assignment description	<p>During the semester you will be required to:</p> <ul style="list-style-type: none"> - Give a presentation based on individual topics and sources according to your Master Project Plan; - Carry out 2 assignments concerning the historical tools of analysis; - Sight-read an 18th century solfeggio, of the level of difficulty of Solfèges d'Italie vol. 2; - Sight-read a 16th century bicinium, of the level of difficulty of the collections published by Gero, Scotto and Gardano; - Improvise a melodic line on a given figured bass or unfigured bass line; - Improvise a canon in the unison or in the octave.

	At the end of the semester, you will be asked to answer a questionnaire concerning your participation and development in the course, as a self-evaluation.
Assignment requirements	
Assignment planning	During and at the end of the semester
Assessment criteria	<ul style="list-style-type: none"> • Proper use of hexachordal and heptachordal solmisation • Intonation • Fluency with standard 18th century orthochronic notation • Fluency with mensural notation • Practical knowledge of the consonant/dissonant intervals • Practical knowledge of canonic patterns • Practical knowledge of basso continuo patterns and its associated melodic possibilities
Weighting	n/a
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

ARTISTIC DEVELOPMENT: ENSEMBLE SINGING

Ensemble Singing Practicum

Course title	Ensemble Singing Practicum
Department responsible	Vocal Studies
OSIRIS course code	KC-M-AZ-ESP1-20;KC-M-AZ-ESP2-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>In this group lesson you work on a variety of technical and artistic skills required for performing in vocal ensembles of different sizes at a professional level. The lessons also prepare you for, and are closely connected to your experiences in, the internships in the 'Nederlands Kamerkoor' in Master I and your participation in NKK NXT in Master II. The teacher of the practicum will be in contact with your coaches in the 'Nederlands Kamerkoor' and will discuss with you and your coaches the skills you have to work on.</p> <p>In the course you develop skills in rehearsing and (sight)reading, solfeggio, ear training, score reading and language, the relationship between text and music, stylistic awareness and social and historical context of the repertoire. You develop skills to set up, start and lead your own ensembles.</p>
Programme objectives	2.A.3, 2.A.4, 2.A.5, 2.A. 15, 2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.8, 2.B.9, 2.C.1, 2.C.10, 2.C.11, 2.C.13
Course objectives	<p>At the end of this course you have developed:</p> <ul style="list-style-type: none"> ▪ full awareness and use of harmonic intonation; ▪ full awareness and use of melodic intonation; ▪ full awareness and use of stylistic elements; ▪ practical knowledge of vocal colouring; ▪ proficiency in the technical and vocal technical demands of sight reading in at least 3 different clefs;

	<ul style="list-style-type: none"> ▪ the ability to sing in different languages; ▪ skills in working together with singers of various levels; ▪ the ability to set up, start and lead your own ensemble.
Credits	10-7 ECTS
Level	Master
Work form	Group lesson
Literature	t.b.a.
Language	English
Scheduling	60 hours per year
Date, time & venue	See ASIMUT
Teachers	Harry van Berne and guest teachers
Contact information	Marjolein Niels - Head of Vocal Studies Department (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Continuous evaluation
Assignment description	Continuous evaluation based on the assessment criteria, and the evaluations of the internships in the NKK. Before each internship the students have to write down their learning points in general and in relation to the specific repertoire of the project.
Assignment requirements	
Assignment planning	
Assessment criteria	<ul style="list-style-type: none"> • awareness and use of melodic and harmonic intonation • awareness and use of stylistic elements • vocal colouring • sight-reading technique • use of languages • collaboration with singers of various levels • individual learning points
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	In consultation with the department
Re-assignment planning	In consultation with the department
Assignment	Assignment 2
Assignment type	Self-evaluation
Assignment description	At the end of the internship the student has to write an evaluation of the project referring to the learning points. The member of the NKK who coaches the individual student writes an evaluation about their experiences with the student. Both evaluations are discussed in a meeting between coach, teacher and student.
Assignment requirements	
Assignment planning	
Assessment criteria	Assessment criteria: <ul style="list-style-type: none"> • awareness and use of melodic and harmonic intonation • awareness and use of stylistic elements • vocal colouring • sight-reading technique • use of languages

	<ul style="list-style-type: none"> • collaboration with singers of various levels • individual learning points
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department

Individual Voice Lesson

Course title	Individual Voice Lesson
Department responsible	Vocal Studies
OSIRIS course code	KC-M-AZ-ISL1-20;KC-M-AZ-ISL2-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In the individual voice lessons, the focus is on your personal development as a singer in general and on your development as an ensemble-singer in particular. Attention is given to the development of the vocal skills needed as a singer in ensembles varying from quartet and double quartet to ensembles that sing the large choral- symphonic repertoire and the skills needed as a solo singer. You select repertoire together with your teacher, bearing in mind the repertoire of the internships with the 'Nederlands Kamerkoor' and your long term ambitions for a future career as an ensemble singer, who is also able to sing ensemble repertoire soli.
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4 2.A.5, 2.A.8, 2.A.10, 2.A.12, 2.A.15, 2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.10, 2.C.1, 2.C.2, 2.C.2, 2.C.13, 2.C.16
Course objectives	At the end of the course, you: <ul style="list-style-type: none"> ▪ have developed effective practice and rehearsal techniques; ▪ have a level of vocal technique that allows you to realise the demands of the ensemble repertoire, solo repertoire and the combination of both also in one performance-situation; ▪ have experienced a variety of musical styles and have studied and performed representative repertoire.
Credits	22 ECTS
Level	Master
Work form	Individual lesson
Literature	
Language	English
Scheduling	75 minutes per week 34 weeks per year
Date, time & venue	Individual schedule
Teachers	Rita Dams, Frans Fiselier, Noa Frenkel, Catrin Wyn-Davies, Gerda van Zelm, Noa Frenkel
Contact information	Marjolein Niels - Head of Vocal Studies Department (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	M1: Presentation

Assignment description	Presentation of solo repertoire. The student is free to choose the programme. The student is responsible for the production of the presentation. The student must also produce programme notes. The student provides the details of the programme in the 'Programme for presentation/final presentation' form.
Assignment requirements	Presentation of 20 minutes
Assignment planning	April-June
Assessment criteria	Presentations are assessed using the Assessment Criteria Master Vocal Studies that can be found in Appendix 1 of this Curriculum Handbook.
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	M2: Presentation
Assignment description	Presentation of solo & ensemble repertoire
Assignment requirements	Presentation of 30 minutes (solo singing) and 45 minutes (ensemble singing)
Assignment planning	April-June
Assessment criteria	Presentations are assessed using the Assessment Criteria Master Vocal Studies that can be found in Appendix 1 of this Curriculum Handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Coach Pianist

See the [Coach Pianist course description](#) in 'Artistic Development Classical Music'.

Group Lesson

See the [Group Lesson course description](#) in 'Artistic Development Classical Music'.

RESEARCH: CLASSICAL & EARLY MUSIC

Introduction to Research in the Arts

Course title	Introduction to Research in the Arts
Department responsible	Master Research
OSIRIS course code	KC-M-AL-IRA-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	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

	<p>types of research, giving you the opportunity to discover which type of research is most suitable for you, including an introduction to the nine focus areas we have set up to facilitate the Master Projects of our Master students:</p> <ol style="list-style-type: none"> 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills <p>There will also be an exploration of the various methods of documenting and presenting the research component of your Master Project, addressing questions such as: 'How do I formulate a viable research question that is close to my own artistic practice?' and 'What sources can I use and where can I find them?'</p> <p>Furthermore, you will receive an introduction to the use of the Research Catalogue through a workshop by Casper Schipper. The Research Catalogue (www.researchcatalogue.net) is an international online repository for the documentation and publication of artistic research results, which you will use to document and present your research.</p> <p>During the course, you will be required to complete assignments incorporating the various research skills and strategies that were discussed during the sessions. In addition, you will present your Master Project Proposal, demonstrating an understanding of the importance of the three domains of artistic development, research, and professional integration, and indicating your plan for undertaking and completing this important element of the Master programme.</p>
Programme objectives	<p>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</p>
Course objectives	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to demonstrate an understanding of what artistic research in the master's programme of the conservatoire comprises; ▪ show an understanding of the use of source material; ▪ show an understanding of the skills required to document your research results; ▪ are able to demonstrate skills for formulating a project proposal and abstract; ▪ are able to document your project process and results on the Research Catalogue.

Credits	2 ECTS
Level	Master
Work form	Seminar, individual study and workshops
Literature	t.b.a.
Language	English
Scheduling	6 meetings during the first semester + 1 workshop Research Catalogue
Date, time & venue	See ASIMUT
Teachers	Kathryn Cok, Casper Schipper and others
Contact information	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written assignments
Assignment description	You will be informed about these assignments by the teacher during the course.
Assignment requirements	
Assignment planning	Every seminar is followed by an assignment.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the written assignments, see Appendix 2 of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place at the end of semester 1
Assignment	Assignment 2
Assignment type	Master Project proposal
Assignment description	You must write and develop your personal Master Project proposal in English as soon as possible in the first semester of the first year of the master's programme in consultation with your main subject teacher, research supervisor and professional integration coach. This proposal will be the conclusion of the course 'Introduction to Research in the Arts' as well as the course 'Introduction to Project Management'.
Assignment requirements	<p>Your Master Project proposal must adhere to the following format:</p> <p>Format Master Project proposal</p> <p>Your Master Project proposal consists of three elements:</p> <p>A. Describe your view on your artistic development, taking into account the following questions:</p> <ol style="list-style-type: none"> 1. What characterises you as a musician in terms of skills, motivations and/or interests. 2. What kind of musician would you like to become? What are your career aspirations? 3. What do you need to work on in order to become this musician?

