## CONTENTS

I. ABOUT THIS HANDBOOK  
II. TIMETABLE FOR THE MASTER OF MUSIC CURRICULUM IN THE 2014-2015 ACADEMIC YEAR  
III. INTRODUCTION TO THE MASTER OF MUSIC CURRICULUM  
IV. THE STRUCTURE OF THE MASTER CURRICULUM  
V. GENERAL RESEARCH REQUIREMENTS  
VI. PRESENTATION AND DOCUMENTATION OF RESEARCH RESULTS  
VII. MODULE DESCRIPTIONS AND SCHEDULES MASTER COURSES 2014-2015  
VIII. ADMISSION, PRESENTATIONS AND EXAMS  
IX. BRIEF DESCRIPTION OF THE MASTER SPECIALISATIONS AND DOCTORAL PROGRAMMES
New Master students* are expected to attend the introductory session for the Master programme during the Royal Conservatoire’s First Year Festival:

Dates: Wednesday 10 September and Friday 12 September (repeat)
Time: from 9:30 a.m. to 10:30 a.m.
Place: Royal Conservatoire’s Lecture Hall

* Only for Master students from the Classical Music, Early Music, Jazz, Vocal, Composition, Conducting departments and the Master Music Theory.

Contact and office hours Master Research Team:

Kathryn Cok, study leader Master research
E-mail: k.cok@koncon.nl
Tel.: +31 70 3151401
Room: M203
Mondays: 10:00-13:00
Tuesdays: 10:00-13:00
Wednesdays: 9:30-12:00
Fridays: 9:30-11:00

Klarijn Verkaart, Master studies assistant
(Hanneke Verkaart: 1 May – 1 December 2014)
E-mail: ma.studies@koncon.nl
Tel.: +31 70 3151401
Room: M203
Tuesdays: 10:00-13:00
Fridays: 10:00-13:00

or by appointment

Contact Royal Conservatoire
Become a part of our online community too!

www.facebook.com/royal.conservatoire
@koncontweets

Juliana van Stolberglaan 1
2595 CA The Hague
+31 70 315 15 15
I. ABOUT THIS HANDBOOK

This handbook provides current and prospective students and teachers with information about the background, structure and content of the Master of Music programme at the Royal Conservatoire. It describes the curriculum, the admission and examination procedures, the various specialisations offered in the programme and some practical matters relating to the course.

The handbook should be read in combination with the Royal Conservatoire’s Study Guide, which contains general and practical information about the conservatoire and its programme. In other words, you will find a lot of information about subjects such as administrative and financial affairs, general information about the University of the Arts, The Hague, the individual departments in the conservatoire and the Bachelor courses in the study guide rather than in this handbook.

An important objective of this handbook is to explain what is expected of students and teachers in the Master programme. The Royal Conservatoire’s vision of music education comprises three elements: teaching, research and production. It is in the Master programme that these three elements most clearly come into their own. The Master programme should therefore not be seen simply as an extension of the Bachelor programme, during which students spend two years learning more about their principal subject. To attain the objectives of the Master programme students will also have to engage in the two other elements, research and production as an integral part and in support of their principal study. This represents an important distinction compared with the former programmes (such as the ‘Uitvoerend Musicus’ en Voorgezette Kunstopleiding – VKO programmes), with the current structure more clearly addressing the demands imposed on musicians in today’s society. This new model also creates the responsibility for the Royal Conservatoire to create a clear structure in the curriculum and to inform students and teachers about it.

This handbook is mainly concerned with the Master of Music programme and the the Classical Music, Early Music, Jazz, Vocal, Composition and Conducting departments and the Master Music Theory. As can be seen in chapter III, various specialisations are also being offered under the umbrella of the programme, such as the Orchestra Master, the Music Master for New Audiences and Innovative Practice (NAIP), the Music Theatre Master T.I.M.E., the Master Artistic Research (MAR), the Master ArtScience, and the Master Music Education. Additional information about these specialisations can be found in chapter IX, as well as in specific study guides that can be obtained through the coordinators of these specialisations.

Two other Master programmes offered by the Royal Conservatoire, the Master in Sonology (including the new Master course being offered in association with STEIM) and the Master in Opera (Dutch National Opera Academy – DNOA), are registered separately and additional information about those programmes can be found at www.koncon.nl/en/ (Departments & Study Programmes).

Martin Prchal, vice-principal Royal Conservatoire
Kathryn Cok, study leader Master research
Klarijn Verkaart, Master studies assistant
II. TIMETABLE FOR THE MASTER OF MUSIC CURRICULUM IN THE 2014-2015 ACADEMIC YEAR

<table>
<thead>
<tr>
<th>Event</th>
<th>Date/Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Start of academic year 2014-2015</td>
<td>Monday 8 September</td>
</tr>
<tr>
<td>Introduction to the Master programme</td>
<td>Wednesday 10 and Friday 12 September</td>
</tr>
<tr>
<td>Registration for Master Electives 2014-2015</td>
<td>Monday 15 September</td>
</tr>
<tr>
<td>Autumn holiday 2014</td>
<td>Monday 20 October – Friday 24 October</td>
</tr>
<tr>
<td>2nd year students: deadline Preliminary version Research paper</td>
<td>Friday 31 October</td>
</tr>
<tr>
<td>1st year students: final assignment of research coach</td>
<td>3 – 7 November</td>
</tr>
<tr>
<td>Christmas holiday 2014</td>
<td>Monday 22 December – Friday 2 January</td>
</tr>
<tr>
<td>1st year students: deadline Research proposal</td>
<td>Monday 12 January</td>
</tr>
<tr>
<td>2nd year students: deadline paper, report or thesis and abstract</td>
<td>Friday 13 February before 1:00 p.m.</td>
</tr>
<tr>
<td>Spring holiday 2015</td>
<td>Monday 23 February – Friday 27 February</td>
</tr>
<tr>
<td>Master Research Symposium: Research Presentations</td>
<td>Monday 23 March – Friday 27 March</td>
</tr>
<tr>
<td>2nd year students: deadline paper, report or thesis and abstract for Re-examinations</td>
<td>Friday 10 April before 1:00 p.m.</td>
</tr>
<tr>
<td>Easter Weekend 2015</td>
<td>Friday 3 April – Monday 6 April</td>
</tr>
<tr>
<td>Research Presentations Re-examinations</td>
<td>22, 23, 24 April</td>
</tr>
<tr>
<td>Kingsday 2015</td>
<td>Monday 27 April</td>
</tr>
<tr>
<td>Liberation Day 2015</td>
<td>Tuesday 5 May</td>
</tr>
<tr>
<td>Ascension Day 2015</td>
<td>Thursday 14 May</td>
</tr>
<tr>
<td>Whit 2015</td>
<td>Monday 25 May</td>
</tr>
<tr>
<td>Summer holiday 2015</td>
<td>Monday 13 July – Friday 21 August</td>
</tr>
<tr>
<td>Start of academic year 2015-2016</td>
<td>Monday 31 August</td>
</tr>
</tbody>
</table>
III. INTRODUCTION TO THE MASTER OF MUSIC CURRICULUM

The Master of Music at the Royal Conservatoire

The aim of the Royal Conservatoire is to train Masters of Music who are capable of assuming a prominent role in the music profession, nationally and internationally. In the Master of Music, students progress to the highest level, work together on practical projects and productions, conduct research (each according to their personal profile) and share information about the progress of their research and their findings with their peers and other interested professionals.

The Master of Music programme at the Royal Conservatoire embraces a wide range of graduation profiles and specialisations and takes two years. Master students can choose from a repertoire encompassing a period of around ten centuries, ranging from music of the late Middle Ages up to and including contemporary compositions, from historical performance practice and the use of authentic instruments up to and including new digital media, from the classical and romantic repertoire up to and including jazz, electronic music and the creation of new instruments.

The core activities of the programme are built on a regime of teaching, research and production. The objective of the Master programme is to provide talented students with the best possible preparation for a career as a musician, whether it is in performance, composition or research and development. In addition to a high standard of teaching in the student’s own specific domain, ‘research and theory’ in relation to the principal study is an equally important component of the curriculum. Every Master student has to write a Master Plan (see chapter VIII), which forms the basis for his or her own curriculum. A logical consequence of this structure is that Research Presentations and final exams can take various forms, as described in this guide.

The Master of Music programme at the Royal Conservatoire reflects a wealth of music practice and encompasses a broad range of graduation profiles: music performance, composition, research and development, and music education. The Master of Music also offers a range of specialisations:

- Orchestra Master
- Music Master for New Audiences and Innovative Practice (MM NAIP)
- Music Theatre Master (T.I.M.E.)
- Master Artistic Research (MAR)
- Master ArtScience
- Master Music Education
- Master Music Education- Specialisation Music Education According to the Kodály Concept
- National Master Orchestral Conducting
- Master Music Theory

The curricula for these specialisations are usually different to the curriculum described in this handbook. However, students taking the specialisations Orchestra Master, National Master Orchestral Conducting, and Master Music Theory follow, in addition to the classes offered in the framework of the relevant specialisation, the regular Master curriculum as described in this handbook, including the research component. More information about these Master specialisations can also be found in chapter IX of this handbook, as well as in specific study guides that can be obtained through the coordinators of these specialisations.

The social, domain-specific, subject-specific and international requirements of the programme

The programme is designed to meet the following social, domain-specific and subject-specific requirements.

Social requirements
The Master student is being trained in a society that is rapidly changing. Social trends are having a major impact on the role and position of the performing arts, including those of the musician. Musicians can no longer take it for granted that they will secure a permanent job in the traditional sectors (such as professional orchestras and schools of music). Nowadays, they are more likely to have a ‘portfolio’ career constituting a series of engagements for specific projects and in specialist ensembles.
A changing world is above all a challenging world. It is a world that offers new opportunities and possibilities, new venues at alternative locations and different styles of working, education and knowledge transfer. It is no longer a question of finding your own way as a musician, but of working in groups and in association with others, sometimes with collaborators in other disciplines. In this challenging environment, a Master student must be self-directive, curious and inquisitive, a team player and aware of the value of a vital music practice and of his or her own chances to further develop that practice.

Domain- and department-specific requirements

The domain of music embraces of a variety of different practices. Every branch within the domain has its own circuits and venues where the music is performed, each with its own traditions and background. For example, the domain-specific demands made by professional practice on classical musicians differ significantly from those made on jazz musicians, sonologists, music theoreticians or composers. The Master curriculum at the Royal Conservatoire fully recognises the singular characteristics of the different departments (and sections within each department). Starting with the student’s Master Plan (which must already be submitted at the end of the fourth year of the Bachelor course, before the entrance exam, or during the application procedure for external students: see chapter VIII), the entire curriculum is heavily guided by the student’s future career profile.

Subject-specific requirements

A particular feature of music as an art is that, in addition to the demands they share in common with other professional musicians and Master students, almost every musician is also an individual specialist in their chosen discipline. The specific demands made on a violinist in the classical music department are totally dissimilar to those required of a pianist, and have even less in common with the professional demands of other specialisations such as Composition or ArtScience. The full range of skills required, the understanding of theory, the knowledge of history and tradition, interpretation and historical performance practice, as well as the relevance and significance of technology and improvisation, differ according to the instrument, the genre and the department.

The aim of the Master programme is to reflect this professional diversity as far as possible, up to and including the individual student’s curriculum, and to give every student the chance to fully develop their own particular talent and skills. Naturally, this has to be accomplished within the qualitative parameters that have been set for the Master programme as a whole.

The subject-specific criteria are formulated by the Royal Conservatoire and are constantly evaluated in the light of the latest developments by the team of national and international teachers and coordinators and are tested in exams and presentations by committees whose members also include external representatives from professional practice.

International requirements

Agreements have been made at international level on the requirements that Master programmes in music should meet. The criteria were adopted as part of the Bologna process and are intended to promote the international comparability of new Bachelor and Master programmes and to make international recognition of degrees easier. The requirements are laid down in the so-called ‘Polifonia/Dublin Descriptors’, which were published by the European Association of Conservatoires (AEC) in 20101. According to the descriptors, the principal requirements for Master students are the ability to apply skills, knowledge and artistic understanding, together with research, the ability to formulate judgements, the ability to communicate about their own work and/or process, and the capacity to continue studying in a manner that is largely self-directive.