	<p>4. How can your Master Project help you achieve your goals? How is your vision for your artistic development reflected in your research (B) and your Professional Integration Activity (C)?</p> <p>B. Using the following format, provide a detailed plan for researching and documenting the research component of your Master Project on the Research Catalogue:</p> <ol style="list-style-type: none"> 1. Title and possible sub-titles 2. A research question 3. Possible sub-questions 4. A brief description of the topic, including planning, chosen methods, and research process 5. Chosen form of documentation and presentation (during the Master Research Symposium) <p>C. Submit your Brief Description of Professional Integration Activities in the following format:</p> <ol style="list-style-type: none"> 1. Describe the background and motivation of your PIA including how it is supporting your artistic goals. 2. Describe your PIA: what is your deliverable, and for whom are you creating it? 3. Describe the scope of your PIA in quantifiable terms. 4. Describe the goals of your PIA: what do you want to achieve? 5. Describe the values you will create with your PIA.
Assignment planning	The deadline for the Master Project proposal is 17 January 2024.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 3 of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	In case of a re-assignment, you only have to resubmit the domain(s) that you have failed the first time.
Re-assignment planning	The deadline for the re-assignment is 6 March 2024.

Master Circle

Course title	Master Circle
Department responsible	Master Research
OSIRIS course code	KC-M-AL-MCA
Type of course	Compulsory course
Prerequisites	-
Course content	Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, which is facilitated by a master circle leader. The master circle is the place where the three elements of the Master Project come together and where the Master Project is discussed as a whole. At meetings of the Master Circles, students will discuss the progress of their Master Projects, acquired insights and problems they have encountered with their peers. In addition, circle leaders may host guest lectures

	<p>from alumni or (guest) professors, as well as provide common assignments and group discussions on topics within the focus area of the circle. There will also be presentation trainings available.</p> <p>From January on, trial presentations for all second-year students will be held in the Master Circles in preparation of the annual Master Research Symposium. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Master Project Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles.</p> <p>You will be assigned a Master Circle depending on your chosen focus area. The Master Circles are based on the following focus areas:</p> <ol style="list-style-type: none"> 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills
Programme objectives	<p>2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14</p> <p>2.B.7, 2.B.8, 2.B.9</p> <p>2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14</p>
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> - will be aware of the skills required to successfully communicate the results of your Master Project; - will be aware of how your Master Project relates to the wider context of your chosen focus area and to the professional field; - will be able to give and receive feedback and to reflect on your own work.
Credits	3 ECTS per academic year
Level	Master
Work form	Group sessions
Literature	T.b.a.
Language	English
Scheduling	Monthly meetings of 2 hours
Date, time & venue	See ASIMUT schedule
Teachers	<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, Adri de Vugt, Suzanne Konings, Yvonne Smeets, Loes Rusch, Daan van Aalst, Paul Jeukendrup)</p>
Contact information	<p>Roos Leeftang - Coordinator Master Research</p> <p>(r.leeftang@koncon.nl)</p>

Assessment	All assignments need to be passed in order to pass this course. In year 1 this course is assessed through assignment 1 (First Year Master Project Presentation) and assignment 2 (participation); in year 2 the course is assessed through assignment 3 (participation, including trial research presentation).
Assignment	Assignment 1
Assignment type	M1: First Year Master Project Presentation
Assignment description	In May, all first-year students will be asked to present the progress they have made with their Master Project in the master circle.
Assignment requirements	<p>Your presentation should last around 10-15 minutes and address the following 11 questions:</p> <p>Master Project</p> <ol style="list-style-type: none"> 1. How is your Master Project developing? 2. What are its aims and how are the three components (artistic development [main subject], research and professional integration) integrated? <p>Artistic Development</p> <ol style="list-style-type: none"> 3. What are your goals for this area, where are you now and what are your goals for the next academic year? <p>Research</p> <ol style="list-style-type: none"> 4. What is your research question at this point in time? 5. Describe your research in one minute; please ensure the link with the other two components in your Master Project (artistic development and professional integration) is also addressed. 6. Are you working with your research supervisor and how is this going? <p>Professional integration activity</p> <ol style="list-style-type: none"> 7. Describe the status of your Professional Integration Activity and how it relates to your research and artistic development. 8. Are you working with your professional integration coach and how is this going? <p>Planning of your Master Project</p> <ol style="list-style-type: none"> 9. What is your timeline from now until the summer holiday? 10. How do you see yourself completing your research and professional integration activity in year two? 11. What issues, obstacles or challenges need a solution, and what are you doing to find solutions?
Assignment planning	The exact date of your presentation will be communicated to you by your master circle leader.
Assessment criteria	A detailed assessment rubric for the First Year Master Project Presentation can be found in Appendix 4 of this curriculum handbook.
Weighting	50%

Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in June
Assignment	Assignment 2
Assignment type	M1: Participation
Assignment description	
Assignment requirements	<p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year.</p> <p>Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> • An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question). • A previously scheduled in-school project (but not one organised by the student). • Illness (extended illness must be accompanied by a doctor's note). <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader before the date in question.</p>
Assignment planning	Continuous assessment
Assessment criteria	<ul style="list-style-type: none"> - Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. - Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others. - Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. - Attendance (at least 80%): includes punctuality.
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Too many absences will lead to substantial additional assignments.
Re-assignment planning	In consultation with the Master Circle leader.
Assignment	Assignment 3
Assignment type	M2: Participation
Assignment description	Participation, including a trial presentation.
Assignment requirements	<p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year.</p> <p>Absences will only be permitted on the basis of:</p>

	<ul style="list-style-type: none"> • An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question). • A previously scheduled in-school project (but not one organised by the student). • Illness (extended illness must be accompanied by a doctor's note). <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader before the date in question.</p>
Assignment planning	Continuous assessment. The trial presentations take place around January – March. The exact date will be confirmed by your Master Circle leader.
Assessment criteria	<ul style="list-style-type: none"> - Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. - Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others. - Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. - Attendance (at least 80%): includes punctuality.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Too many absences will lead to substantial additional assignments.
Re-assignment planning	In consultation with the Master Circle leader.

Individual Research Trajectory 1

Course title	Individual Research Trajectory 1
Department responsible	Master Research
OSIRIS course code	KC-M-AL-IRT1-20
Type of course	Compulsory course
Prerequisites	-
Course content	<p>The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realize the professional practice they aspire by integrating three domains: artistic development, research and professional integration.</p> <p>As part of your Master Project you will do research that will help you to reach your goals for your artistic/musical practice. You will present the findings of your research in the context of your Master Project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year.</p>

	<p>You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year.</p> <p>Both you and your supervisor use the online Research Catalogue (RC) as a collaborative workspace (www.researchcatalogue.net). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present the research component of your Master Project. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.</p>
Programme objectives	<p>2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14</p> <p>2.B.7, 2.B.8, 2.B.9</p> <p>2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14</p>
Course objectives	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field; ▪are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection; ▪are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.
Credits	7 ECTS
Level	Master
Work form	Individual supervision sessions
Literature	You will look for relevant literature yourself, based on your chosen research topic.
Language	English
Scheduling	Individual appointments. 15 hours over two years, M1 and M2.
Date, time & venue	Individual schedule. The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
Teachers	<p>Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area.</p> <p>Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is</p>

	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.
Contact information	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Progress assessment
Assignment description	In April of your first year, your supervisor will be asked to write a brief report on the progress of your research, which will also be sent to your master circle leader.
Assignment requirements	You need to be in contact with your supervisor and regularly update them on your progress.
Assignment planning	The progress report is submitted by your supervisor in April of your first year.
Assessment criteria	<ul style="list-style-type: none"> - Good communication with your supervisor - Having settled on a viable research topic - Having a clear idea on what steps to take in order to answer your research question - Showing motivation in moving forward with the development of your research
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	A 'fail' mainly functions as a warning and indicator; your supervisor can re-assess your progress once you are back on track.
Re-assignment planning	If you do not pass the first time, your progress can be re-assessed by your supervisor at any point in time.

Individual Research Trajectory 2

Course title	Individual Research Trajectory 2
Department responsible	Master Research
OSIRIS course code	KC-M-AL-IRT2-20
Type of course	Compulsory course
Prerequisites	-
Course content	<p>The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realize the professional practice they aspire by integrating three domains: artistic development, research and professional integration.</p> <p>As part of your Master Project you will do research that will help you to reach your goals for your artistic/musical practice. You will present the findings of your research in the context of your Master Project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year.</p>

	<p>You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year.</p> <p>Both you and your supervisor use the online Research Catalogue (RC) as a collaborative workspace (www.researchcatalogue.net). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present the research component of your Master Project. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.</p>
Programme objectives	<p>2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14</p> <p>2.B.7, 2.B.8, 2.B.9</p> <p>2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14</p>
Course objectives	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field; ▪are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection; ▪are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.
Credits	12 ECTS
Level	Master
Work form	Individual supervision sessions
Literature	You will look for relevant literature yourself, based on your chosen research topic.
Language	English
Scheduling	Individual appointments. 15 hours over two years, M1 and M2.
Date, time & venue	Individual schedule. The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
Teachers	<p>Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area.</p> <p>Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is</p>

	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.
Contact information	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Master Research Presentation
Assignment description	<p>The presentation of the findings of your research in the context of your Master Project is two-fold: a written submission via the Research Catalogue and an oral presentation during the Master Research Symposium.</p> <p>While the format of presentation and documentation may vary greatly depending on the nature of the research, its outcome, and your main subject study, there must be a coherent relationship between the research subject and the resulting documentation and presentation. You should be aware of the importance of the research subject for your own artistic development, for your Master Project, for other students and/or for the music world at large. In the three semesters leading up to the presentation of the research, you will have developed a viable research question, and undertaken research with the guidance of a research supervisor. The results should have a significant impact on your performing practice.</p> <p>The final documentation of the research results must take the form of either a research exposition or thesis and must be presented on the Research Catalogue. Students and supervisors are advised to discuss which format best suits the chosen research topic of the student with Head of Master Research Kathryn Cok, in year 1.</p> <p>During the Master Research Symposium you will give a presentation of your research to the committee of examiners in front of an interested audience. The presentation is followed by questions from the committee of examiners and if time allows, members of the audience.</p> <p>A computer (PC or a Mac; this depends on venue and availability), internet connection, beamer and monitor will be 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</p>

	<p>purposes. This material will only be for internal use and school archives, and cannot be shared with students for personal use.</p>
Assignment requirements	<p>Research exposition or thesis</p> <p>The exposition or thesis must be written in English and adhere to one of the following two formats:</p> <p>1. Research exposition</p> <p>The research exposition is the culmination and final product of an in-depth period of research, and should include: critical thinking, source evaluation, and documentation. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centered upon a process that concerns your musical practice, and at the same time should demonstrate acquired research skills.</p> <p>In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor(s), what balance and configuration of words, sounds and images, are appropriate to the communication and publication of your research. Here the multimedia possibilities of the Research Catalogue make it possible to choose the most adequate format of the final research exposition.</p> <p>You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of doing so providing you with additional multimedia research and documentation skills. This, in addition, aids the presentation and dissemination of your research results to the wider world.</p> <p>The research exposition must contain the following information:</p> <ol style="list-style-type: none"> 1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Exposition); 2. The research question or issue addressed and its relevance for peers, your own artistic development and the music world at large; 3. A description of the research process (the search for the solution to the research question) including methodology; 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

	<p>research. It should be structured and embedded within the Research Catalogue.</p> <ul style="list-style-type: none"> - You must also adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course; - Suggested word count: 5,000-10,000 words, with an absolute maximum of 40,000 words. - The exposition must be uploaded into the Research Catalogue for submission. <p>2. Thesis</p> <p>If you wish to write an academic thesis, you should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which you document your research through reasoning and the use of evidence and the correct use of sources. Students planning to continue on to a PhD programme are advised to choose this format. Your artistic/musical practice will still be the point of departure. During the Master Research Symposium you are required to give a research presentation of 30 minutes, during which you defend your research subject and results and in which the artistic result should be demonstrable. The committee will include at least one member with a PhD.</p> <p>The thesis must contain the following information:</p> <ol style="list-style-type: none"> 1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Thesis). 2. The research question or issue addressed and its relevance for peers and your own artistic development; 3. A description of the research process (the search for the solution to the research question) including methodology; 4. An analysis or critical discussion of the findings; 5. Conclusions; 6. A list of the sources consulted. <ul style="list-style-type: none"> - You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course. - Suggested word count: 15,000-20,000 words, with an absolute maximum of 60,000 words. - The thesis must be uploaded into the Research Catalogue for submission. <p>Master Research Symposium - Presentation</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</p>
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	<p>particular encouraged to demonstrate outcomes with your instrument or voice. You should also make clear in your presentation how your research connects to your artistic development and PIA.</p>
Assignment planning	<p>22 November 2023: Preliminary version By 22 November 2023, a preliminary version of the final research exposition or thesis must be submitted in English to the Research Catalogue. The preliminary version of the research exposition or thesis should adhere to the same format (length and content) as the final version, the only difference being that at this stage you are still permitted to alter and add material, e.g. text, after comments of the Head of Master Research and supervisor(s).</p> <p>14 February 2024: Research abstract By 14 February 2024, an abstract of your research must be submitted in English, containing the following:</p> <ol style="list-style-type: none"> 1. Your name 2. Main subject 3. Name of research supervisor(s) 4. Title of research 5. Research question 6. Summary of the results of the research (max. 250 words) 7. Short biography (max. 100 words) <p>This abstract will be included in the Master Research Symposium programme book.</p> <p>28 February 2024: Deadline research exposition or thesis A complete digital version of the final research exposition or thesis must be submitted in English on the Research Catalogue by 28 February 2024.</p> <p>8-12 April 2024: Master Research Symposium Your research presentation will take place in the week of 8-12 April 2024, in one of the studios of the Royal Conservatoire. You will be given your grade and feedback immediately following the deliberations of the committee. Once the schedule has been made and communicated via ASIMUT (koncon.asimut.net), it is no longer possible to change times, dates and/or locations. Any date preferences should be sent to the Coordinator Master Research by 4 OCTOBER 2023. In order to make a correct schedule for the Master Research Symposium in April 2024, all 2nd year students should inform the Master Research Team by 4 OCTOBER 2023 if their chosen format is a thesis. After this date it is no longer possible to alter the format.</p>
Assessment criteria	<p>For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 5 of this curriculum handbook.</p>

	<p>Checklist research documentation and presentation</p> <p>When finalising your research exposition or thesis and preparing for your research presentation, it can be helpful to use the following checklist.</p> <p>Relevance</p> <ul style="list-style-type: none"> •Artistic development <p>Is the research relevant for the artistic development of the student?</p> <ul style="list-style-type: none"> •Wider context <p>Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?</p> <p>Project design and content</p> <ul style="list-style-type: none"> •Questions, issues, problems <p>Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies and Professional Integration Activities?</p> <ul style="list-style-type: none"> •Methods <p>Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?</p> <ul style="list-style-type: none"> •Process <p>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?</p> <ul style="list-style-type: none"> •Contextualisation <p>Does the student demonstrate sufficient awareness by relating the research to the field of inquiry and to what others have done in this area?</p> <ul style="list-style-type: none"> •New knowledge, insights, experiences, techniques and/or devices <p>Does the research deliver something that we did not know, understand, experience or have?</p> <p>Argumentation, documentation, presentation</p> <ul style="list-style-type: none"> •Reasoning, writing, documentation <p>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?</p> <ul style="list-style-type: none"> •Information, source material, referencing, language <p>Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable?</p> <ul style="list-style-type: none"> •Public presentation <p>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?</p>
Weighting	100%
Grading scale	Numeric

Re-assignment description	The same as the original assignment; students may be asked to improve the research exposition or thesis, give an improved research presentation, or both.
Re-assignment planning	The re-examination deadline for the research exposition or thesis is 8 May 2024; the re-examination of the research presentations takes place on 17-18 June 2024.

Master Elective

Course title	Master Elective
Department responsible	Master Research
OSIRIS course code	Depends on chosen course
Type of course	Elective
Prerequisites	Non applicable
Course content	<p>The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen focus area.</p> <p>The focus areas are as follows:</p> <ol style="list-style-type: none"> 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills <p>You must register for a Master Elective via Osiris between 1 - 15 November. Your Master Elective normally takes place in semester two of your first study year. You will find more information about registration and the course descriptions in the Master Electives Handbook (https://denhaagkabk.sharepoint.com/sites/masterresearch).</p>
Credits	3 ECTS
Level	Master
Date, time & venue	See ASIMUT
Contact information	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)

RESEARCH: ENSEMBLE SINGING

Introduction to Research in the Arts

Course title	Introduction to Research in the Arts
Department responsible	Master Research
OSIRIS course code	KC-M-AL-IRB-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, including an introduction to the nine focus areas we have set up to facilitate the research projects of our Master students:</p> <ol style="list-style-type: none"> 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills <p>There will also be an exploration of the various methods of documenting and presenting 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 (www.researchcatalogue.net) 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>
Programme objectives	2.A.7, 2.A.9, 2.A.12, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16
Course objectives	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to demonstrate an understanding of what research in the master's programme of the conservatoire comprises; ▪ show an understanding of the use of source material;

	<ul style="list-style-type: none"> ▪ show an understanding of the skills required to document your research results; ▪ are able to demonstrate skills of formulating a research proposal and abstract; ▪ are able to document your research process and results on the Research Catalogue.
Credits	2 ECTS
Level	Master
Work form	Seminar, individual study and workshops
Literature	t.b.a.
Language	English
Scheduling	6 meetings during the first semester + 1 workshop Research Catalogue
Date, time & venue	See ASIMUT
Teachers	Kathryn Cok, Casper Schipper and others
Contact information	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written assignments
Assignment description	You will be informed about these assignments by the teacher during the course.
Assignment requirements	
Assignment planning	Every seminar is followed by an assignment.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the Written Assignments, see Appendix 2 of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place at the end of semester 1
Assignment	Assignment 2
Assignment type	Research Proposal
Assignment description	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'.
Assignment requirements	Your research proposal must adhere to the following format: <ol style="list-style-type: none"> 1. Title and possible sub-titles 2. A research question 3. Possible sub-questions 4. A brief description of the topic, including planning, chosen methods, and research process 5. Chosen form of documentation and presentation (during the Master Research Symposium)
Assignment planning	The deadline for the research proposal is 17 January 2024.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the Research Proposal, see Appendix 6 of this curriculum handbook.

Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	The deadline for the re-assignment is 6 March 2024.