---

The ‘Polifonia/Dublin Descriptors for 2nd Cycle Awards in Higher Music education’ are described as follows:

<table>
<thead>
<tr>
<th>Polifonia/Dublin Descriptors for 2nd Cycle awards in higher music education</th>
</tr>
</thead>
<tbody>
<tr>
<td>Qualifications that signify completion of the second cycle in higher music education are awarded to students who:</td>
</tr>
</tbody>
</table>

1. have demonstrated skills, knowledge and artistic understanding in the field of music that are founded upon and extend and/or enhance those typically associated with first cycle level, and that provide a basis or opportunity for originality in developing and/or applying ideas, in the practical and/or creative sphere, often with a research dimension;

2. can apply their skills, knowledge, artistic understanding and problem solving abilities in new or unfamiliar environments within broader (or multidisciplinary) contexts related to their field of study;

3. have the ability in the practical and/or creative sphere to integrate knowledge and handle complexity, to formulate judgements with incomplete or limited information, and to link these judgements to reflection on artistic and, where relevant, social and ethical responsibilities;

4. can communicate their conclusions and/or artistic choices, and the knowledge and rationale underpinning these, to specialist and non-specialist audiences clearly and unambiguously;

5. have the learning and practical/creative skills to allow them to continue to study in a manner that may be largely self-directed or autonomous.

**The interaction with society**

It is crucial for students, teachers and the management staff of the Master programme to remain constantly in touch with significant trends in society, their professional stage, not only in order to respond to those developments but also to challenge the prevailing view where appropriate. The teachers themselves are deeply immersed in that society, which creates a permanent dialogue. A number of departments also hold regular meetings with representatives of the professional community to discuss the latest trends in the professional practice and the courses.

But specific professional experience is only one aspect of the overall impression of the professional practice that the course strives to provide. Throughout the Master course an attempt is made to place the content and requirements in the context of the constants and the structural changes in the world of the arts and to encourage the students to explore and participate in that world constantly and in a wide variety of ways.
IV. THE STRUCTURE OF THE MASTER CURRICULUM

Regular information updates will be posted throughout the year on the Intranet of the Royal Conservatoire at intranet.koncon.nl/masters: Education -> Master General. Please visit this website regularly. Additional information will be sent to your KonCon e-mail address. Note: we do not use private e-mail addresses!

General overview
The Master programme at the Royal Conservatoire is a two-year course (course load 2 x 60 EC = 120 EC in total, where 1 EC represents 28 hours of study) and is a specialist follow-up course for students who have earned a Bachelor degree with the grade of ‘good’ or ‘very good’. The course places considerable demands on the student’s personal musical vision and ambition, ‘entrepreneurial’ spirit as a musician and capacity to develop artistic awareness and for reflection and communication. In addition to advancing further in the principal study (individually and in groups), many elements of the course involve research (both individually and in groups) and the possibility to participate in external activities and productions organised by the conservatoire and to organise projects of their own.

The general programme, and within it the student’s personal curriculum, is based on the following educational principles:

✔ guaranteeing the student’s artistic development and the development of the student’s professional skills at Master level;
✔ demonstrably maintaining a proper relationship with various aspects of professional practice throughout the course;
✔ revealing progress in the student’s research skills and knowledge and demonstrating it in a public final presentation;
✔ relating the outcome of research and knowledge development to the student’s principal study.

Every student must write a Master Plan with a description of their motivation for following the Master course, the principal study they wish to follow and the goals they wish to accomplish, the research project and its relationship with the principal study and any other personal wishes for the course. The Master plan has to be submitted well before the entrance exam. More information about the content of this Master Plan and the deadline for submission can be found in chapter VIII.

The information given below relates primarily to the general Master of Music programme. Given the special nature of the specialisations Orchestra Master, Master ArtScience, This Is Music-Theatre Education (T.I.M.E.), Master for New Audiences and Innovative Practice (MM NAIP), Master Music Theory, Master Music Education, Master in Artistic Research (MAR) and National Master Orchestra Conducting within the Master of Music, additional information about these specialisations can be found in chapter IX, as well as in specific study guides that can be obtained from the coordinators of these specialisations. In addition, students from the Orchestra Master and the Master Music Theory follow the Research curriculum as described in chapter V. Selected students from T.I.M.E. will be invited to take part in the Master Research Symposium.

The three elements of the Master of Music curriculum are:
1. The principal subject
2. Professional practice/activities organised by the Career Development Office (CDO)
3. Research

In consultation with their study coordinator and teachers, throughout the course students must be aware of the obligations imposed on them by the course and must be present at all times when that can reasonably be expected and required by the course.
The course load for the Master programme

The course load of the individual elements of the Master course expressed in terms of credits is as follows:

1. The principal study = 35 EC each year of the course
2. Professional practice/activities of the Career Development Office (CDO) = 10 EC each year of the course
3. Research = 15 EC each year of the course

The basic course load in each year is therefore 60 EC, but may be greater depending on the student’s personal choices or as a result of participation in CDO projects or personal productions.

Detailed curricula for each instrument or department, including module descriptions with objectives, schedules, credits and assessment rules of all Master courses, can be found at www.koncon.nl/en/ -> Studying at the RC -> Master Courses -> Curricula Master Courses.

The principal study in the Master of Music

A strong emphasis on the subject-specific requirements for a Master degree rests in the principal study component of the course. The principal study gives students an impression of current practice and the level to be attained by a Master graduate. Students often consciously choose a particular teacher for the principal study. It is also important for students to maintain permanent contact with the professional world, not only through the teachers of their principal subject but also through the Master Circles (to which various guests and alumni of the conservatoire can be invited) and CDO productions or professional practice projects, since this enables them to constantly test the knowledge and skills they have acquired in the professional environment.

The principal study in the Master of Music comprises the following elements:

1. Every Master student is in principle allotted a maximum number of contact minutes that they can use, as they see fit and in consultation with a coordinator, within the domain of the principal study. How this time is allocated can fluctuate. There is 75 minutes allotted for the individual lessons in the principal subject each week. This time can be divided among one or more teachers of the student’s choice. Students who choose to take lessons with more than one teacher or with teachers outside the conservatoire are not awarded additional contact time over and above the allotted 75 minutes; the contact time is just allocated differently. The individual departments have schemes under which financial support can be provided for this element of the course. The relevant coordinator can provide more information about these arrangements;
2. In most departments, there is 35 minutes a week for working with a repetiteur or (optionally) ensemble coaching;
3. Students taking the Orchestra Master specialisation must also attend lessons in orchestral excerpts;
4. Other compulsory elements of the curriculum may also include group or combo lessons, ensemble classes, orchestral projects, big band projects or composition projects organised by the department. Students will be informed of these by the departments concerned.

The role of professional practice projects and the Career Development Office (CDO)

Professional practice projects and CDO activities are projects where students are invited to participate in a professional capacity, such as performing as a stand-in member of an orchestra, helping to organise a concert, a series of concerts or a festival, recording their own CD, participating in masterclasses or taking part in ensemble projects, teaching etc. Naturally, the number of hours devoted to this ‘practical experience’ will be different for each student and from one week to another. The creation of a network of contacts in the professional world through this professional experience and participation makes an important contribution to the student’s professional development.

Credits can be earned for personal projects during the Master course by registering them with the Career Development Office (CDO). Students can go to the CDO for help in organising concerts and other activities outside the Royal Conservatoire. Students are required to earn at least 10 EC for personal projects or CDO activities in both the first and second year of the course, or to a minimum of 20 EC over the two years of the Master course. The CDO keeps records of the credits that are earned. The CDO also receives and posts
assignments from outside the institute and can help students to find internships, jobs, concert venues and other facilities outside the conservatoire. The CDO is located in the Production Office on the first floor of the conservatoire.

Students who request credits from the CDO for their own activities can do so by completing a form which is available from the CDO, outside the STIP, or via intranet (Education -> CDO). With this form students can request permission in advance from the coordinator of their department for the activity for which they would like to receive credits. As soon as a coordinator-approved activity is completed the student must write a report on it in the appropriate section of the form. You can find examples of completed forms on the CDO intranet page, showing exemplary presentation and the kind of information which is useful for evaluating your work. The completed form must then be returned to the CDO for approval by the CDO and the relevant coordinator. Once it has been evaluated by the departmental coordinator, the appropriate number of credits will be awarded for the assignment and allocated to the appropriate year of the course. The CDO will then register the relevant number of credits with the Student Administration, which enters the credits into the OSIRIS student records system.

Additional information about the Career Development Office (CDO) is available from:
Dominy Clements, podium@koncon.nl, telephone: +31 70 – 3151 525

Research in the Master of Music
Not only influenced by the European developments in the field of higher education following the Bologna Declaration (1999) and the introduction of the Bachelor/Master structure, but especially because of the Royal Conservatoire’s ambition of training students as professionals who are capable of reflecting on their actions, research and reflection, the presentation of the results of the student’s own research are a prominent and integral part of the curriculum and are embedded in the examination requirements.

The research component of the programme is designed to enhance the students’ understanding of and insight into why music is performed, as well as their ability to analyze and solve technical problems and to help them make a conscious choice for a specific artistic concept of their own on the basis of historical or contemporary information. The findings from research can also increase the musician’s understanding of the professional environment through their analysis of the ‘world around them’ and of their own opportunities and possibilities. Finally, through research, musicians also learn more about themselves and about their talents, skills and interests.

Research has always been an inseparable part of the day-to-day practice of the performing musician, although it may not have been described or recognised as such and was not generally ‘taught’ as such. After all, acquiring a deep knowledge of historical background and the laws of composition, listening to and analysing recordings of great musicians and technical analysis of scores have all traditionally been seen as essential to producing a personal and artistically convincing interpretation or presentation. This element of the student’s artistic training, which until recently was often part of the principal study, is now highlighted in the Master curriculum as a visible process at the service of the principal study.

Further information about the requirements of the research component in the Master of Music programme can be found in chapters V and VI.

Study abroad periods as part of the ERASMUS programme
Master students are encouraged to spend time studying abroad as part of the ERASMUS programme. The relative freedom and flexibility of the Master curriculum greatly facilitates this. Additional information about the ERASMUS programme can be found in the relevant sections of the Royal Conservatoire’s Study Guide.

IMPORTANT: Master students who take part in the ERASMUS programme must contact Kathryn Cok (k.cok@koncon.nl) before the first semester of their time abroad.
Cooperation with the Academy for the Creative and Performing Arts and the University of Leiden

Students taking a Master degree at the Royal Conservatoire have a unique opportunity to combine the arts and academic study at a high level. Since September 2001 Leiden University’s Academy for the Creative and Performing Arts (part of the Faculty of the Humanities) and the University of the Arts, The Hague have been collaborating intensively in a programme designed to integrate arts and academic study and to develop a new course that combines artistic input and research. Consequently, in this phase of the course many of the hundreds of subjects taught at the University of Leiden are open to the Master students.

More information about the range of courses can be found in the relevant sections of the Royal Conservatoire’s Study Guide.
V. GENERAL RESEARCH REQUIREMENTS

The elements of the research component of the Master programme

As a rule, there are three stages in the research element of the Master of Music:

1. Becoming aware of the problem to be addressed and being able to clearly formulate the research question.
2. The problem leads logically to the research project, the selection of a research method and the making of personal choices (what information is useful for me?).
3. The presentation of the results of the research to an interested audience, having chosen an appropriate form of presentation and documentation.

In order to complete these three stages, students are expected to participate in the following mandatory elements of the research component of the Master programme:

a. Attend the course Introduction to Research in the Arts in the first semester (see page 25).
b. Follow the Master Electives in the first year (see page 30-68).
c. Carry out an individual research project under the supervision of a research coach.
d. Participate actively in the Master Circles (see page 28-30).

General research and theory lectures in the first year

To lay the groundwork for choosing a good research topic, first-year students must attend the general lectures in research and theory. The following modules are offered:

a. Introduction to Research in the Arts

During the first semester of year one there is a series of lectures on research in the arts. These lectures are compulsory for those Master students from the Classical Music, Early Music, Jazz, Vocal, Composition and Conducting departments and the Master Music Theory. The series has been compiled by Kathryn Cok, study leader, and Henk Borgdorff, lector in Research in the Arts at the University of the Arts, The Hague. The lectures will cover a range of different types of research, giving students the opportunity to discover which type of research is most suitable for them, as well as introducing students to the various methods of documenting and presenting their research. Questions such as ‘How to formulate a research question that comes from a personal need or interest?’ and ‘What sources can I use and where can I find them?’ will be answered. Furthermore all students receive an introduction to the use of the Research Catalogue, an international database for the documentation of artistic research, where they need to present and document their research (see chapter VI).