Master Circle

Course title	Master Circle
Department responsible	Master Research
OSIRIS course code	KC-M-AL-MCB
Type of course	Compulsory course
Prerequisites	-
Course content	<p>Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, which is facilitated by a master circle leader. 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.</p> <p>You will be assigned a Master circle depending on your chosen research area. The Master Circles are based on the following focus areas:</p> <ol style="list-style-type: none"> 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills
Programme objectives	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
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> - will be aware of the skills required to successfully communicate the results of your research project; - will be aware of how your research relates to the wider context of your chosen focus area and to the professional field;

	- will be able to give and receive feedback and to reflect on your own work.
Credits	3 ECTS per academic year
Level	Master
Work form	Group sessions
Literature	T.b.a.
Language	English
Scheduling	
Date, time & venue	See ASIMUT schedule
Teachers	Depending on focus area. (Possible circle leaders include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Renee Jonker, Tony Overwater, Martin Prchal, Anna Scott, Loes Rusch, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Yvonne Smeets, Marlon Titre, Peter Adriaansz, Yannis Kyriakides)
Contact information	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)
Assessment	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.
Assignment	Assignment 1
Assignment type	M1: First Year Research Presentation
Assignment description	In May, all first-year students will be asked to present the progress they have made with their research in the master circle.
Assignment requirements	Your presentation should last around 10-15 minutes and address the following questions: 1. What is your research question at this point in time? 2. Describe your research in one minute. 3. Are you working with your research supervisor and how is this going? 4. What is your timeline from now until the summer holiday? 5. How do you see yourself completing your research in year two? 6. What issues, obstacles or challenges need a solution, and what are you doing to find solutions?
Assignment planning	The exact date of your presentation will be communicated to you by your master circle leader.
Assessment criteria	A detailed assessment rubric for the First Year Research Presentation can be found in Appendix 7 of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in June
Assignment	Assignment 2
Assignment type	M1: Participation
Assignment description	

Assignment requirements	<p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master Circle are permitted per academic year.</p> <p>Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> • An outside concert that was organised prior to you receiving the Master Circle schedule (this must be agreed upon with the Master Circle leader before the date in question). • A previously scheduled in-school project (but not one organised by the student). • Illness (extended illness must be accompanied by a doctor's note). <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master Circle leader before the date in question.</p>
Assignment planning	Continuous assessment
Assessment criteria	<ul style="list-style-type: none"> - Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. - Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others. - Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. - Attendance (at least 80%): includes punctuality.
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Too many absences will lead to substantial additional assignments.
Re-assignment planning	
Assignment	Assignment 3
Assignment type	M2: Participation
Assignment description	Participation, including a trial presentation.
Assignment requirements	<p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> • An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question). • A previously scheduled in-school project (but not one organised by the student). • Illness (extended illness must be accompanied by a doctor's note). <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected</p>

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

Individual Research Trajectory 1

Course title	Individual Research Trajectory 1
Department responsible	Master Research
OSIRIS course code	KC-M-AL-IRT1-20
Type of course	Compulsory course
Prerequisites	-
Course content	<p>As part of your studies you will do research that will help you 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>You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year.</p> <p>Both you and your supervisor use the online Research Catalogue (RC) as a collaborative workspace (www.researchcatalogue.net). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present 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>
Programme objectives	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
Course objectives	At the end of the course, you: <ul style="list-style-type: none"> ▪are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field; ▪are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection; ▪are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.
Credits	7 ECTS
Level	Master
Work form	Individual supervision sessions
Literature	You will look for relevant literature yourself, based on your chosen research topic.
Language	English
Scheduling	Individual appointments. 15 hours over two years, M1 and M2.
Date, time & venue	Individual schedule. The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
Teachers	Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area. 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.
Contact information	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Progress assessment
Assignment description	In April of your first year, your supervisor will be asked to write a brief report on the progress of your research, which will also be sent to your master circle leader.
Assignment requirements	You need to be in contact with your supervisor and regularly update them on your progress.
Assignment planning	The progress report is submitted by your supervisor in April of your first year.
Assessment criteria	- Good communication with your supervisor - Having settled on a viable research topic

	<ul style="list-style-type: none"> - Having a clear idea on what steps to take in order to answer your research question - Showing motivation in moving forward with the development of your research
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	A 'fail' mainly functions as a warning and indicator; your supervisor can re-assess your progress once you are back on track.
Re-assignment planning	If you do not pass the first time, your progress can be re-assessed by your supervisor at any point in time.

Individual Research Trajectory 2

Course title	Individual Research Trajectory 2
Department responsible	Master Research
OSIRIS course code	KC-M-AL-IRT2-20
Type of course	Compulsory course
Prerequisites	-
Course content	<p>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>You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year.</p> <p>Both you and your supervisor use the online Research Catalogue (RC) as a collaborative workspace (www.researchcatalogue.net). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present 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>
Programme objectives	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
Course objectives	At the end of the course, you: <ul style="list-style-type: none"> ▪are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field;

	<ul style="list-style-type: none"> ▪are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection; ▪are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.
Credits	12 ECTS
Level	Master
Work form	Individual supervision sessions
Literature	You will look for relevant literature yourself, based on your chosen research topic.
Language	English
Scheduling	Individual appointments. 15 hours over two years, M1 and M2.
Date, time & venue	Individual schedule. The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
Teachers	<p>Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area.</p> <p>Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 4 October 2023 with the Head of Master Research.</p>
Contact information	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Master Research Presentation
Assignment description	<p>The presentation of the findings of your research 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</p>

	<p>research supervisor. The results should have a significant impact on your performing practice.</p> <p>The final documentation of the research results must take the form of either a research exposition or thesis and must be presented on the Research Catalogue. Students and supervisors are advised to discuss which format best suits the chosen research topic of the student with Head of Master Research Kathryn Cok, in year 1.</p> <p>During the Master Research Symposium you will give a presentation of your research to the committee of examiners in front of an interested audience. The presentation is followed by questions from the committee of examiners and if time allows, members of the audience.</p> <p>A computer (PC or a Mac; this depends on venue and availability), internet connection, beamer and monitor will be present. You may use your own computer, but you can also use a USB stick for your presentations, which you should test beforehand. If other materials are required (instruments other than a grand piano, equipment, technology, etc.), you must arrange this yourself (via the Planning Department, the IT Department and/or the Electronics Workshop). We will make sure the grand piano has been tuned, but we are not responsible for the tuning of other instruments. The live presentations will be recorded and filmed for quality assurance purposes. This material will only be for internal use and school archives, and cannot be shared with students for personal use.</p>
Assignment requirements	<p>Research exposition or thesis The exposition or thesis must be written in English and adhere to one of the following two formats:</p> <p>1. Research exposition The research exposition is the culmination and final product of an in-depth period of research, and should include: critical thinking, source evaluation, and documentation. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centered upon a process that concerns your musical practice, and at the same time should demonstrate acquired research skills.</p> <p>In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor(s), what balance and configuration of words, sounds and images, are appropriate to the communication and publication of your research. Here the multimedia possibilities of the Research Catalogue make it</p>

	<p>possible to choose the most adequate format of the final research exposition.</p> <p>You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of doing so providing you with additional multimedia research and documentation skills. This, in addition, aids the presentation and dissemination of your research results to the wider world.</p> <p>The research exposition must contain the following information:</p> <ol style="list-style-type: none"> 1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Exposition); 2. The research question or issue addressed and its relevance for peers, your own artistic development and the music world at large; 3. A description of the research process (the search for the solution to the research question) including methodology; 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. <ul style="list-style-type: none"> - You must also adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course; - Suggested word count: 5,000-10,000 words, with an absolute maximum of 40,000 words. - The exposition must be uploaded into the Research Catalogue for submission. <p>2. Thesis</p> <p>If you wish to write an academic thesis, you should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which you document your research through reasoning and the use of evidence and the correct use of sources. Students planning to continue on to a PhD programme are advised to choose this format. Your artistic/musical practice will still be the point of departure. During the Master Research Symposium you are required to give a research presentation of 30 minutes, during which you defend your research subject and results and in which the artistic result should be demonstrable. The committee will include at least one member with a PhD.</p> <p>The thesis must contain the following information:</p>
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	<ol style="list-style-type: none"> 1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Thesis). 2. The research question or issue addressed and its relevance for peers and your own artistic development; 3. A description of the research process (the search for the solution to the research question) including methodology; 4. An analysis or critical discussion of the findings; 5. Conclusions; 6. A list of the sources consulted. <p>- You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course.</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>Master Research Symposium - Presentation</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. You should also make clear in your presentation how your research connects to your main subject.</p>
Assignment planning	<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 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</p> <p>By 14 February 2024, an abstract of your research must be submitted in English, containing the following:</p> <ol style="list-style-type: none"> 1. Your name 2. Main subject 3. Name of research supervisor(s) 4. Title of research 5. Research question 6. Summary of the results of the research (max. 250 words) 7. Short biography (max. 100 words)

	<p>This abstract will be included in the Master Research Symposium programme book.</p> <p>28 February 2024: Deadline research exposition or thesis A complete digital version of the final research exposition or thesis must be submitted in English on the Research Catalogue by 28 February 2024.</p> <p>8-12 April 2024: Master Research Symposium Your research presentation will take place in the week of 8-12 April 2024, in one of the studios of the Royal Conservatoire. You will be given your grade and feedback immediately following the deliberations of the committee. Once the schedule has been made and communicated via ASIMUT (koncon.asimut.net), it is no longer possible to change times, dates and/or locations. Any date preferences should be sent to the Coordinator Master Research by 4 OCTOBER 2023. In order to make a correct schedule for the Master Research Symposium in April 2024, all 2nd year students should inform the Master Research Team by 4 OCTOBER 2023 if their chosen format is a thesis. After this date it is no longer possible to alter the format.</p>
Assessment criteria	<p>For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 5 of this curriculum handbook.</p> <p>Checklist research documentation and presentation When finalising your research exposition or thesis and preparing for your research presentation, it can be helpful to use the following checklist.</p> <p>Relevance</p> <ul style="list-style-type: none"> •Artistic development Is the research relevant for the artistic development of the student? •Wider context Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large? <p>Project design and content</p> <ul style="list-style-type: none"> •Questions, issues, problems Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies? •Methods Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed? •Process Is the research process sufficiently well described or otherwise communicated? To what extent is the research process based on a dialogue between artistic practice and reflection? •Contextualisation

	<p>Does the student demonstrate sufficient awareness by relating the research to the field of inquiry and to what others have done in this area?</p> <ul style="list-style-type: none"> •New knowledge, insights, experiences, techniques and/or devices <p>Does the research deliver something that we did not know, understand, experience or have?</p> <p>Argumentation, documentation, presentation</p> <ul style="list-style-type: none"> •Reasoning, writing, documentation <p>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?</p> <ul style="list-style-type: none"> •Information, source material, referencing, language <p>Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable?</p> <ul style="list-style-type: none"> •Public presentation <p>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?</p>
Weighting	100%
Grading scale	Numeric
Re-assignment description	The same as the original assignment; students may be asked to improve the research exposition or thesis, give an improved research presentation, or both.
Re-assignment planning	In consultation with the department

Master Elective

Course title	Master Elective
Department responsible	Master Research
OSIRIS course code	Depends on chosen course
Type of course	Elective
Prerequisites	Non applicable
Course content	<p>The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen focus area.</p> <p>The focus areas are as follows:</p> <ol style="list-style-type: none"> 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline

	6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills You must register for a Master Elective via Osiris between 1 - 15 November. Your Master Elective normally takes place in semester two of your first study year. You will find more information about registration and the course descriptions in the Master Electives Handbook (https://denhaagkabk.sharepoint.com/sites/masterresearch).
Credits	3 ECTS
Level	Master
Date, time & venue	See ASIMUT
Contact information	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)

PROFESSIONAL INTEGRATION

Introduction to Project Management

Course title	Introduction to Project Management
Department responsible	Master Professional Integration
OSIRIS course code	KC-M-AL-IPM-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>This course will prepare you to design your own Professional Integration Activity (PIA). You will develop competencies and understanding of the skills required to effectively design, develop and realise artistic projects. The course consists of five seminars with accompanying assignments in which you will develop a plan for your Professional Integration Activity (PIA). You will be taught to create the following components that together will form a project plan: a brief description of your PIA that defines the values to be created, the quantifiable results and the goals, a product based planning, a budget, a risk analysis, a pilot/prototype in which you test the essence of your PIA, a pitch.</p>
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Course objectives	At the end of this course, you will be able to: - demonstrate an understanding of a variety of project management topics; - formulate your own professional goals; - create a brief description of an artistic project.
Credits	2 ECTS
Level	Master
Work form	Seminars, tutorials, individual study, assignments

Literature	Course reader available in Teams
Language	English
Scheduling	5 seminars during the 1st semester
Date, time & venue	See ASIMUT
Teachers	Renee Jonker + guests
Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written assignments
Assignment description	After every seminar you will be given an assignment. There are five assignments in total (equally weighted): - BDPIA (Brief Description of Professional Integration Activities) - Product Based Planning and Risk Log - Budget - Design of Prototype/Pilot and test - Pitch The BDPIA will become part of the Master Project proposal.
Assignment requirements	
Assignment planning	Each seminar is followed by an assignment
Assessment criteria	<ul style="list-style-type: none"> - Being able to give a clear description of the deliverable of the PIA - Being able to define quantifiable results of the PIA - Being able to define goals of the PIA - Being able to describe the values created by the PIA - Giving evidence of a coherent relation between the three domains of the Master Project (artistic development, research and professional integration) - Creating a budget - Making a product-based planning - Designing a pilot/prototype - Formulating a message with a specific objective for a specific receiver
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Deadline for re-assignments will be in January 2024

Professional Integration Trajectory 1 (Classical & Early Music only)

Course title	Professional Integration Trajectory 1
Department responsible	Master Professional Integration
OSIRIS course code	KC-M-AL-PIT1-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In this course you develop and realise your Professional Integration Activity (PIA) with the help of a professional integration coach. A PIA is an activity initiated by yourself that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the

	<p>conservatoire. It is an activity that brings you one step further in the direction of your goals for your (future) professional practice.</p> <p>The PIA is driven by your artistic development goals. It can be supported by your research, or it can function as a case study for your research. It is also the starting point for a professional practice that stretches beyond the duration of your master's programme.</p> <p>You will be assigned a Professional Integration Coach in October of your first year. You are entitled to 9 hours of coaching spread over the two years of your master studies.</p>
Programme objectives	<p>2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12</p> <p>2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16</p>
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> - will be able to design, develop and realise professional activities that are initiated by yourself; - have developed an understanding of how artistic goals can shape a project and how research can support and contextualize a project or activity.
Credits	3 ECTS
Level	Master
Work form	Coaching sessions, self-study
Literature	
Language	English
Scheduling	
Date, time & venue	In consultation with your coach. The frequency of coaching is entirely up to the coach and to you and will differ from one individual to another.
Teachers	Your coach will be selected from a pool of experts from the professional field.
Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Progress Assessment
Assignment description	In April of your first year, your coach will be asked to write a brief report on the progress of your PIA, which will also be sent to your master circle leader.
Assignment requirements	You need to be in contact with your coach and regularly update them on your progress.
Assignment planning	The progress report is submitted by your coach in April of your first year.
Assessment criteria	<ul style="list-style-type: none"> - good communication with your coach - having settled on a viable PIA - having a clear idea on what steps to take to realise your PIA - showing motivation in moving forward with development of your PIA

Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	A 'fail' mainly functions as a warning and indicator; your coach can re-assess your progress once you are back on track.
Re-assignment planning	If you do not pass the first time, your progress can be re-assessed by your coach at any point in time.

Professional Integration Trajectory 2 (Classical & Early Music only)

Course title	Professional Integration Trajectory 2
Department responsible	Master Professional Integration
OSIRIS course code	KC-M-AL-PIT2-21
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>In this course you develop and realise your Professional Integration Activity (PIA) with the help of a professional integration coach. A PIA is an activity initiated by yourself that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. It is an activity that brings you one step further in the direction of your goals for your (future) professional practice.</p> <p>The PIA is driven by your artistic development goals. It can be supported by your research, or it can function as a case study for your research. It is also the starting point for a professional practice that stretches beyond the duration of your master's programme.</p> <p>You will be assigned a Professional Integration Coach in October of your first year. You are entitled to 9 hours of coaching spread over the two years of your master studies.</p>
Programme objectives	<p>2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12</p> <p>2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16</p>
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> - will be able to design, develop and realise professional activities that are initiated by yourself; - have developed an understanding of how artistic goals can shape a project and how research can support and contextualize a project or activity.
Credits	5 ECTS
Level	Master
Work form	coaching sessions, self-study
Literature	
Language	English
Scheduling	
Date, time & venue	In consultation with your coach. The frequency of coaching is entirely up to the coach and to you and will differ from one individual to another.
Teachers	Your coach will be selected from a pool of experts from the professional field.

Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeidng@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Self-Reflective Report
Assignment description	<p>You will finish the Professional Integration Trajectory by writing a self-reflective report in which you reflect on the process of designing, developing and realising your PIA and on the deliverable of your PIA, by answering the questions provided. You also provide documentation of your PIA.</p> <p>Self-Reflective Report</p> <ol style="list-style-type: none"> 1. Provide documentation of your PIA and describe it: <ul style="list-style-type: none"> - What is the deliverable of your PIA? 2. Provide documentation1 of your Pilot/Prototype and describe it: <ul style="list-style-type: none"> - What did you test? - How did you test this? - How have the results influenced your PIA? 3. Describe your goals and the values your PIA has created: <ul style="list-style-type: none"> - What were your short-term goals (described in quantitative terms)? To what extent did you achieve them? - What were your long-term goals (described in qualitative terms)? How do you see your long-term goals now? - Describe what values your PIA has created or will create. 4. Reflect on the deliverable of your PIA: <ul style="list-style-type: none"> - How would you qualify your deliverable? What is good about it, what could be improved and how? - How did you collect feedback from others? (please provide documentation) - What did you learn from this feedback? 5. Reflect on the process: <ul style="list-style-type: none"> - Describe the different roles you had in the process of developing and realizing your PIA (for example: leader, initiator, producer, performer, writer, editor, creator, crisis manager, problem solver, facilitator, fundraiser, conductor, manager, educator) - Which roles fitted you best? - What did you learn from taking these roles? - What worked well in the process and what would you do differently next time?
Assignment requirements	A written report including documentation (video and/or audio recording, images, photos, written statements, etc.)
Assignment planning	<p>Deadline Pilot/Prototype: 8 November.</p> <p>Deadline Self-reflective Report: 1 May</p> <p>Your Pilot/Prototype assignment should contain the following: Provide documentation of your Pilot/Prototype Show us your pilot/prototype in video and/or audio recording, images, photos, written statements, etc. Describe your Pilot/Prototype by answering these questions: What did you test?</p>

	Which question(s) did you want to answer? How did you test this? What are the results of your test? Which answer(s) to your question(s) did you find? How do these answers influence your PIA?
Assessment criteria	For the self-reflective report requirements and a detailed assessment rubric including the exact assessment criteria see Appendix 8 & 9 of this curriculum handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	The deadline for the re-assignment is 12 June

Internship NKK (Year 1) / NKK NXT (Year 2) (Ensemble Singing only)