At the conclusion of the course, students will need to present their preliminary research proposal on the Research Catalogue. Additional information and the schedule can be found on page 25 of this handbook and on the relevant pages of the intranet (intranet.koncon.nl/masters: Education -> Master General). All updates can be found via ‘My Schedule’ (intranet.koncon.nl) and ASIMUT.

b. The Master Electives during the first year

The Master Electives are a series of seminars designed to demonstrate to students the practical aspects of adopting an inquisitive attitude towards familiar literature relating to the principal subject and the use of various research methods. The tips provided can help students to find leads in existing publications and research for their own research project. Students can also attend lectures for the various Master specialisations, such as the Music Master for New Audiences and Innovative Practice, and Music Education. Students must register for the Master Electives with Hanneke Verkaart, Master studies (ma.studies@koncon.nl), BEFORE 15 SEPTEMBER 2014. Additional information and the schedules can be found on page 30-68 of this handbook and on the relevant pages of the intranet (intranet.koncon.nl/masters: Education -> Master General). All updates can be found via ‘My Schedule’ (intranet.koncon.nl) and ASIMUT.

c. Individual research project

Research training in the Master programme Classical Music, Early Music, Jazz and Composition centres on performing a research project, where the students specialize in their own field. The topics are usually directly related to the main subject of study, and are of importance both for the artistic and intellectual development
of the student and for the development of the field of study. Types of research in the Master can range widely, from design (e.g. the making of new instrument or devices), experimentation, historical interpretation (e.g. in relation to performance practice), composition, improvisation, (cultural) criticism and/or research in the field of pedagogy or didactics. As a rule the artistic/musical practice of the student will be the point of departure when choosing a research topic and when formulating the research question. Contemporary artistic practice also forms the context in which the research has relevance. And the practice of music, i.e. playing and making, is also part of the method and means through which new insights or products are gained. The results of the research are therefore usually (partly) new practices or products. It should be clear from the outset that, as a rule – in contrast to more academic research into music, e.g. musicological research – research in the Master programme at the Royal Conservatoire is strongly intertwined with musical practice. Typically, in the final documentation and presentation of the research, creative practice will not be used to illustrate what is expressed in words, but words could be used to contextualize or elucidate the creative research outcomes.

The start of the individual research projects
Students must write and develop their personal research proposal (a detailed description of their research project), as soon as possible in the first semester of the first year of the Master programme in consultation with their research coach, Master Circle leader, and study leader Kathryn Cok. Each research project is concluded and evaluated in its own particular way, but the results of the research must be in some way measurable and the content and level of the research must be capable of assessment. Additional information about the research proposal can be found on page 15-16.

The role of the research coach
The curriculum provides that every student will have a personal research coach in the first year, from the beginning of their study up to their Research Presentation in March of the second year. Students will be assigned a research coach in the period 3 – 7 NOVEMBER 2014, selected from a pool of teachers whose duties also include coaching. A list of these teachers can be obtained from Kathryn Cok, study leader (k.cok@koncon.nl). In addition students may choose a coach from outside the pool of coaches, with whom they can work part of the time in conjunction with their assigned coach. This will have to be discussed before 1 November with Kathryn Cok, study leader. Important: This second coach may not be a student’s main subject teacher or circle leader.

Research coaches are expected to:

✔ Arrange an initial meeting with all their students in November of each year. All students are obliged to attend this meeting.
✔ Encourage, inspire and, if necessary, guide the student in his or her research.
✔ Maintain regular contact with the students allocated to them to make appointments and to monitor their progress. The coach selected from our internal pool of teachers is expected to contact any external coaches outside this pool (second coaches).
✔ Taking into account the deadlines that are set and helping students to meet them.
✔ Give advice on the documentation of the student’s research results, including which format to choose (see chapter VI). This format needs to be finalized when students hand in their Preliminary version in the second year of the Master programme.
✔ Have read, seen and heard all research material before submission. Students are responsible for correct format and spelling and should seek the help of a native speaker when necessary.
✔ Assist the student in preparing the final presentation, by arranging a trial presentation or attending the trial presentation of the student in their master circle.
✔ Coaches should also maintain regular contact with Kathryn Cok, study leader (k.cok@koncon.nl), keeping her informed of the student’s progress. This will enable the course management to intervene in good time if, for whatever reason, students are falling behind with their research and the preparation of their final presentation. Research coaches will have the opportunity to meet twice a year to exchange knowledge and ideas.
✔ Join the examination committee for the examination of the Research Presentations in March/April of the second year.
✔ Sign the final version of the material before the deadline (or send an e-mail of approval to Klarijn Verkaart (ma.studies@koncon.nl) before the deadline). If a student has two coaches, both signatures are required.
If the signature is missing on the deadline, the student is not permitted to give their final Research Presentation.

Each student has 15 minutes a week, or 60 minutes a month, for personal instruction by the research coach. This represents 15 hours of individual coaching, including preparation of and attendance at the trial presentation and final Research Presentation, over the entire course of the programme (including time spent with an external coach). The method and frequency of coaching (personal, in small groups, by e-mail, skype or through social sites on the internet etc.) is entirely up to the coach and the student and will differ from one individual to another. Information about payment and guidelines for research coaches in the Master programme can be obtained via Klarijn Verkaart and will be sent to all coaches. The Royal Conservatoire will not pay travel expenses for students who want to visit coaches abroad or in other cities than The Hague, nor will the school pay travel expenses for coaches who travel from outside The Netherlands.

**Deadlines for submitting proposals, interim results and the final results**

Students are expected to hand in written proposals or (interim) results three times during the two-year Master course on the Research Catalogue (see page 20-22 for more information) so that the progress of the individual research projects can be monitored. There are three deadlines during the course of 2014-2015:

**Deadline I: 12 January 2015 – Research proposal (1st year students only)**

The first deadline is the date by which students must submit a proposal with details of their research project in English. This proposal must be prepared in consultation with the research coach and should also be discussed in the Master Circle. The proposal must contain the following information:

1. Name of student and main subject; name of your research coach;
2. Title of your research;
3. Research question;
4. Motivation/rationale and goal of your research project;
5. Research process (including information on sources, media, information obtained from networks of colleagues/experts/teachers, etc.) and planning;
6. Chosen format of documentation (A. Research paper, B. Research report or C. Thesis); see chapter VI.

The proposal should be at least two A4 and no more than three A4 long and must submitted to the Research Catalogue BEFORE 12 JANUARY 2015. The text should be in WORD, type and size: Times New Roman 12 points, single line spacing. Footnotes should be 2 points smaller than the font size used in the main body of the text.

**Deadline II: 31 October 2014 – Preliminary version of Research paper (2nd year students only)**

A preliminary version of the final Research paper, report or thesis, must be submitted in English to the Research Catalogue BEFORE 31 OCTOBER 2014.

The preliminary version of the Research paper, report or thesis should have follow the same format (length and content) as the final version. The only difference being that a student at this stage is still permitted to alter and add text after comments of the studyleader and coach(es). Additional information concerning the presentation and documentation can be found in chapter VI and on the relevant pages of the intranet (intranet.koncon.nl/masters: Education → Master General).

The text should be in WORD, type and size: Times New Roman 12 points, single line spacing. Footnotes should be 2 points smaller than the font size used in the main body of the text.

**Important:** in order to make a correct schedule for the Master Research Symposium in March 2015, all 2nd year students should inform Klarijn Verkaart via the Research Catalogue of their (final) chosen format before the deadline. This may differ from the original format given in February, but after 1 November it is not possible to

---

2 Please note that deadlines for Master students in the composition department may differ. Further information can be obtained by Master Circle leaders or department coordinator Martijn Padding.
The length of the Research Presentations varies as a result of the differences in format (see chapter VI).

**Deadline III: 13 February 2015 – final version of Research paper, report or thesis and abstract (2nd year students only)**

A. The final version of the Research paper, report or thesis must be submitted in **English** to:
1. The Research Catalogue
2. Klarijn Verkaart, Master studies assistant (one hardcopy to M203)

B. An abstract of the student’s research project must be submitted in **English** to:
1. The Research Catalogue
2. Kathryn Cok, study leader, via e-mail: k.cok@koncon.nl. This abstract will be included in the Programme Book of the Master Research Symposium.

Deadline: 13 FEBRUARY 2015 BEFORE 1:00 P.M.

Additional information about the content, length and composition of the Research paper, report or thesis and the abstract can be found in chapter VI and on the relevant pages of the intranet (intranet.koncon.nl/masters: Education -> Master General).

d. **The Master Circle**

Every month a Master Circle of first and second-year students meets under the chairmanship of the coordinator of a department or a specially invited chairman. At meetings of the Master Circles the participants discuss the Master Plans submitted by the first-year students and rework them into practical research projects, while the second-year students report on the progress with their own research projects and any problems they have encountered, and the group discusses possible solutions. Guest lecturers, speakers from the professional field and alumni of the conservatoire can also be invited and interviewed, and there is room for criticism and confrontation. Attendance in the Master Circles is compulsory for 80% of all sessions per year.

The role of the Master Circle leader during these meetings is not to teach but to facilitate a process in which students present their research questions and results, and discuss these in a form of ‘peer learning’. Depending on the interests of the student, the Master Circle leader may also decide to invite external speakers for debate and reflection. Kathryn Cok, study leader, will give a presentation training session in every Master Circle.

The Master Circle leader must keep a record of attendance by students and deliver the attendance list to Klarijn Verkaart (ma.studies@koncon.nl). Only two absences from the Master Circle are permitted per academic year. Absences will only be permitted on the basis of:

1. An outside concert that was organized prior to the student receiving the Master Circle schedule (this must be agreed upon with the Master circle leader before the date in question).
2. A previously scheduled in-school project (but not one organized by the student).
3. Illness (extended illness must be accompanied by a doctor’s note).
4. Death or illness in the family of the student.

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 (with a CC to Klarijn Verkaart) before the date in question.

From January 2015 on, pre-presentations for all second year students will be held in the Master Circles. Students are required to invite their coaches to this trial presentation. First year students will also have the opportunity to present their results at this time.

The following Master Circles will be held during the 2014-2015 academic year:

1. Vocal Studies: Gerda van Zelm
2. Early Music 1: Johannes Boer
3. Early Music 2: Bart van Oort
4. Early Music 3: Kathryn Cok
5. Woodwind, brass and percussion 1: Herman Jeurissen
6. Woodwind, brass and percussion 2: Susan Williams
7. Piano, guitar and harp: Enno Voorhorst
8. Piano, guitar and harp: Ellen Corver
9. Conducting: students will be assigned to other groups
10. Jazz 1: Jarmo Hoogendijk
11. Jazz 2: Yvonne Smeets
12. Composition: Yannis Kyriakides and Peter Adriaansz
13. Strings 1: Martin Prchal
14. Strings 2: Susanne van Els
15. Master Music Education: Adri de Vugt
16. Master Music Education – Specialisation Kodály: Patrick van Deurzen
17. Sonology: Paul Berg

Additional information about the Master Circles and the schedules can be found on page 28-30 and on the relevant pages of the intranet (intranet.koncon.nl/masters: Education -> Master General). All updates can be found via ‘My Schedule’ (intranet.koncon.nl) and ASIMUT.

Exemptions of modules in the Master programme
At the student’s written request, the Examination Board can exempt him/her from one or more modules of the Master programme. An exemption can only be granted if the provided documents, such as a diploma, certificate, transcript or assessment, show that the student has previously met the examination criteria of the subject or module in question, or completed a similar study at a recognized Conservatoire.

Students wanting to submit a request need to fill out the the exemption request form (available at STIP or via Intranet http://intranet.koncon.nl/services/stip/) and hand this to their coordinator before 15 October 2014. It then needs to be delivered to the Master Study Leader Kathryn Cok for her signature. If the request concerns a module or course for the following academic year, the submission deadline is 15 June 2015. The request can only be assessed by the Examination Board if it is accompanied by the documents and signatures mentioned above. The Master Study Leader will sign the form and hand it to the secretary of the Examination Board before 15 November 2014. The Board will then decide whether or not the exemption is granted. The student, Master Study Leader and coordinator will be notified of the Boards’s decision by STIP.
VI. PRESENTATION AND DOCUMENTATION OF RESEARCH RESULTS

The presentation and documentation of research results in the Master of Music programme

In the second semester of their second year of study, students in the Master programme are required to give a presentation of their research to an interested audience in English, having chosen an appropriate format of presentation and documentation. While the format of presentation and documentation may vary greatly depending on the nature of the research, its outcome, and the student’s main subject study, there must be a coherent relationship between the research subject and the resulting documentation and presentation. The student should clearly be aware of the importance of the research subject for his or her own artistic development, for other students and for the music world at large. In the three semesters leading up to the presentation of the research, the student will have developed a viable research question, and undertaken research with the guidance of a research coach. The results should have a significant impact on the performing practice of the individual student.

The final documentation of the research results must take the form of a research paper, research report or a thesis, and be presented on the Research Catalogue (see page 20-22). The paper, report or thesis must be written in English and adhere to one of the following formats:

1. **Research paper**

A research paper is the culmination and final product of an in-depth period of research, and should include: critical thinking, source evaluation, and documentation. A research paper should also serve as a vehicle for sharing new or expanded knowledge with the wider world.

**Important:** Students choosing this format are required to give a Research Presentation of 30 minutes, which may include live performance, PowerPoint, audio, and/or video examples.

**Format:**

- **WORD**
- Times New Roman 12 points, single line spacing with footnotes 2 points smaller than the font size used in the main body of the text.
- There must be a Title Page (including title of paper, name of student, main subject, student number, date, name of main subject teacher(s), research coach(es) and circle leader, and the final chosen format of documentation: A. Research paper), a Table of Contents en Chapters;
- Students must also adhere to the rules for quoting sources as addressed in the “Introduction to Research in the Arts” course;
- Suggested word count: 5,000-7,000 words (roughly 20-25 pages).

The Research paper must also contain the following content:

1. the research question or issue addressed and its relevance for peers, the student’s own artistic development and the music world at large;
2. a description of the research process (the search for the solution to the research question) including methodology;
3. an analysis or critical discussion of the findings;
4. conclusions;
5. a list of the sources consulted: next to the bibliography this may also include a list of interviews, experiments, etc.
2. **Research report**

The Research report is meant for students who are wishing to work on a concrete and substantial final research product other than a Research paper. Examples of such a research product can be a transcription, new form of analysis, a handbook or an original composition.

The Research report differs from the Research paper in the manner in which the research results are documented. However, it should still contain a preliminary section, main body of text, and relevant supplementary material. In addition, the Research report must be accompanied by the final product.

Students are advised to discuss their plans for such a final product with study leader Master research Kathryn Cok (k.cok@koncon.nl). In a Research report, the student should write clearly and concisely about the research subject, so that the reader can easily understand the purpose and results of the research, which should be included in the body of the text.

**Important:** Students choosing this format are required to give a Research Presentation of **45 minutes**, which may include live performance, PowerPoint, audio and/or video examples.

**Format:**

- **WORD**
- Times New Roman 12 points, single line spacing with footnotes 2 points smaller than the font size used in the main body of the text.
- There must be a Title Page (including title of paper, name of student, main subject, student number, date, name of main subject teacher(s), research coach(es) and circle leader, and the final chosen format of documentation; B. Research report), a Table of Contents en Chapters;
- Students must also adhere to the rules for quoting sources as addressed in the “Introduction to Research in the Arts” course
- Suggested word count: 2,000-5,000 words (roughly 10 A4)

The Research report must also contain the following content:

1. the research question or issue addressed and its relevance for peers, the student's own artistic development and the music world at large;
2. a description of the research process (the search for the solution to the research question) including methodology;
3. an analysis or critical discussion of the findings;
4. conclusions;
5. a list of the sources consulted: this may be in the form of a bibliography, or as a list of interviews, experiments, etc.
6. The report must be accompanied by a transcription, a new form of analysis, a handbook or an original composition.

3. **Thesis**

Students wishing to write an academic thesis should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which students document their research through reasoning and the use of evidence. Students interested in pursuing a PhD programme after their Master studies are particularly encouraged to follow the Thesis format.

Students choosing this format are required to give a Research Presentation of **30 minutes**, during which they defend their research subject and results. They will also be required to answer questions put to them by the committee.
Format:

- **WORD**
- Times New Roman 12 points, single line spacing with footnotes 2 points smaller than the font size used in the main body of the text.
- There must be a Title Page (including title of paper, name of student, main subject, student number, date, name of main subject teacher(s), research coach(es) and circle leader, and the final chosen format of documentation: C. Thesis), a Table of Contents en Chapters;
- Students must also adhere to the rules for quoting sources as addressed in the “Introduction to Research in the Arts” course.
- Suggested word count: 8,000-25,000 words.

The Thesis must also contain the following content:

1. the research question or issue addressed and its relevance for peers, the student’s own artistic development and the music world at large;
2. a description of the research process (the search for the solution to the research question) including methodology;
3. an analysis or critical discussion of the findings;
4. conclusions;
5. a list of the sources consulted.

Please contact study leader Kathryn Cok (k.cok@koncon.nl) for more information on this third option.

The Research Catalogue

All master students will use the online Research Catalogue (RC) for the communication with their coach, for the development and formulation of their research proposal, for their work-in-progress, and for the final documentation and publication of their research. The Research Catalogue is an open-access international database for the documentation and dissemination of artistic research (see: www.researchcatalogue.net). The RC platform makes it possible to combine different materials and media formats (audio files, images, video’s, texts). By using the RC as both archive, publication and presentation platform, and online collaborative workspace, the Master students are able to find a balance between writing and practice, i.e. to find an appropriate connection between the use of texts and other, non-verbal, e.g. artistic ways to communicate the research.

In the autumn of the first year the master students will receive a login and a password to the Research Catalogue and basic instructions in a hands-on workshop. They then start working on their project, using the RC to give substance to their research proposal and to connect and collaborate with their research coach. Students will use the RC during their studies as private and collaborative workspace until the end of their research project. They then will use the RC to document the final results of their research and to present those to the exam committee and the public during the Research Symposium. A selection of exemplary research will be published through the website of the Royal Conservatoire.

When using text, students should adhere to the same format as their Final Research paper, report or thesis.

Abstract

All second year students must also complete a form with an abstract of their research project. This will be included in the Master Research Symposium Programme book.

The abstract must contain the following information (also see example on page 21):

1. Name of student
2. Main subject
3. Name of research coach/coaches
4. Title of research
5. Research question
6. Summary of the results of the research and an explanation of the chosen format of presentation
7. Short Biography of the student (max. 100 words)

The abstract should be no longer than one A4 with the following format: WORD, Times New Roman 12 points, single line spacing, and must be in English.

Example abstract

**Name:** XXX

**Main Subject:** Baroque Violin

**Research Coaches:** XXX

**Title of Research:** Spiritual Concepts in the Music of Johann Sebastian Bach

**Research Question:**
To what extent can a spiritual perspective reveal deeper understanding in the music of J.S. Bach and how does he uniquely express spiritual concepts in his music?

**Summary of Results:**
Johann Sebastian Bach believed that his gift of music came from God and therefore devoted his life to writing music that glorified God. It is absolutely essential that we not fail to search for the spiritual dimension in all of Bach’s music as we listen, study or perform, to avoid overlooking the depth of spiritual truth that is expressed. Bach is able to musically express spiritual concepts such as ‘Life through Death’ in a highly sophisticated way. He uses layering of rhetorical devices, contradiction between text and music, placement within a narrative and technical and emotional impact on the performer to achieve this expression. In this study we will explore several of the many examples that illustrate his implementation of spiritual concepts. I believe the spiritual aspect of Bach’s music is sadly often only given an obligatory acknowledgement as a feature of his social and historical environment. For a composer such as Bach whose music has received such thorough analysis and scholarly study, are we perhaps still in danger of missing some of its most essential and fundamental elements? In this study we will explore the connection between Bach’s music and faith and especially how he uniquely expresses spiritual concepts through his music. The deliberate nature of his incorporation of these concepts into his music shows his intention and fervent wish to communicate these truths and therefore must be taken seriously by the performer, musicologist and listener. The presentation will include a deeper look at the nature of these spiritual concepts, modern accounts from theologians and musicians as well as listening examples and score study of musical examples, to be shown through a PowerPoint presentation.

**Biography:**
XXX (max. 100 words)

**Deadline for submitting final paper, report or thesis and abstract**
The deadline for handing in all documents is on **13 FEBRUARY 2015 BEFORE 1:00 P.M.**

The following must be submitted before the deadline:

1. **One hardcopy** of the final paper, report or thesis - in the form of a bound booklet – to Klarijn Verkaart or Kathryn Cok in M203. The Title Page of one of the hard copies should have the signature of the student’s own research coach. An e-mail from the coach sent before the deadline to Klarijn Verkaart: ma.studies@koncon.nl will also suffice. If a student has two coaches, both signatures are required. If the signature is missing on the deadline, the student is not allowed to do the final Research Presentation.

2. A complete digital version of the final paper, report or thesis to: ma.studies@koncon.nl, with your full name and Final paper, report or thesis in the e-mail subject heading. Example: Verkaart, Klarijn – Final report.

3. A complete digital version of the final paper, report or thesis and of the abstract on the Research Catalogue;
4. A digital version of the abstract to Kathryn Cok (k.cok@koncon.nl), with your full name and Abstract in the e-mail subject heading. Example: Cok, Kathryn – Abstract.

Students may request a form from the Master studies assistant (in M203) which will allow them to make copies free of charge in the Repro Department. This form first needs to be signed by Kathryn Cok or Klarijn Verkaart. Students must make an appointment with the Repro Department beforehand, in order to have the document printed before the deadline. Students may only include color copies in their final paper, report or thesis if these are essential for the documentation of the research results.

Materials and technical support
A computer (PC or a Mac; this depends on venue and availability), internet connection, beamer and monitor will be present. Students can bring their own computers but can also use a USB stick or CD ROM for presentations, which should have been tested beforehand by the student. If other materials are required (instruments, technology, etc.), students must arrange this themselves (via Planning Department, IT Department: 1st floor, and Electronic Workshop: basement).

The Master Research Symposium
The final presentation of the research conducted during the Master course is given in public, in English, during the Master Research Symposium, which is held in March of each year.

**Regular information updates will be posted throughout the year on the Intranet of the Royal Conservatoire at intranet.koncon.nl/masters: Education -> Master General. Please visit this website regularly. Additional information will be sent to your KonCon e-mail address.**

**Master Research Symposium – final presentation of research results (2nd year Master students)**

- **Dates:** 23 to 27 March 2015
- **Time:** 9:00 a.m. to 7:00 p.m.
- **Venues:** Studio 1 and Studio 3

All first year students are obliged to visit at least three presentations during the Master Research Symposium. Additional information on the schedule of the presentations will be distributed to all candidates well in time via KonCon e-mail addresses and intranet.

**Re-examinations Research Presentations (2nd year Master students)**

- **Dates:** 22, 23, 24 April 2015
- **Time:** 9:00 a.m. to 7:00 p.m.
- **Venues:** t.b.a.

The assessment of the final Research Presentations
The research is personal to the student, so it is difficult to give a general frame of reference for the assessment of what will by definition be very diverse presentations. Therefore it has been decided to base the KC assessment criteria on the “AEC/ Polifonia Learning Outcomes for the 2nd cycle” (= Master study). These were formulated after lengthy study by a working group of international experts and are applied by a growing number of music academies in Europe.

**Assessment criteria for Master Research Presentations according to international standard**

In general, Master students should attain the following learning outcomes, as described in the Learning Outcomes for Master studies defined by the European Association of Conservatories (AEC)⁵:

- Knowledge and understanding of repertoire and musical materials:

---

At the completion of their (MA) studies, through individual in-depth research and study, students should have acquired comprehensive knowledge of Principal Study repertoire.

- **Knowledge and understanding of context**
  At the completion of their (MA) studies, students should have a profound understanding of the interrelationship between their theoretical and practical studies and should have a sense of how to use this knowledge to strengthen their own artistic development.

At the completion of their (MA) studies, students are expected to have extended their contextual knowledge, developing it independently in ways relevant to their area of specialisation.

- **Verbal skills**
  Where required, students should be able to demonstrate their command of verbal skills in extended written or spoken presentations.

**Assessment Criteria KC Master Research**

[Note for members of the exam committee. The questions that are asked in these sections should be considered as a guideline for your assessment. Please feel free to deviate from them should you think the research or your evaluation requires that.]

**Relevance**

- Artistic development
  Is the research relevant for the artistic development of the student?
- Wider context
  Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?

**Project design and content**

- Questions, issues, problems
  Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student’s main studies?
- Contextualisation
  Is it clear how the research relates to the (artistic, historical, cultural, theoretical) state of the art in the field of inquiry and to what others have done in this area?
- Methods
  Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?
- New knowledge, insights, experiences, techniques and/or devices
  Does the research deliver something that we did not know, understand, experience or have?
- Process
  Is the research process sufficiently well described or otherwise communicated?
- Outcome
  In terms of quality, is the relationship between the research process and the (artistic) outcome of the research satisfactory?

**Argumentation, documentation, presentation**

- Reasoning and writing
  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?
- Documentation, publication and dissemination
Does the documentation and the publication of the research support the claim of the research? And how are textual and non-textual elements interwoven?

- Information, source material, referencing, language
- Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable?
- Public presentation
- Is the verbal and public presentation of the research well-structured and convincing? And is the status of the artistic work in the presentation clear?

The final presentation of the research is given before a committee of examiners consisting of three or more persons, including:
1. a chairman (generally a member of the board of management of the conservatoire, the coordinator of a department or the study leader Master research);
2. the student’s own research coach;
3. if possible, the Master Circle leader;
4. if possible, the teacher of the student’s principal subject;
5. one or more teachers from the department of theory and/or relevant teachers of other courses;
6. an external member.

Additional information
Master students may not be permitted to conclude the practical part (the principal subject) of their study at the end of the second year if they have not received a pass grade for the Research Presentation in March or the Re-examinations in April.

Annual Research Prize
Each year, one student is awarded the annual research prize of €500 for the best Master research presentation of that year.