Course title	Internship NKK (Year 1) / NKK NXT (Year 2)
Department responsible	Vocal Studies
OSIRIS course code	KC-M-AZ-CPE1-20; KC-M-AZ-CPE2-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>The Royal Conservatoire has formed a partnership with the NKK and its chief conductor, Peter Dijkstra, to create a programme that prepares talented singers to specialise in singing in a professional ensemble. During the first year of the course you are offered a maximum of 3 internships with the NKK with repertoire from early music to contemporary repertoire, in different languages and styles asking for specific vocal requirements. During these internships you will be coached by members of the NKK. Before each internship the students have to write down their learningpoints in general and in relation to the specific repertoire of the project. At the end of the internship the student has to write an evaluation of the project referring to the learningpoints. The member of the NKK who coaches the individual student writes an evaluation about their experiences with the student. Both evaluations are discussed in a meeting between coach and student. Together with your coaches and the teacher of the Ensemble Singing Practicum you decide what skills you need to work on.</p> <p>In the second year of the course you participate in the so called NKK NXT programme in which you make your own relevant concert/music theatre programme together with ensemble singers and colleagues coming from other art-disciplines under the supervision of professionals from the NKK. Developing not only your ensemble singing skills but also your skills in concept development, production and marketing (see description NKK NXT). In your singing lessons and coach-pianist lessons you work on the development of your vocal technique and the ability to know how to adapt your voice in a healthy and convincing way to different musical styles and you develop your solo-singing skills. In the Ensemble Singing Practicum lessons you work on a variety of technical and artistic skills required for</p>

	<p>performing in vocal ensembles of different sizes at a professional level.</p> <p>In the Master Ensemble Singing you are already deeply involved in the professional practice during your studies and have gained professional experience as a musician and established a network by the time you graduate.</p>
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.5, 2.A.8, 2.A.10, 2.A.12, 2.A.15, 2.B.2, 2.B.4, 2.B.10, 2.B.12, C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9
Course objectives	<p>At the end of the course you:</p> <ul style="list-style-type: none"> ▪ have developed your vocal skills to a high professional level, in general and in relation to text and style; ▪ are able to function in a fully professional environment at the highest level in terms of artistic quality and speed of working relevant for an ensemble at international standards; ▪ are able to engage with a wide range of repertoire from early music till contemporary pieces for ensemble a capella or in cooperation with instrumental ensembles in various sizes; ▪ are able to show a high level of skills in musicianship and musical leadership in the context of an ensemble; ▪ have understanding of the musical processes and group dynamics in a vocal ensemble, show individual and shared musicianship and professional communication; ▪ are able to develop and reflect on the personal and social skills needed to contribute in a positive way to the overall functioning of the ensemble; ▪ are able to reflect critically on your own-self-development and learning processes as an ensemble singer; ▪ to work in a group demonstrating shared musicianship, teamwork, appropriate leadership, negotiation and coordination skills; ▪ to develop new communication and performance modes, that are associated with your practice as an ensemblesinger; ▪ to develop artistic concepts together with singers and musicians of other backgrounds; ▪ to implement production, marketing and budgeting skills; ▪ to think critically about the role of the musician in contemporary society and engaging with and reflecting upon relevant professional working environments and contexts.
Credits	M1: 5 ECTS M2: 13 ECTS
Level	Master
Work form	Internship NKK/NKK NXT
Literature	
Language	English
Scheduling	<p>Master I : Three internships with NKK; average of two weeks per project and preparation</p> <p>Master II: Participation in NKK NXT programme, part-time during a period of six months (October- March)</p>
Date, time & venue	See schedule 'Nederlands Kamerkoor' and ASIMUT

Teachers	Conductors t.b.a. /coaches t.b.a.
Contact information	Marjolein Niels - Head of Vocal Studies Department (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	M1: Ensemble Presentation
Assignment description	The student is free to choose the programme. The student must produce programme notes which are assessed a part of the presentation's overall assessment. The student provides the details of the programme in the 'Programme for presentation' form.
Assignment requirements	A programme of 30 minutes in an ensemble of at least 4 singers.
Assignment planning	
Assessment criteria	Ensemble Presentations are assessed using the Assessment Criteria Master Vocal Studies that can be found in Appendix 1 of this Curriculum Handbook.
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	M1: Internship NKK
Assignment description	Evaluation of each project by student and coach based on the form on which the student writes down their learning points before starting a project, and the evaluation-form the student fills in after the project referring to the learning points and mentioning learning goals still to work on in the course. The member of the NKK who coaches the individual student writes an evaluation about their experiences with the student. Both evaluations are discussed in a meeting between coach and student.
Assignment requirements	
Assignment planning	
Assessment criteria	
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	M2: NKK NXT Project
Assignment description	For more information on the assessment and assessment criteria, see NKK NXT – Traineeship for Master Ensemble Singing in Appendix 10.
Assignment requirements	
Assignment planning	

Assessment criteria	For more information on the assessment and assessment criteria, see NKK NXT – Traineeship for Master Ensemble Singing in Appendix 10.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher

External Activities - Career Development Office (CDO)

Course title	External Activities - Career Development Office (CDO)
Department responsible	Various
OSIRIS course code	KC-M-AL-CDO
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>Besides designing and developing your own Professional Integration Activities as part of your Master Project, or doing internships and the NKK NXT project (Ensemble Singers), we ask you to engage in different ways to the field of professional work by doing external activities. These activities are in addition to your Master Project and cannot be part of your Professional Integration Activities. These can be activities that you have found or organised yourself, or activities that have been done through the Career Development Office (CDO).</p> <p>The Career Development Office (CDO) is a central place in the Royal Conservatoire where you can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities, as well as information on and assistance with work-related issues such as job applications, CVs, the Dutch tax system etc. For more information, contact Dominy Clements on d.clements@koncon.nl</p> <p>You are asked to fill in a form which includes a reflective section, and to upload any supporting materials. The CDO will process the forms and the CDO teachers will allocate the relevant credits. The CDO has the administrative task of processing these credits.</p> <p>Proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> - gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations. - creating an own ensemble, band, or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions. - making a website and engaging with online media platforms such as Instagram or Facebook.

	<ul style="list-style-type: none"> - engaging in challenging activities such as (online) competitions/masterclasses. - engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity. - broadening of repertoire through engagement with unfamiliar genres. - involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations. - setting up your own teaching practice or participate in other educational activities - producing online content (recordings, tutorials, etc.)
Programme objectives	2.A.15, 2.B.10, 2.B.12, 2.C.2, 2.C.4, 2.C.10, 2.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to take initiatives with regard to your employment or the advancement of your external activities beyond the institute; ▪ are able to identify career opportunities and demonstrate sufficient organisational and motivational skills to function in the profession; ▪ have developed autonomous administrative, communication and management skills with regard to your own professional activities.
Credits	3 ECTS
Level	Master
Work form	Depending on the activity, but based on working towards increased employability in the profession.
Literature	See CDO portal pages for recommendations and further information.
Language	English or Dutch
Scheduling	n/a
Date, time & venue	n/a
Teachers	<p>Tba (vocal studies) Rik Mol (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Jaïke Bakker (conducting) Peter Adriaansz (composition) Kees Tazelaar (sonology)</p>
Contact information	Dominy Clements (D.Clements@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	External activities
Assignment description	Evaluation of activities on the basis of the submitted form, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). See the appendix for further information and the assessment criteria below.
Assignment requirements	Procedure

	<p>When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented as an assignment in MS Teams. You will need to fill in the information sections of the form once each activity has been completed, and also upload any relevant materials (promotional materials, programmes, recordings etc.). You will also need to fill in the reflective section of the form describing your most significant work experiences during the academic year, and what you gained from participating in them. The completed form then has to be submitted for approval by the CDO, after which the relevant number of study credits will be allocated to each task (see appendix).</p> <p>Allocation of CDO credits is done by a teacher nominated by the Head of Department. In case of any disagreement or conflict the results will be evaluated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.</p>
Assignment planning	<p>Master I students: you can obtain CDO credits from activities from 01-09-23 to 31-08-24.</p> <p>Master II students: you can normally obtain CDO credits from activities from 01-09-23 to 01-05-24.</p> <p>If the activity occurs outside those dates it will not be valid for the 23/24 academic year.</p>
Assessment criteria	<p>Assessment criteria including Pass/Fail indications:</p> <ul style="list-style-type: none"> ● Basic information (hours invested etc.) Pass: Times and dates clearly indicated and hours invested are accurate and divided where necessary. Fail: Not credible, unclear or absent, project dates are outside the enrolment period or academic year. ● Presentation of report Pass: A lot of care and attention has been given to both presentation and content. Fail: Insufficient content. ● Learning experience/ability to reflect Pass: Excellent information about and reflection on learning experiences during project/activity. Good perspective on plans for future projects/activities with points for improvement where necessary. Fail: Little or no information about content and lack of reflection with regard to what has been learned during the project or activity. ● Project content Pass: Challenging project that has a relevant connection to the master programme. Student has been involved in many aspects of the project (organisation/promotion/management etc.). Fail: Level is too low or not relevant to the master programme. Passive rather than active involvement in masterclasses. ● Proofs/ publicity material (where possible) Pass: At least three of the following: programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission. Fail: Photos, programme or other proofs not present.

Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
APPENDIX	<p><u>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF EXAMPLES:</u></p> <p>GENERAL: CDO credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main subject study.</p> <ul style="list-style-type: none"> - Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir does not normally qualify for ECTS. - Teaching for a few hours per week for a year = on average 3 ECTS. - Making a website = maximum 2 ECTS. - Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value. - In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO. - Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS. - Passive attendance of masterclasses does not qualify for ECTS. <p>CLASSICAL:</p> <ul style="list-style-type: none"> - One week working with a professional orchestra/ensemble = 2 ECTS. - NJO (National Youth Orchestra) winter tour = 3 ECTS. - EuYO/Gustav Mahler orchestras etc. = 5 ECTS. <p>CONDUCTING:</p> <p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> - One year rehearsing with a permanent ensemble = 3 ECTS. - One week with a professional orchestra (ca 15 hours rehearsal & 6 hours concerts) = 2 ECTS. <p>VOCAL STUDIES:</p> <ul style="list-style-type: none"> - Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS.