Digital Access
Master students are encouraged to join the Koninklijke Bibliotheek, located within walking distance of the Royal Conservatoire. Students with a valid student ID receive a 50% reduction on membership. It is also possible to apply for a library card online. Library membership provides you with free access to many online sources, including New Grove Online, JSTOR, RILM, Picarta, and many online magazines. Further information: www.kb.nl.
VII. MODULE DESCRIPTIONS AND SCHEDULES MASTER COURSES 2014-2015

A. General Research Courses

Course title: Introduction to Research in the Arts
Osiris course code: KC-M-AL-TRIP-11
Course Content: This course introduces the student to the phenomenon of “research” in the master programme. This research is strongly connected to the main subject of the student. The research questions derive from the student’s musical practice, typically the research method is practice-based, i.e. the research is done in and through performing or composing, and the final outcome of the research will often be musical practice, e.g. performances or compositions. During the course we will discuss these issues, in order to prepare the student to develop his or her own research project in the master programme. Students will also be introduced to the online Research Catalogue, as well as the various methods of documenting and presenting their research.

Objectives: At the end of the course the students should:
- Be able to demonstrate an understanding of what research in the master programme of the conservatoire comprises;
- Have an understanding of the use of source material;
- Have an understanding of the skills required to document their research results;
- Be able to demonstrate skills of formulating a preliminary research proposal and abstract;
- Be able to document their research process and results on the Research Catalogue.

Type of course: Compulsory
Level: Master
Teachers: Kathryn Cok, Henk Borgdorff and others
Credit points: 1 EC
Literature: Relevant literature will be distributed during the course
Work forms: Seminar and individual study
Assessment: Attendance results (80%) and a written research proposal and abstract
Sort of grading: Pass-fail
Language: English
Schedule:
- Monday 15 September, 10:00-12:00, A. Schönbergzaal
- Tuesday 23 September, 10:00-12:00, A. Schönbergzaal
- Monday 29 September, 10:00-12:00, A. Schönbergzaal
- Monday 13 October, 10:00-12:00, A. Schönbergzaal
- These lectures will be repeated on:
  - Wednesday 17 September, 10:00-12:00, A. Schönbergzaal
  - Wednesday 24 September, 10:00-12:00, Studio 3
  - Wednesday 1 October, 10:00-12:00, A. Schönbergzaal
  - Wednesday 15 October, 10:00-12:00, A. Schönbergzaal
  - Workshops (students must register for one of these timeslots)
    - Tuesday 28 October, 17:00-18:30 and 19:00-20:30
    - Wednesday 29 October, 17:00-18:30 and 19:00-20:30
    - Thursday 30 October, 17:00-18:30 and 19:00-20:30

Information: Hanneke Verkaart, Master studies assistant; ma.studies@koncon.nl

Course title: Musician’s research & development
Osiris course code: 1st year: KC-M-AL-RD1-11, 2nd year: KC-M-AL-RD2-11
Course Content: There are three stages in the research element of the Master of Music programme:

- Becoming aware of the problem to be addressed and being able to clearly formulate the research question.
- Developing a research project and selecting a research method.
- Presenting the results of the research to an interested audience, having chosen an appropriate form of presentation and documentation.

Students must write and develop their personal research proposal (a detailed description of their research project), as soon as possible in the first semester of the first year of the Master programme in consultation with their research coach, Master Circle leader, and study leader Kathryn Cok. Each research project is concluded and evaluated in its own particular way, but the results of the research must be in some way reviewable and the content and level of the research must be capable of assessment. To this end the research component of the Master of Music programme requires the participation in the following three activities:

Individual coaching: The curriculum provides that every student will have a personal research coach in the first year, from the beginning of their study up to their Research Presentation in March of the second year. Students will be assigned a research coach, selected from a pool of teachers whose duties also include coaching. In addition students may choose a coach from outside the school, with whom they can work part of the time in conjunction with their assigned coach. This will have to be discussed beforehand with Kathryn Cok, study leader. Each student has 15 minutes a week, or 60 minutes a month, for personal instruction by the research coach. This represents 15 hours of individual coaching, including preparation, over the entire course of the programme (including time spent with an external coach). The method and frequency of coaching (personal, in small groups, by e-mail or through social sites on the internet etc.) is in principle open, but both students and coaches will use the online Research Catalogue as collaborative workspace to discuss work-in-progress.

Master Circle: Every month a Master Circle of first and second-year students meets under the chairmanship of the coordinator of a department or a specially invited chairman. At meetings of the Master Circles the participants discuss the Master Plans submitted by the first-year students, and rework them into practical research projects. The second-year students report on the progress with their own research projects and any problems they have encountered, and the group provides feedback to the student. Guest lecturers, speakers from the professional field and alumni of the conservatoire can also be invited and interviewed, and there is room for criticism and confrontation.

Individual research and presentation: In order to complete the requirements of the Master of Music programme, each student must successfully undertake an individual research project, and present the findings of this project in a public Research Presentation during the Master Research Symposium, which is held in March of each year. The format of the final presentation can vary (see chapter VI).

Objectives: At the end of the research component of the Master of Music programme, students should be able to:

- Develop a deeper understanding of and insight into music.
- Analyse and solve technical problems and to make a conscious choice for a specific artistic concept of their own on the basis of historical or contemporary information.
- Increase, through the findings of their research, their understanding of the professional environment, and of their own opportunities and possibilities.
- Formulate judgments on the basis of information and to link these judgements to reflection on artistic and, where relevant, social and ethical responsibilities.
- Present the result of their research project to specialist and non-specialist audiences.

**Type of course:** Compulsory  
**Level:** Master  
**Prerequisites:** Successful completion of the Bachelor degree with a grade of at least 8 for the artistic and playing aspect or for the compositional aspect, and a realistic study plan, the so-called Master Plan. Students from outside the Royal Conservatoire must pass an entrance exam including an intake interview, demonstrating their insight and motivation for the chosen study and associated elements of the curriculum.

**Teachers:** Each student will be assigned a research coach and a place in a Master Circle depending on their particular research topic and/or study programme.

**Credit points:**  
Year 1: 11 EC. Year 2: 15 EC.

**Literature:** t.b.a.

**Work forms:** The individual research coaching will occur on a one to one basis. The Master Circle meetings will take place in the form of a group lesson.

**Assessment:** Active participation in and 80% attendance of the Master Circle meetings, regular contact with the assigned research coach and a successful presentation of the research results during the Master Research Symposium. At the presentation, all students are required to demonstrate the following points:

**Relevance**  
- Artistic development  
  *Is the research relevant for the artistic development of the student?*
- Wider context  
  *Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?*

**Project design and content**  
- Questions, issues, problems  
  *Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student’s main studies?*
- Contextualisation  
  *Is it clear how the research relates to the (artistic, historical, cultural, theoretical) state of the art in the field of inquiry and to what others have done in this area.*  
- Methods  
  *Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?*
  - New knowledge, insights, experiences, techniques and/or devices  
  *Does the research deliver something that we did not know, understand, experience or have?*
- Process  
  *Is de research process sufficiently well described or otherwise communicated?*
  - Outcome
Is the quality of the (artistic) outcome in balance with the quality of the research process?

Argumentation, documentation, presentation
- Reasoning and writing
  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?
- Documentation, exposition and dissemination
  Does the documentation and the exposition of the research through the Research Catalogue support the claim of the research? And how are here textual and non-textual elements interwoven?
- Information, source material, referencing, language
  Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable?
- Public presentation
  Is the verbal and public presentation of the research well structured and convincing? And is the status of the artistic work in the presentation clear?

Type of grading: Qualitative results (excellent, very good, good, sufficient plus, sufficient, insufficient, non appearance)
Language: English
Schedule: see below
Time: see below
Venue: see below
Information: Hanneke Verkaart, Master studies assistant; ma.studies@koncon.nl

Additional information on the Master Circles
✓ Attendance in the Master Circles is compulsory for 80% of all sessions per year.
✓ Teachers must keep a record of attendance and submit it to Klarijn Verkaart, Master studies assistant (ma.studies@koncon.nl).
✓ Students who wish to switch to a different Master Circle may do so if there is room and provided the relevant Master Circle leaders are given sufficient notice and the Master studies assistant is informed in time.
✓ Students Early Music Singing can also attend one of the Master Circles for Early Music.
✓ All updates can be found via Intranet (intranet.koncon.nl) and ASIMUT (https://koncon.asimut.net).

Master Circle Vocal Studies (Gerda van Zelm)
Schedule: 29 September, 13 October, 17 November, 1 December, 12 January, 26 January, 2 February, 16 February, 2 March, 9 March, 30 March on Mondays
Time: 14:30-15:45
Venue: t.b.a.

Master Circle Early Music 1 (Johannes Boer)
Schedule: 16 September, 14 October, 11 November, 9 December, 13 January, 27 January, 3 February 17 February, 3 March, 10 March, 17 March on Tuesdays
Time: 10:00-12:00
Venue: t.b.a.

Master Circle Early Music 2 (Bart van Oort)
Schedule: 9 October, 30 October, 13 November, 27 November, 11 December, 8 January, 22 January, 5 February, 19 February, 5 March on Thursdays
Time: 15:00-17:00
Venue: t.b.a.
### Master Circle Early Music 3 (Kathryn Cok)

Schedule: 28 October, 11 November, 16 December, 13 January, 27 January, 10 February, 17 February, 3 March, 17 March, 7 April on Tuesdays

**Time:** 11:00-13:00

**Venue:** t.b.a.

### Master Circle Woodwind, brass and percussion 1 (Herman Jeurissen)

Schedule: 9 October, 6 November, 27 November, 11 December, 15 January, 29 January, 19 February, 12 March, 16 April on Thursdays

**Time:** 17:00-19:00

**Venue:** SON 03

### Master Circle Woodwind, brass and percussion 2 (Susan Williams)

Schedule: 3 October, 31 October, 7 November, 28 November, 12 December, 16 January, 30 January, 13 February, 6 March, 20 March on Fridays

**Time:** 09:00-11:00

**Venue:** t.b.a.

### Master Circle Piano, guitar and harp 1 (Enno Voorhorst)

Schedule: 17 September, 15 October, 12 November, 10 December, 14 January, 28 January, 11 February, 4 March, 18 March, 8 April on Wednesdays

**Time:** 17:00-19:00

**Venue:** Lecture Hall

### Master Circle Piano, guitar and harp 2 (Ellen Corver)

Schedule: 16 October, 4 December, 18 December, 8 January, 22 January, 12 February, 19 February, 12 March on Thursdays

**Time:** 17:30-19:30

**Venue:** M602

### Master Circle Jazz 1 (Jarmo Hoogendijk)

Schedule: 3 October, 7 November, 5 December, 16 January, 31 January, 13 February, 27 February, 13 March, 20 March, 17 April on Fridays

**Time:** 11:00-12:30

**Venue:** M601

### Master Circle Jazz 2 (Yvonne Smeets)

Schedule: 26 September, 17 October, 14 November, 12 December, 16 January, 13 February, 6 March, 20 March, 10 April on Fridays

**Time:** 11:00-13:00

**Venue:** t.b.a.

### Master Circle Strings 1 (Martin Prchal)

Schedule: 2 October, 6 November, 4 December, 8 January, 5 February, 5 March, 19 March, 9 April on Thursdays

**Time:** 16:00-18:00

**Venue:** Lecture Hall

### Master Circle Strings 2 (Susanne van Els)

Schedule: 14 October, 28 October, 4 November, 25 November, 9 December, 3 February, 17 February, 10 March, 24 March, 7 April on Tuesdays

**Time:** 14:00-16:00

**Venue:** SON 03
Master Circle Music Education (Adri de Vugt)
Schedule: 15 September, 13 October, 27 October, 24 November, 19 January, 2 March, 13 April, 18 May, 22 June on Mondays
Time: 18:00-20:00
Venue: SON 03

Master Circle Music Education – Specialisation Kodály (Patrick van Deurzen)
Schedule: t.b.a.
Time: t.b.a.
Venue: t.b.a.

Master Circle Composition (Yannis Kyriakides and Peter Adriaansz)
Schedule: t.b.a.
Time: t.b.a.
Venue: t.b.a.

Master Circle Sonology (Paul Berg)
Schedule, time and venue to be agreed upon with circle leader.

B. Master Electives

✓ Every student in the first year must select at least one subject in the series and attend at least 80% of the associated series of lectures. Participation in more than one Master Elective course is only possible if places are available; priority will be given to students choosing the Elective course as their first choice.
✓ Students must register for the Master Electives with Hanneke Verkaart, Master studies assistant (ma.studies@koncon.nl), BEFORE 15 SEPTEMBER 2014.
✓ Teachers must keep a record of attendance and submit it to Klarin Verkaart, Master studies assistant (ma.studies@koncon.nl).
✓ All updates can be found via Intranet (intranet.koncon.nl) and ASIMUT (https://koncon.asimut.net).
✓ **Important:** Students will only receive 3 EC credits for these Electives, even if otherwise indicated in the course description. Any extra points offered by the courses may not be used towards the required 120 EC credits necessary for completion of the Master programme.