	<ul style="list-style-type: none"> - Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average 0,5 ECTS. - Solo work with a professional ensemble/organisation (depending on the repertoire) = up to 2 ECTS. - Participation in competitions or masterclasses is seen as part of the usual main subject activities. Value depends on level, degree of involvement etc. = average 1 ECTS.
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APPENDIX 1: ASSESSMENT CRITERIA MASTER VOCAL STUDIES (MAIN SUBJECT)

Applicable to: Main Subject, Individual Voice Lessons, Coach Pianist/Harpsichord, Group Lesson

	Musical awareness	Textual awareness	Communication	Ensemble playing/singing
10	Distinction on all aspects.	Distinction on all aspects.	Distinction on all aspects.	Distinction on all aspects.
9 - 9,5	A revealing command of stylistic detail and overview.	Compelling mastery of poetic imagination and expression.	Overwhelming capacity to move an audience.	A communicative immediacy in the shared music making producing a unified and original interpretation.
8 - 8,5	Clear and convincing evidence of pertinent aspects of style and musical language.	Excellent poetic imagination and expression. Excellent pronunciation and articulation.	Compelling capacity to engage an audience.	An excellent collaborative ethos between members of the ensemble resulting in an integrated and engaging performance.
7 - 7,5	Clear awareness of stylistic aspects.	Convincing poetic imagination and expression. Clear and convincing pronunciation and articulation.	Clear and convincing capacity to engage an audience.	A clear and comprehensive awareness of aspects of ensemble playing with good communication between members of the team.
5,5 - 6,5	Recognizable awareness of stylistic detail and of a sense of overview.	Generally proficient and convincing pronunciation and articulation.	Consistent capacity to engage an audience.	A generally good response to others in the ensemble.
0 - 5	Limited and inconsistent stylistic awareness.	Inadequate pronunciation and articulation impinges on capacity to project textual intentions.	Limited capacity to engage an audience.	Inadequate interaction between ensemble members and limited engagement with the musical ideas.

Continued on next page

	Control of instrument/voice	Sound	Timing	Programme	Programme notes/presentation
10	Distinction on all aspects.	Distinction on all aspects.	Distinction on all aspects.	Distinction on all aspects.	Distinction on all aspects.
9 - 9,5	Compelling mastery of instrument/voice	A captivating sound palette projecting both subtle and profound musical intentions.	A unity of rhythmic expression, interesting articulation and convincing phrasing, and expressive use of timing.	Innovative programme based on research.	A research based presentation of the programme, including a personal view.
8 - 8,5	Sophisticated and secure control of instrument/voice	A convincingly broad sound palette communicating a wide range of musical intentions.	Convincing phrasing, distinct use of rhythm and timing.	Artistically meaningful and innovative programme.	Presentation of a personal view on the programme, with research elements.
7 - 7,5	Clear and convincing control of instrument/voice	An engaging sound with consistent evidence of a capacity to vary sound to project musical intention.	Good rhythmic control, good choice of tempo, evidence of deliberate phrasing.	Attractive programme with coherence and some artistry.	Interesting leaflet/booklet/other communication about the programme.
5,5 - 6,5	Generally proficient and convincing control of instrument/voice	An acceptable sound quality with evidence of a capacity for variety.	Generally good rhythm and tempo.	Nice programme, well chosen.	Good programme leaflet/booklet/other communication with adequate information.
0 - 5	Inadequate control seriously impinges on capacity to project musical intentions.	Insufficient sound quality and variety of sound to project musical intentions.	No sense of rhythm (tempo, meter, rhythmic clarity).	Programme technically below standard and artistically not interesting.	Programme leaflet/booklet/other communication with insufficient information and/or mistakes.

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

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

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

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

	the student's own practice and the artistic field	relevant for the student's own practice and for the artistic field			student's own practice.	practice as well as for the artistic field.	as well as for the artistic field.	
C – professional integration	Student is able to describe the PIA and its deliverable	The students gives a clear and complete description of PIA and its deliverable	Missing, incomplete or unclear description of both PIA and deliverable.	Missing, incomplete or unclear description of either PIA or deliverable.	PIA and deliverable are described.	Description of PIA and deliverable are clear and complete.	Description of PIA and deliverable are clear, complete and appealing.	25%
	Student is able to describe the scope of the deliverable in quantifiable terms	Student clearly describes the scope of the deliverable in quantifiable terms	Scope of the deliverable is not described.	Scope of the deliverable is not described in quantifiable terms.	Scope of the deliverable is described in quantifiable terms.	Scope of the deliverable is described in quantifiable terms that give insight into the feasibility of the PIA.	Scope of the deliverable is described in quantifiable terms that convincingly show that the PIA is feasible.	25%
	Student is able to define ambitious goals	The student clearly defines goals that show ambition	goals are not defined.	goals are insufficiently defined.	goals are sufficiently defined.	goals are clearly defined.	goals are clearly defined and show ambition.	25%
	Student is able to clearly define substantial value(s) that the PIA will create	Value(s) created by the PIA are clearly defined and can be qualified as substantial	Value(s) created by the PIA are not defined.	Value(s) created by the PIA are not clearly defined.	Value(s) created by the PIA are defined.	Value(s) created by the PIA are clearly defined.	Value(s) created by the PIA are clearly defined and can be qualified as substantial.	25%
Please note: You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment.								

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

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to connect artistic development, research and professional integration	The student has connected artistic development, research and professional integration within their Master Project, and all three domains are equally present	One or more domains are lacking.	Unequal presence of one or more domains.	Equal presence of the three domains.	Equal presence of the three domains + clear connections between the domains.	Equal presence of the three domains + the connection between the three domains adds value to each of the three domains.	20%
The student is able to communicate with their research supervisor and professional integration coach about current progress and future planning	The student communicates with their research supervisor and professional integration coach about current progress and future planning	Communication is lacking.	Unclear or insufficient communication.	Adequate and regular communication, planning is still in development.	Adequate and regular communication, planning is developed.	Clear and regular communication, planning is strong and fully developed.	10%
The student is able to clearly communicate their engagement with their Master Project during a presentation	The student has clearly communicated their engagement with their Master Project during the presentation	Presentation is unclear and unconvincing.	Unclear communication of engagement during presentation.	Adequate communication of engagement during presentation.	Clear communication of engagement during presentation.	Excellent communication of engagement during presentation.	30%
The student is able to make progress in the execution of their Master Project	The student has made progress in the execution of their Master Project since handing in their Master Project Proposal	Student has yet to demonstrate any evidence of progress or commitment towards completing their Master Project.	Limited progress and/or student dedication currently evident. Supervisor/Coach advice is needed to assist in getting the project back on track.	Sufficient progress is evident and student is working hard, but still requires assistance and/or advice to make project feasible.	Good progress and development evident, however still work to be done before progress can be considered excellent.	Excellent progress and development evident with a clear connection between the three domains.	40%

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

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

The student is able to apply a form of documentation and presentation supporting the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material	The student has applied a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material	No description or proper documentation and presentation of the research process and outcomes.	The research process is insufficiently documented and presented; the documentation and presentation do not yet support the aims and objectives of the research.	The research process is sufficiently documented and presented, although the verbal and artistic material are not yet in balance or need improvement to adequately support the aims and objectives of the research.	The research process is documented and presented convincingly, with a good balance between verbal and artistic materials; the documentation and presentation support the aims and objectives of the research.	The research process is documented and presented in a compelling and creative way, with an inspiring dialogue between verbal and artistic materials; the documentation and presentation admirably support the aims and objectives of the research.	30%
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APPENDIX 6: 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 complete, feasible and clearly formulated research plan	No research plan has been submitted.	The research plan is incomplete, unrealistic and/or unclear.	The research plan is complete, feasible and adequately formulated.	The research plan is complete, feasible and clearly formulated.	The research plan is complete, feasible and clearly formulated, with all elements worked out carefully and in detail.	60%
The student is able to create an innovative research plan, of which the outcomes could be relevant for the student's own practice and the artistic field	The student has created an innovative research plan, of which the outcomes could be relevant 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 7: 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 communicates with their research supervisor 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 presentation	Presentation is unclear and unconvincing.	Unclear communication of engagement during presentation.	Adequate communication of engagement during presentation.	Clear communication of engagement during presentation.	Excellent communication of engagement during presentation.	40%
The student is able to make progress in the execution of their research	The student has made progress 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 8: PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT - REQUIREMENTS

Professional Integration Trajectory

M2 Self-reflective Report on Professional Integration Activity

1. Provide documentation³ of your PIA and describe it:

- What is the deliverable of your PIA?

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

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

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

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

4. Reflect on the deliverable of your PIA:

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

5. Reflect on the process:

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

³ video and/or audio recording, images, photos, written statements, etc.

APPENDIX 9: ASSESSMENT CRITERIA & RUBRIC | PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT

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

APPENDIX 10: NKK NXT – TRAINEESHIP FOR MASTER ENSEMBLE SINGING

NKK NXT – TRAINEESHIP FOR MASTER ENSEMBLE SINGING

NKK NXT is the talent development programme of the Netherlands Chamber Choir (*Nederlands Kamerkoor* – NKK) for young singers and creators. The programme offers talented young singers temporary placements as trainees, during which they develop their own production under the guidance of professionals from the Netherlands Chamber Choir. In the process they receive coaching on technical aspects such as use of the voice and ensemble singing, as well as artistic elements including stage presence, artistic development and choreography. The trainees also have the opportunity to take part in professional musical-theatre productions with artists such as Wende Snijders, Naomi Velissariou and the Rosa Ensemble.

Every year a group of young singers is selected to spend six months working as trainees with the Netherlands Chamber Choir. The aim of the project is to explore how the art of choral singing might evolve over the next fifty years. NKK NXT furthers the trainees' development as top-class ensemble singers with a broad focus, as well as teaching them the skills required for a career as a creative, visionary and enterprising professional.

The participants in the programme are singers who have recently graduated from a music school or who have equivalent experience. They are talented singers who will benefit from professional guidance as they set out on their career. The programme is also open to students in the second year of the Master Ensemble Singing at the Royal Conservatoire The Hague. For those students, NKK NXT is an integral component of the curriculum.

Admission criteria for NKK NXT

The following factors are considered in the selection of candidates:

- technical vocal skills to a professional standard;
- a theatrical and authentic personality;
- the capacity to display autonomy and provide creative input;
- stage presence;
- the group should consist of more or less equal numbers of males and females;
- the composition of the group should be culturally and artistically diverse.

There are two rounds in the admissions procedure.

The first round involves an evaluation of the CV, the letter of motivation and a video recording of a solo performance of a song submitted by the candidate. The letter of motivation must give an impression of the candidate's vision of his or her artistic practice and of ensemble singing.

In the second round, the candidates will be assessed during a live, day-long audition involving the following elements:

- a rehearsal in ensemble singing in groups of six, conducted by Boudewijn Jansen;
- a workshop in stage presentation and theatricality under the direction of a dramaturge and a singer from the Netherlands Chamber Choir;
- a workshop in musical improvisation and composition processes, directed by Imre Ploeg;
- a solo performance before an assessment committee (ten minutes including assessment);
- a session with information about the traineeship chaired by a producer from the Netherlands Chamber Choir.

The members of the audition committee are:

- Boudewijn Jansen, conductor and coach NKK NXT;
- Peggy Olislaegers, dance dramaturge and coach NKK NXT;
- the artistic director of a partner organisation (a different one each season);

- a singer from the Netherlands Chamber Choir;
- Imre Ploeg, NKK NXT's artistic director and the education manager of the Netherlands Chamber Choir.

First stage of NKK NXT – the NKK NXT singer as apprentice

In the first stage of the programme, the ensemble searches for a unique identity of its own in terms of sound and concept. The NKK NXT singers learn the tricks of the trade through intensive coaching in aspects such as ensemble singing, compiling a concert programme, musical improvisation, group dynamics and entrepreneurship in the cultural sector by professionals in every domain.

The first stage concludes with three types of assessment:

1. an individual interview with the NKK NXT's artistic director to reflect on the trainee's progress in areas such as rehearsal technique, vocal development (as ensemble singer), musical leadership and entrepreneurship;
2. a presentation by the NKK NXT trainees reflecting what they have learned and demonstrating artistic concepts for a possible production, before a committee consisting of a conductor, a dramaturge and NKK NXT's artistic director;
3. an assignment to write a project plan (with each trainee writing part of the plan). The plan has to be submitted to the staff of the NKK, who will provide written feedback.

The second stage – the NKK NXT singer as an inquisitive artist

In the course of the programme, the trainees gradually assume more control of the process. On the basis of the wide range of knowledge and inspiration they have acquired, the group develops its own sound and produces an innovative and authentic vocal work, collaborating in that process with young professionals in other disciplines, including composers and visual artists.

The second stage concludes with four types of assessment:

- a second individual interview with NKK NXT's artistic director to reflect on the trainee's progress in areas such as rehearsal technique, vocal development (as ensemble singer), musical leadership and entrepreneurship;
- a presentation by the NKK NXT trainees reflecting what they have learned and demonstrating artistic concepts for a possible performance, before a committee consisting of a conductor, a dramaturge and NKK NXT's artistic director;
- an assignment to write a revised project plan. This plan, which will be assessed by the staff of the Netherlands Chamber Choir, must embody a distinctive artistic concept, transparent learning objectives, a clear timetable, a marketing plan and a balanced budget;
- two individual musical coaching sessions with a singer from the Netherlands Chamber Choir, who will provide a report on them to NKK NXT's artistic director.

The third stage: the NKK NXT singer as an authentic performer

In the final stage of the programme, the trainees give a performance of their own production for the widest possible audience, in Utrecht (and if possible elsewhere in the country). Festival programmers and representatives of other choirs are invited to attend the performance(s), which are part of the Netherlands Chamber Choir's official programme. In most years, the trainees also gain further stage experience by taking part in a production of the Netherlands Chamber Choir or a partner organisation.

During this period the trainees reflect on the programme and are brought into contact, as a group or as individuals, with relevant partners in the professional field.

The third stage concludes with two assessments:

- a joint discussion during which the group, NKK NXT's artistic director and the producer reflect on the process and on the results of the programme in the widest sense. The discussion focuses on both the development of the individual trainees and the collective process.

- the trainees receive feedback on the progress they have made during the traineeship from coaches, the producer, the staff of the Netherlands Chamber Choir and NKK NXT's artistic director.

Coaching in NKK NXT

In the last few years the NKK has formed a permanent team of coaches to guide the trainees. The coaches are both leading proponents of their own disciplines and specially trained in teaching talented young musicians. They include both core singers and members of the Netherlands Chamber Choir and a wide range of professionals in the fields of ensemble singing and musical theatre.

Core singers NKK, coaching of vocal technique and career advice

The trainees receive vocal coaching and personal advice from the professionals in the Netherlands Chamber Choir. The choir's singers give vocal master classes and attend performances by the NKK NXT trainees during the course to provide feedback. Every NKK NXT singer is assigned a buddy in the Netherlands Chamber Choir with whom they can discuss and learn more about a career as an ensemble singer.

NKK's staff members

The staff of the Netherlands Chamber Choir provide support for the project, as well as coaching and counselling on every facet of cultural entrepreneurship. For example, producers, fund raisers, the financial director and the head of marketing pass on their expertise and issue assignments designed to enhance the trainees' commercial skills, while artistic director Tido Visser teaches them about concert programming and production manager Annelot Rijkaart shows them how to produce a budget.

Important coaches for the trainees

- Coordinator of talent development Imre Ploeg provides individual and group counselling for the trainees throughout the traineeship.
- Conductor Boudewijn Jansen gives ensemble coaching;
- Peggy Orlaegers helps the trainees to improve their artistic skills;
- Dionne Verwey is the group's dramaturge;
- a producer from the NKK provides coaching in entrepreneurial skills throughout the traineeship.

Assessment criteria NKK NXT

Skills	Activities	Assessment criteria
Collaborative skills	Trainees learn to work together during various sessions devoted to leadership, improvisation, concept development and musical rehearsals. Some sessions are conducted without a coach; the trainees run these sessions themselves on the principles of horizontal leadership.	<ul style="list-style-type: none"> • collaborates with other trainees in developing an artistic concept • gives and receives feedback in the group • takes the lead in group activities • has a positive effect on the group process • contributes ideas • is capable of listening carefully
Communication skills	Trainees learn to communicate effectively and autonomously and convey their vision and express their feelings clearly. During the first stage of the programme the trainees are given relevant assignments and receive support in	<ul style="list-style-type: none"> • is a good listener • can convey feelings and ideas clearly to the group and to coaches • expresses opinions clearly • is also capable of reaching consensus

	face-to-face discussions with NKK NXT's artistic director.	<ul style="list-style-type: none"> communicates needs and observations openly and directly
Creativity	Trainees learn to follow their artistic calling and are invited to be creative in every session, with coaches and without them. Open and free assignments are given to challenge trainees to improvise, to ask questions and to be creative in a manner befitting an autonomous artist.	<ul style="list-style-type: none"> contributes creative ideas has a positive attitude towards improvisation, experimentation and the development of new concepts applies the work in the traineeship in a wider context (that of the sector / society) is actively co-creative, but is also willing to argue for their own ideas
Critical thinking	Trainees learn to reflect critically on their own development, the development of the group and their position in the Netherlands Chamber Choir and the profession.	<ul style="list-style-type: none"> demonstrates a knowledge and understanding of their own position as a young professional in the professional field demonstrates a knowledge and understanding of the relationship between the work in the traineeship and developments in the sector is capable of critical self-reflection and of managing their own learning process adopts a positively critical attitude towards the group's processes and products adopts a constructively critical attitude towards the organisation
Aesthetic appreciation	Trainees develop aesthetic sensibility for the work they do together, in terms of the music and and the creation of art in general, in the process demonstrating the musical and artistic experience acquired on the basis of their education and background.	<ul style="list-style-type: none"> is able to identify the strengths and weaknesses of musical-artistic processes is able to learn to adjust and improve musical technique in order to produce a satisfactory result is able to appreciate and put into perspective their own position as an artist in the group demonstrates an awareness of differences in musical styles
Vocal technique and ensemble skills	Trainees learn from coaches and their own sessions to sing together to a professional standard.	<ul style="list-style-type: none"> demonstrates a knowledge of the sound of their own voice, as a soloist and in an ensemble displays adequate progress in the development of technical vocal skills within the ensemble

		<ul style="list-style-type: none"> • displays adequate progress in development of intonation, articulation and sound • demonstrates development to a professional standard in reading skills, language proficiency and diction • demonstrates development to a professional standard in dynamic, style characteristics and solfege
Cultural entrepreneurship	Trainees learn individually and as a group from the NKK's staff how to position themselves as a cultural entrepreneur by performing activities relating to production and marketing and other activities required of an autonomous entrepreneur in the arts.	<ul style="list-style-type: none"> • displays initiative in carrying out practical and production-related tasks • displays an understanding of practical and production-related processes • displays an understanding of financial processes and business relationships (with clients, network) • has a professional work ethic (arrives on time, etc.)

APPENDIX 11: 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