Master Electives offered by the Music Theory, Classical, Early Music, Jazz and Vocal departments

<table>
<thead>
<tr>
<th>Course title</th>
<th>Analysis and Performance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Osiris course code</td>
<td>KC-M-EL-AP-11</td>
</tr>
<tr>
<td>Course Content</td>
<td>In this course students will study and discuss many examples from compositions in which the connection can be made between analysis and performance. We will investigate and practically try in what way analytical observations may influence the interpretation of the music, and recordings from different performers will be compared. Examples will be chosen from the student’s repertoires. Students will also study recent literature in this research area. Therefore, a syllabus will be provided with a selection of chapters from recent publications and articles from journals, starting from the writings of Heinrich Schenker (first half of 20th century).</td>
</tr>
<tr>
<td>Objectives</td>
<td>At the end of the course students should:</td>
</tr>
<tr>
<td></td>
<td>▪ Have an advanced understanding of the relationship between analysis and performance.</td>
</tr>
<tr>
<td></td>
<td>▪ Have an advanced understanding of recent literature on analysis and performance.</td>
</tr>
<tr>
<td></td>
<td>▪ Have developed concrete ideas about applying the results of an analysis to the performance of compositions that they play or sing.</td>
</tr>
<tr>
<td>Type of course</td>
<td>Elective</td>
</tr>
<tr>
<td>Level</td>
<td>Master</td>
</tr>
</tbody>
</table>
Teacher(s): Paul Scheepers
Credit points: 3 EC
Literature: Syllabus will be handed out
Work forms: Group lesson/Seminar
Assessment: Attendance results (80%) + Presentation: students analyze a composition that they play/sing and apply the results to their own performance. They are also expected to refer to recordings and literature. The presentation will be judged by a committee.
Sort of grading: Pass-fail
Language: English
Schedule: 1, 8, 15, 29 October, 5, 12, 19, 26 November, 3, 10, 17 December on Wednesdays
Time: 18:00-19:30
Venue: M306
Registration: Hanneke Verkaart, Master studies assistant: ma.studies@koncon.nl
Information: Paul Scheepers: psmusico@kpnmail.nl

Course title: Schenker Analysis
Osiris course code: KC-M-EL-SA-11
Course Content: Students will learn how to apply a Schenkerian analysis and relate it to performance practice. In the first part of the course, theories of Schenker will be defined, studied and commented upon. The development of these theories – from ‘Harmonielehre’ (1906) until ‘Der freie Satz’ (1935) – will also be discussed. Attention will also be given to the way in which Schenker’s theory has been developed, particularly in the United States, after his death by theorists such as Felix Salzer, Ernst Oster and – most recently – Carl Schachter. In the second part of the course, the emphasis will lie on learning how to apply this way of analyzing. The repertoire will mainly consist of music from the 18th and 19th century.
Objectives: At the end of the course students should:
• Have an advanced understanding of the theoretical principles of Schenker.
• Have an advanced understanding of how these theories have been developed.
• Analyze a composition (preferably one that they play or sing) using Schenker’s analytical approach.

Type of course: Elective
Level: Master
Prerequisites: Students who participate are expected to have some knowledge about form analysis and harmonic analysis.
Teacher(s): Paul Scheepers
Credit points: 3 EC
Literature: Cadwallader, A., D. Gagné, ‘Analysis of tonal music – a Schenkerian approach’. Reader with texts, analysis and articles will be available at the beginning of the course.
Work forms: Working groups with study tasks; weekly reading assignments and analysis that will be discussed.
Assessment: Attendance results (80%) + Paper: students will analyse a piece (preferably one that they play/sing) in a Schenkerian way and critically relate this analysis to other analytical approaches. The paper will be judged by the teacher + a colleague-teacher.
Sort of grading: Pass-fail
Language: English
Schedule: 18 February, 4, 11, 18, 25 March, 1, 8, 15, 22, 19 April, 6, 13 May on Wednesdays
Time: 18:00-19:30
Venue: M306
Registration: Hanneke Verkaart, Master studies assistant: ma.studies@koncon.nl
Information: Paul Scheepers: psmusico@kpnmail.nl

Course title: Music since World War II
Osiris course code: KC-M-EL-MWW-12
Course Content: The focus of these lessons will be on music composed since World War II. In the first place, we will examine some important compositions. Secondly, we will also read texts of composers about their own composing or of other writers on music, to get an idea about the context of the music we study.

Objectives: At the end of the course students should:
- Have an advanced understanding of the performance practice of music composed since World War II.
- Have an advanced understanding of the compositional practices of significant composers of the period.

Type of course: Elective
Level: Master
Teacher(s): Patrick van Deurzen
Credit points: 3 EC
Literature: Various articles that will be distributed during the course
Work forms: Group lesson
Assessment: Attendance results (80%) + Presentation and a paper
Sort of grading: Pass-fail
Language: English
Schedule: 7, 14, 28 October, 4, 11, 18, 25 November, 2, 9, 16 December on Tuesdays
Time: 18:00-20:00
Venue: t.b.a.
Registration: Hanneke Verkaart, Master studies assistant: ma.studies@koncon.nl
Information: Patrick van Deurzen: Deurzen@koncon.nl

Course title: Performance Practice 1850-1950
Osiris course code: KC-M-EL-PP-11
Course Content: The performance practice during the period 1850-1950 will be studied based on historical information and authentic video and audio recordings from this period, including some of the Bernstein lectures “the unanswered question”.

Objectives: At the end of the course students should:
- Have an advanced understanding of early 20th century performance practice.
- Have an advanced understanding of the performance practice of so called encore pieces as recorded on the first wax roles and 78' records.
- Have an advanced understanding of performance practice in general of the music of the Romantic period.

Type of course: Elective
Level: Master
Teacher(s): Kolja Meeuwsen
Credit points: 3 EC
Work forms: Group lesson
Assessment: Attendance results (80%) + Presentation
Sort of grading: Pass-fail
Language: English
Schedule: 12, 19, 26 January; 2, 9, 16 February; 2, 9, 16, 23 March on Mondays
Time: 19:00-21:00
Venue: Lecture Hall
Registration: Hanneke Verkaart, Master studies assistant: ma.studies@koncon.nl
Information: Kolja Meeuwsen: k.meeuwsen@koncon.nl

Course title: Leonard Bernstein: The unanswered question
Osiris course code: KC-M-EL-UQ-11
Course Content: At the beginning of his first Norton Lecture, Leonard Bernstein explained the importance of “inter-disciplinary values” - that the best way to ‘know’ a thing is in the context of another discipline. In six lectures Bernstein communicated his ideas of the
universality of musical language through wide-ranging analogies to linguistics, aesthetic philosophy, acoustics as well as music history. Bernstein based much of the lectures on the linguistic theories Noam Chomsky set out in his book ‘Language and Mind’. In the first three lectures, Bernstein analyzed music in linguistic terms: phonology (sound), syntax (structure) and semantics (meaning) - focusing on music from the Classical period. In the fourth lecture (‘The Delights and Dangers of Ambiguity’), Bernstein looked at music from the Romantic period, with its heightened harmonic uncertainties and structural freedoms. The fifth lecture (‘The Twentieth Century Crisis’) outlined the movement toward atonality and the crisis provoked by this crucial change in our musical language. Charles Ives’ ‘The Unanswered Question’, one of the primary musical examples, became Bernstein’s title for the entire series of lectures. The final lecture (‘The Poetry of the Earth’) concentrated on the work of Igor Stravinsky, whom Bernstein thought had found a musical answer to “the unanswered question”, one that kept tonality at its center.

Objectives:
At the end of the course students should:

- Have an advanced understanding of the origin and meaning of music.
- Have an advanced understanding of late 19th and early 20th century music.
- Have an advanced understanding of interpretation and musical structure in general.

Type of course: Elective
Level: Master
Prerequisites: Music theoretical interest and basic knowledge of English grammar
Teachers: Kolja Meeuwsen
Credit points: 3 EC
Work forms: Lecture on film
Assessment: Attendance results (80%)
Sort of grading: Pass-fail
Language: English
Schedule: 13, 20 April, 11, 18 May, 1, 8 June on Mondays
Time: 19:00-21:00
Venue: Lecture Hall
Registration: Hanneke Verkaart, Master studies assistant: ma.studies@koncon.nl
Information: Kolja Meeuwsen: k.meeuwsen@koncon.nl

Course title: Case Studies in Artistic Research
Osiris course code: KC-M-EL-CSA-14
Course Content:
More than ever before, performers must be able to think critically about their artistic practices: skills developed and tested at the Royal Conservatoire by their Masters Artistic Research projects. This course aims to provide students with the invaluable opportunity to engage with three advanced models of 'research in- and through musical practice: a) 'Time as a Means of Musical Expression: A nuanced approach to rhythm and tempo in performance of 19th century music' (Stefan Petrovic); b) 'Co-articulation: A key concept in relating the body to musical imagination’ (Andrew Wright); and c) 'Early recordings and the [de]construction of norms of musical performance' (Anna Scott). Because each of these models propose challenges or disruptions to traditional modes of musical performance and study, they are intended to encourage students to think about how they might begin to experiment with[in] their own artistic practices. Each research project will be presented in interactive lectures accompanied by practical demonstrations and lively group debates, while the core concepts of each project will be tested in associated workshops where students will be invited to either experiment with their own repertoires, or to provide reflections on how such concepts might apply to their own musical practices. Concepts covered will include: musical expression, musical time and structure, changing performance practices, polyphony, imagination,
embodiment, interpretation, notation, authenticity, music criticism, recordings, the corporeality and psychology of performers, and performance analysis.

Objectives:
At the end of the course the student should:

- Be able to demonstrate knowledge and practical skills related to how and why practice-based research might be carried out in their own musical lives.
- Be able to think critically about their own artistic beliefs, knowledge and identities.
- Be able to consider new and possibly provocative understandings of traditional modes of musical performance, reception, interpretation and analysis.
- Be able to demonstrate how the material presented in this module has challenged, broadened or provided alternatives to such traditional modes of musical activity.
- Be able to demonstrate an ability to actively engage in critical debates concerning a range of musical genres, styles, techniques and ideologies.

Type of course: Elective
Level: Master
Prerequisites: All Master students from the Classical, Early Music, Jazz, Vocal, Composition, Conducting, Music Education and Theory Departments are encouraged to attend.
Teachers: Stefan Petrovic, Andrew Wright, Anna Scott
Credit points: 3 EC
Literature: At the first meeting of the class in September, students will be assigned short readings and other material pertinent to the lectures/workshops of each teacher. Some students will also be assigned repertoire for the workshops.
Work forms: After a mandatory introductory class (2hrs), this course will be divided into three modules of four 2hr sessions, from which students will be able to choose eight sessions. More information about the sessions will be given during the introduction.
Assessment: Attendance results (80%), participation, and quality of effort and engagement in workshops.
Sort of grading: Pass-fail
Language: English
Schedule: 3, 10, 17, 31 October, 7,14, 21 November, 16, 23, 30 January, 6, 13, 20 February on Fridays
Time: 17:00-19:00
Venue: t.b.a.
Registration: Hanneke Verkaart, Master studies assistant: ma.studies@koncon.nl
Information: Stefan Petrovic: stefanpetrovic.music@gmail.com; Andrew Wright: prestoassai@hotmail.com; Anna Scott, annascottpiano@gmail.com

Course title: Performance Science
Osiris course code: KC-M-EL-PS-14
Course Content: In this course students will get acquainted with the wide field of performance science: deliberate practicing, performance preparation, mastery during performing, an effective use of the body and the mind, focus and concentration. The course will offer approaches, methods, literature and strategies that have been developed in this field. Included in the content is material from the Alexander Technique and methods based on recent findings from psychology and neuroscience. During the course students will be able to work at the topic of their research questions, they will learn how to document a research process and they will become familiar with reading articles and giving short presentations. All students will receive 2-3 individual classes by teachers of their choice from this master elective.

Objectives:
At the end of the course the students should:

- Have an advanced understanding of existing approaches, methods and strategies concerning performance science
- Be able to show how they have applied current knowledge in this field to their own practice and research
Have gained insights in their own bodily and mental state concerning practicing, performance preparation and performing
Have an advanced understanding of recent literature on performance science

Type of course: Elective
Level: Master
Prerequisites: A connection with the Research question is advisable. As the group size is limited, applicants need to send a short text describing how they propose using this course for their research.

Teachers: Fiona Tree, Susan Williams, Wieke Karsten
Credit points: 3 EC

Work forms: Group lesson/individual lesson
Assessment: Attendance results (80%) + presentation on ppt
Sort of grading: Pass-fail
Language: English
Schedule: 31 October, 7, 28 November, 12 December, 16, 30 January, 13 February, 6, 20 March on Fridays
Time: 16:00-17:30
Venue: t.b.a.
Registration: Hanneke Verkaart, Master studies assistant: ma.studies@koncon.nl
Information: Susan Williams: s.williams@koncon.nl

Course title: Course Music Education according to the Kodály Concept
Osiris course codes: KC-M-EL-KC3EC-13 (3EC)
KC-M-EL-KC7EC-13 (7EC)

Course Content: A practical and theoretical course that consists of four main elements: methodology, singing, musicianship and teaching. Other thematic courses are offered as well: basic ensemble leading skills, classroom management and singing games. International guest teachers will also be invited at least twice a year. Music teaching concepts in the 19th and 20th centuries will be researched. The course is open for singers, instrumentalists and classroom (music) teachers.

Methodology:
Music education according to the Kodály concept forms the basis of the methodology classes. The starting point is always making music (sound). Then awareness (understanding) and practising (exercise) can lead to musical literacy. The process of learning is brought in relation to the student’s teaching practice. Students develop their teaching material, through pedagogical research and artistic evaluation.

Singing and vocal training
Students sing as a group and individually to develop their own voice and to learn how to sing with children. Activities include the building of suitable teaching material: song repertoire with games, canons and part songs.

Musicianship
There will be a group lesson on the development of practical musicianship skills, analytical hearing and musical imagination. Students practice their own musical skills needed for teaching, through singing and performing rhythmic activities. Techniques used in Kodály music teaching are learned: relative solmisation, hand signs and rhythm language.
Teaching
After the first semester, students will have arranged a music teaching situation where they can regularly practice the things they learn in the course. This can be short classroom music teaching or private music teaching to a group of children. The teachers of the course will supervise students, and they will prepare and discuss their lesson plans together.

Objectives: At the end of the course students should:
- Have an advanced understanding of and be able to teach music to children according to the Kodály philosophy.
- Have an advanced understanding of historical and pedagogical background of teaching music.
- Have an advanced understanding of the musical learning process and be able to design music lessons in small and logical steps that lead to high quality music making and real understanding of music by children from the earliest ages.
- Be able to transfer musical content and musicality by means of their own voice, and be aware of the possibilities and impossibilities of the child’s voice at certain ages and learn how to develop children’s singing.
- Be able to learn to read music well in order to imagine how difficult something is, for which age group a piece of music is suitable and where potential problems are. To be able to translate sound into music notation, and to understand musical structure and form. Develop polyphonic skills to divide the different layers of attention needed in musical activities and teaching music. The student can translate these skills into lessons for children and can thus shape the learning on their way to musical literacy.
- Be able to integrate the theory and skills that are learned into the student’s own teaching practices. The student should be able to develop and structure lesson plans for his or her pupils that show a longer and clear line of learning in and through music.

Type of course: Elective
Level: Master
Prerequisites: Special interest in music education
Teachers: Ewan Gibson, Daniel Salbert, Anne-Christine Wemekamp, Suzanne Konings, international guest teachers
Credit points: 10 EC, of which 3 EC can count as a Master Elective
Literature: Reader and literature specified by the teacher
Work forms: Group lesson and teaching
Assessment: Attendance results (80%) and the evaluation of assignments and own teaching practice.
Sort of grading: Pass-fail
Language: English
Schedule: 20 September, 11 October, 8 & 9 November, 13 December, 17 January, 14 February, 21 March, 18 & 19 April, 23 May, 13 June
Time: 10.00-17.00
Venue: t.b.a.
Registration: Hanneke Verkaart, Master studies assistant: ma.studies@koncon.nl
Information: Suzanne Konings: s.konings@koncon.nl

Course title: Literature Workshop
Osiris course code: KC-M-EL-LW-11
Course Content: In this class we will investigate the nature and practical features of late 18th and early 19th century style and performance practices. The first half of the classes will focus on literature research leading up to an individual presentation. The second half of the season is devoted to repertory research. All performance practice subjects are allowed. Topics may be related to the topic of the final master presentation.
Part 1. October – November – December: 18th and early 19th century performance practice. Depending on instrument and interest, each student will choose a subject in order to present a lecture demo. Besides using key treatises and literature, research can include using your own instrument.

Presentations can take any form: lecturing, power point, handouts, video, live playing and any combination. Possible topics could be performance practice basics like articulation, fingering, bowing (etc); style features like rhetoric, vibrato; historical topics like instrument development, genre research; instrumental or vocal techniques; focusing on a performer or composer. Students will be expected to prepare a hand-out and a selected and annotated bibliography on their subject.

Part II/ January – February – March: Presenting a program.

With focus on the classical and early 19th century repertory, students are being asked to prepare a coherent, marketable concert program within certain parameters in time, geographical location and genre. Every assignment will be cut to the particular interest of the student. In addition to making the program, students will be asked to write an actual letter to a concert organization in which they present themselves ad propose this program for inclusion in their concert series or festival. This letter must include a biography, short but attractive program notes and a list of concert organizations.

Objectives:

At the end of the course students should:

- Have an advanced understanding of classical and early 19th century style.
- Have an advanced understanding of the respective periods.
- Be able to exchange knowledge about the subject in class.

Type of course: Elective
Level: Master
Teacher(s): Bart van Oort
Credit points: 3 EC
Literature: Depending on each individual topic
Work forms: Workshop
Assessment: Attendance results (80%) + Research, presentation and written assignments
Sort of grading: Pass-fail
Language: English
Schedule: 9, 30 October, 13, 27 November, 11 December, 8, 22 January, 5, 19 February, 5, 19 March, 2 April on Thursdays
Time: 13:00-14.30
Venue: t.b.a.
Registration: Hanneke Verkaart, Master studies assistant: ma.studies@koncon.nl
Information: Bart van Oort: bart@bartvanoort.nl

Course title: Questioning Research in Early Music
Osiris course code: KC-M-EL-RE-11
Content: Research and its impact on early music interpretation will be the main subject in this course. This will be done through an intensive dialogue with the students and based on the long-time experience of the teacher with research and the effects of this research on interpretation and historically informed performance. Among other subjects, subjectivity related to the choices made in the process of research will be discussed with the help of concrete examples. Students will be expected to form an active dialogue with each other and with the teacher about the subject of this course.

Objectives: Students learn with the help of a very experienced teacher in the field, to judge the essential information in relation to historical performance. To what extent will common knowledge be completed by personal choices and what are the criteria in this procedure. At the end of the course students should:

- Have an advanced understanding of how research impacts the interpretation of early music performance.
Engage in active dialogue with fellow students regarding their own research process/choices.

Type of course: Elective
Level: Master
Teacher: Peter van Heyghen
Credit points: 3 EC
Literature: t.b.a.
Work forms: Group lesson
Assessment: Attendance results (80%)
Sort of grading: Pass-fail
Language: English
Schedule: 20 January, 27 January, 10 February
Time: 13:00-17:00
Venue: t.b.a.
Registration: Hanneke Verkaart, Master studies assistant: ma.studies@koncon.nl
Information: Johannes Boer: j.boer@koncon.nl

Course title: ‘Petrus Alamire and his musical universe’. Franco-Flemish polyphony from original sources
Osiris course code: KC-M-EL-FP-14
Course content: Students will be introduced to the rich world of Franco-Flemish polyphony, as exemplified by the Alamire manuscript-complex. High-resolution images of these manuscripts, made available by the Alamire Foundation, will enable us to sing this music directly from the fifteenth-century sources. Besides reading the original mensural notation, special attention will be paid to ensemble-specific singing technique. The practice of plainchant, solmisation and improvised counterpoint will provide further insight into this repertoire. Repertoire will be chosen from the Alamire manuscript-complex. Prominent composers such as Johannes Ockeghem, Pierre de la Rue, Josquin Desprez and Adriaan Willaert will be represented. Master students will also be coached in related research-topics such as preparing performance-editions, writing programme notes and leading rehearsals. The final aim of the course is to enable students to function as informed, skilled, and independent performers of Renaissance polyphony.

The course is organised as a partnership between the Alamire Foundation and the Royal Conservatoire. The Alamire Foundation (International Centre for the Study of Music in the Low Countries – KU Leuven) has as central mission the linking of the worlds of musical research and practice. The present project is part of the current major initiative New Perspectives on Polyphony (funded by the Flemish agency IWT), which aims to bring Franco-Flemish polyphony to a wider group of performers and listeners through the digitization and valorisation of original sources.

Objectives: At the end of the course students should:
- Be able to perform Franco-Flemish polyphony from original sources, and produce performance editions of this music
- Have an advanced understanding and intuition for the musical grammar and style of 15th century compositions
- Have an advanced understanding of ensemble-specific vocal skills.
- Be able to lead a small ensemble in singing polyphony
- Be able to show independent insights into research and performance practice of 15th century polyphony

Type of course: Elective
Level: Master
Prerequisites: Experience with ensemble singing. Admission via audition at 22/09/2014, 11:00-15:00, location tba. Maximum 12 places
Teachers: Stratton Bull (Alamire Foundation, KU Leuven)
Research and Improvisation Jazz

Isaac Alonso de Molina (Royal Conservatoire)
Niels Berentsen (Royal Conservatoire, Leiden University) and guest teachers.

Credit points: 5 EC

Literature: Reader, selected musicological articles, (excerpts from) historical treatises.

Work forms: The course consists of seven whole-day sessions in The Hague on Saturdays, complemented by a weekend and a work week held at the House of Polyphony in Leuven (Belgium). Students are encouraged to also take part in related subjects the conservatoire offers (Renaissance Studies, Polyphony Workshop, Gregorian Chant etc.). The course will be followed by a few concerts, including an appearance at Laus Polyphoniae, Flanders Festival Antwerp (August 2015), whose theme will be Petrus Alamire.

Assessment: Attendance results (80%)

Grading system: Pass-fail

Language: English

Schedule: 4 October, 8, 22 November, 6 and 7 December (Leuven), 17 January, 7 February, 14 March, 11 April, 4-8 May (Leuven) with a concert on May 8th.

Time: 11:00-18:00

A typical session will look like this:

11:00-11:30 Plainchant practice
11:30-12:00 Counterpoint practice
12:00-13:00 Lecture or workshop.
14:00-16:00 Rehearsal
16:20-18:00 Rehearsal

Venue: Provisionally De Boskant (The Hague), Huis van de Polyfonie (Leuven)

Registration: Hanneke Verkaart: ma.studies@koncon.nl

Information: niels.berentsen@gmail.com
http://www.alamirefoundation.org/

Course Content:
Research and improvisation will be discussed through four points of departure: practice, methods, historical backgrounds and literature. The topics will be: Tonal, Modal, Atonal, Chance (3 lessons John Ruocco). Active participation is required because: “Practicing improvisation is different than practicing scales, licks, patterns or other technical or conceptual things”. One or two lessons will be spent on investigating methods of improvisation and two or three lessons on literature (Patrick Schenckius). Besides this the students will present a mini-research of a self-chosen method or book on jazz improvisation. In the last lesson(s) every student gives a short lecture about his/her mini-research. The students can form their own opinion through discussion about the ideas and thoughts presented in the literature and the practical lessons of John Ruocco. The own opinion of the students regarding sources is also trained in the short presentation in the last lessons.

Objectives:
At the end of the course students should:

- Have an advanced understanding of methods and books on improvisation.
- Judge the sources used on value and appropriateness.
- Form their own opinions on the sources.

Type of course: Elective

Level: Master

Prerequisites: Knowledge about jazz and (jazz) improvisation

Teachers: Patrick Schenckius and John Ruocco

Credit points: 3 EC

Literature: Bailey, D. ‘Improvisation’; Monson, I. ‘Jazz Improvisation’;
Crook, H. ‘How to Improvise’; Berliner, P., ‘Thinking in Jazz’.

Work forms: Individual lesson/group lesson

Assessment: Attendance results (80%) and a presentation
Sort of grading: Pass/fail
Language: English
Schedule: 1, 8, 15, 29 October, 5, 12, 19, 26 November, 3, 10 December on Wednesdays
Time: 17:00-19:00
Venue: S311
Registration: Hanneke Verkaart, Master studies assistant: ma.studies@koncon.nl
Information: Patrick Schenkius: p.schenkius@koncon.nl

Course title: Acting while singing, what to do and how to prepare
Osiris course code: KC-M-EL-PM-12
Course Content: Lessons consists of a practical component where students rehearse and perform their own selection of scenes and react to what fellow students present. Students will work with a piano accompanist. In addition, there is a theoretical component where students will learn how to analyse scenes and how to prepare their work on stage.

Objectives: At the end of the course students should:
- have an advanced understanding of how to build a role in opera or music theater
- be able to find materials (literature, films, other art forms) to understand and create the context and subtext of your personages
- have developed skills to create their personage
- be able to use analyses to interpret and can bring this on to practice on stage
- have an advanced understanding of acting tools such as: improvisation, concentration, reaction, association, organization and discipline
- enhance courage and engagement in their work

Type of course: Elective
Level: Master
Prerequisites: Having a scene prepared
Willing to prepare a duo-scene with a fellow course member
Knowing your repertoire by heart
Having knowledge of the piece, librettist, composer, role, scene
Having your scene translated into your mother tongue

Teachers: David Prins
Credit points: 3 EC

Literature:
Acting for Singers David, F. Ostwald, Oxford University Press, 2005
http://www.bol.com/nl/p/acting-for-singers/1001004002535840/
http://www.bol.com/nl/s/boeken/zokresultaten/Ntt/a+practical+handbook+for+the+actor/N/8299+8292/Nty/1/search/true/searchType/qck/sc/books_en/index.html?_requestid=414499

Work forms: group lessons – self study
Assessment: Attendance results (80%) including a written evaluation and oral (group) evaluation.

Sort of grading: Pass/fail
Language: Nederlands / English
Schedule: t.b.d.
Registration: Hanneke Verkaart, Master studies assistant: ma.studies@koncon.nl
Information: David Prins: david.prins@hetnet.nl
Schedule:
Monday 13 October, 13:15-14:15
Monday 27 October, 12:15-14:15
Monday 17 November, 12:15-14:15
Monday 24 November, 12:15-14:15
Monday 1 December, 12:15-14:15
Monday 8 December, 12:15-14:15
Monday 15 December, 12:15-14:15
Monday 5 January, 12:15-14:15
### Master Electives offered by the Composition department

**Course title:** Music Multimedia: a course about music with other media  
**Osiris course code:** KC-EL-MM-11  
**Course Content:** Music Multimedia is a course spanning the entire year, with regular meetings on Wednesday evenings and some project based activity. The aim of the course is to introduce students to how technology has and can be used in creating new forms of music multimedia and other performance practice from the traditional contexts such as opera or dance to new contexts such as installation and new media. The year will be broadly split into three phases: the first dealing with concert multimedia forms, such as video in performance, expanded sound technologies, and early paradigm of composition with non-musical elements. The second part of the course will examine the history of sound art in an art context and will look at current new media practices and key aesthetic issues; and finally, the last part of the season the focus will be on dance and theatre practices with the relation to music.  
**Objectives:** At the end of the course students should:  
- Have an advanced understanding of how technology has and can be used in creating new forms of music multimedia;  
- Be able to relate performance practice from the traditional contexts such as opera or dance to new contexts such as installation and new media.  
**Type of course:** Elective  
**Level:** Master  
**Prerequisites:** Numerus fixus of 12 students, restricted to and giving priority to 1. Composition students, 2. Sonology, Art of Sound and ArtScience students.  
**Teachers:** Yannis Kyriakides will be the main teacher during the year but the course will be augmented with various guest teachers, including Arnoud Nordegraaf, Justin Bennett, Emmanuel Flores and Tao Sambolec.  
**Credit points:** 3 EC  
**Literature:** Will be announced at the beginning of each term  
**Work forms:** Group lesson  
**Assessment:** Attendance results (80%) and student participation  
**Sort of grading:** Pass-fail  
**Language:** English  
**Schedule:** 24 September, 1, 8, 15, 29 October, 5, 12, 19, 26 November, 3, 10, 17 December, 7, 14, 21, 28 January, 4, 11, 18 February, 4, 11, 18, 25 March, 1, 8, 15, 22, 29 April, 6, 13, 20, 27 May on Wednesdays  
**Time:** 18:00-19:30  
**Venue:** Stockhausen Studio  
**Registration:** Hanneke Verkaart, Master studies assistant: ma.studies@koncon.nl  
**Information:** Martijn Padding, coordinator: M.Padding@koncon.nl

---

### Master Electives offered by the Master Music Education

**Course title:** Research in Music Education

---
Osiris course code: KC-M-ED-RME

Course Content: This course introduces the student to different perspectives on music education as a starting point for doing research in music education. It focuses on various conceptual and practical approaches to teaching and learning music and its implications. There will first be introduced to students the idea that all practices have implicit theories about music and educational processes. Then, on the basis of various metaphors and models, different perspectives on music education will be reviewed. In addition the aims of instrumental/vocal and general music education will be discussed. Finally, there will be an introduction to some examples of research in music education.

Objectives: At the end of the course the student should:
- have a global impression of themes and approaches in research of music education
- be able to distinguish different concepts, approaches and aims in music education;
- can find additional information to what has been discussed and present this to others

Type of course: Elective
Level: Master
Prerequisites: Adri de Vugt; Paul Deneer (guest teacher)
Credit points: 3 EC

Literature:
- Unesco (2010) Seoul Agenda: Goals for the development of Arts Education
- Swanwick, K. 1986) In praise of Theory, does it matter what we think? In: Music, Mind and Education, London: Routledge (pp. 6 – 18)

Work forms: Group lesson
Assessment: Each student presents the content of and personal view on a publication to colleague students. The publication is chosen in agreement with the teacher.
Sort of grading: Qualifying results/Attendance results 80%
Language: English
Schedule: 15, 22 September, 6, 13, 27 October, 3, 10, 17, 24 November, 1, 8, 15 December on Mondays
Time: 13:30-15:00
Venue: t.b.a.
Registration: Hanneke Verkaart, Master studies assistant: ma.studies@koncon.nl
Information: a.devugt@koncon.nl
<table>
<thead>
<tr>
<th><strong>Course title:</strong></th>
<th>Musical development and education</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Osiris course code:</strong></td>
<td>KC-M-ED-MDL</td>
</tr>
<tr>
<td><strong>Course Content:</strong></td>
<td>This course will introduce concepts of musical development and education. It focuses on (music) developmental psychological aspects and addresses issues like potential and talent, measurement, influence of parents – peers and teachers, and concepts of musicality. The issues will be discussed in relation to the practice of music education.</td>
</tr>
<tr>
<td><strong>Objectives:</strong></td>
<td>At the end of the course the student should:</td>
</tr>
<tr>
<td></td>
<td>• be able to comprehend literature concerned with theories of music education and musical development and can explain the essentials</td>
</tr>
<tr>
<td></td>
<td>• be able connect data derived from observations to the studied literature</td>
</tr>
<tr>
<td></td>
<td>• has an advanced understanding of the relevant aspects of musical development and the practical implications</td>
</tr>
<tr>
<td></td>
<td>• be able to present his/her findings concerned with the studied issues in a oral presentation and a written form as well</td>
</tr>
<tr>
<td><strong>Type of course:</strong></td>
<td>Elective</td>
</tr>
<tr>
<td><strong>Level:</strong></td>
<td>Master</td>
</tr>
<tr>
<td><strong>Prerequisites:</strong></td>
<td>For MA students in music pedagogy, the course research in music education has to be finalised adequately</td>
</tr>
<tr>
<td><strong>Teachers:</strong></td>
<td>Adri de Vugt</td>
</tr>
<tr>
<td><strong>Credit points:</strong></td>
<td>3 EC</td>
</tr>
<tr>
<td><strong>Literature:</strong></td>
<td>Colwell, &amp; P. Webster (2011) MENC Handbook of research on music Learning, Volume I: Strategies, Oxford: Oxford University Press (p.140 – 172)</td>
</tr>
<tr>
<td><strong>Work forms:</strong></td>
<td>Group lesson</td>
</tr>
<tr>
<td><strong>Assessment:</strong></td>
<td>Students will present each one the chapters of the literature. At the end of the course a paper, approx. 4 pages, has to be written concerning on of the presented issues and the implications for practice. Criteria include quality of formulation, coherence, accuracy, critical reflection</td>
</tr>
<tr>
<td><strong>Sort of grading:</strong></td>
<td>Qualifying results /Attendance results 80%</td>
</tr>
<tr>
<td><strong>Language:</strong></td>
<td>English</td>
</tr>
<tr>
<td><strong>Schedule:</strong></td>
<td>5, 12, 19, 26 January, 2, 9, 16 February, 2, 9, 16 March on Mondays</td>
</tr>
<tr>
<td><strong>Time:</strong></td>
<td>13:30-15:00</td>
</tr>
<tr>
<td><strong>Venue:</strong></td>
<td>t.b.a.</td>
</tr>
<tr>
<td><strong>Registration:</strong></td>
<td>Hanneke Verkaart, Master studies assistant, <a href="mailto:ma.studies@koncon.nl">ma.studies@koncon.nl</a></td>
</tr>
<tr>
<td><strong>Information:</strong></td>
<td><a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Course title:</strong></th>
<th>Processes of musical learning</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Osiris course code:</strong></td>
<td>KC-M-ED-MLP</td>
</tr>
<tr>
<td><strong>Course Content:</strong></td>
<td>This course introduces to music learning. Besides a theoretical framework, the practical implications and applications will be discussed. First some general concepts of learning and teaching are discussed. A relevant aspect of learning in music education is independent learning. Another topic that will be addressed is learning in groups as different from individual learning. An important part of the module will be spend on specific characteristics of musical learning. In particular there will be attention for the learning processes of aural skills and motorical skills.</td>
</tr>
</tbody>
</table>
Objectives: At the end of the course the student:

- is able to comprehend literature concerned with theories of learning in general and musical learning in particular and can explain the essentials
- is able to connect data derived from observations of the practice of music education to the studied literature
- is able to present his/her findings concerned with the studied issues in an oral presentation and a written form as well

Type of course: Elective
Level: Master
Prerequisites: For MA students in music pedagogy, the following courses has to be finalised adequately:
- research in music education
- musical development and learning

Teachers: Adri de Vugt, Suzanne Konings, Bastiaan van der Waals
Credit points: 3 EC
Literature:


Work forms: Group lesson
Assessment: students do prepare meetings substantially and give presentations of the studied literature to colleague students
Students show an example of how theory is applied into their own practice.
In a final assignment students write a paper (4 pages) describing how a chosen article relates to one of the discussed articles from the course.

Sort of grading: Qualifying results/Attendance results 80%
Language: English
Schedule: 30 March, 13, 20 April, 4, 11, 18 May, 1, 8, 15, 22 June on Mondays
Time: 13:30-15:00
Venue: t.b.a.
Registration: Hanneke Verkaart, Master studies assistant: ma.studies@koncon.nl
Information: a.devugt@koncon.nl

Course title: Philosophy
Locating cultural events: a philosophy of contemporary culture
Osiris course code: KC-M-ED-FI
Course Content: Professionals in the music education sector need to have insight into the political-social, aesthetic and ethical role of music (education) in contemporary, multicultural society. There should be clarity in the way that arts and music education contributes to content and form of cultural life and the way it is experienced, as well as the way in which education itself is formed by underlying aesthetic, political, economic, social and ideological choices.

By means of critical and methodical study of a number of thematically structured texts from (music) philosophy and sociology, the student is confronted with a theoretical perspective on music (practice), as well as their abilities as musician/pedagogue.

Objectives: At the end of the course the student:

- is able to situate and reflect his/her activities as a teacher and professional within a diversity of sectors of contemporary culture,
- is able to comprehend literature concerned with cultural studies
- has theoretical insight in relevance of cultural locations and has a developed a sensibility for interdisciplinary and intermediary in contemporary art and
- has deepened his acquaintance with some conceptual tools for self-reflection on his practice as an artist, teacher of cultural, advisor or policy-maker in the art-sector

Type of course: Elective
Level: Master
Prerequisites:
Teachers: Tom Dommisse
Credit points: 3 EC
Literature: t.b.a.: a series of short texts/outlines from analytic or continental theorists of culture in the western philosophical tradition (Rorty, Foucault, Beauvoir, Eco, Adorno, Derrida, Mouffe, Fukuyama)
Work forms: group lesson
Assessment: a written essay (3-5000 words) on a thematic issue or «location» of cultural philosophy, linking this topic to the cultural embedding of personal learning-process in music education
Sort of grading: Qualifying results /Attendance 80%
Language: English
Schedule: 6, 13, 20, 27 January, 3, 10, 17 February, 3, 10, 17 March on Tuesdays
Time: 14:20-16:00
Venue: t.b.a.
Registration Hanneke Verkaart, Master studies assistant, ma.studies@koncon.nl
Information: a.devugt@koncon.nl

**Master Electives offered by the Music Theatre Master This Is Music-theatre Education (T.I.M.E.)**

Cursus titel: **Inleiding in het Theater: geschiedenis en theorie**
Osiris course code: KC-M-MT-IT-12
Cursus inhoud: In negen hoor- en werkcolleges krijgt de student inzicht in de ontwikkelingen van het theater in Europa. Vanaf het ontstaan bij de oude Grieken tot aan het postdramatische theater van de 20ste eeuw wordt het theater zowel in een maatschappelijke context als in een cultuurhistorische traditie geplaatst.
Er is aandacht voor de ontwikkeling van de achterliggende vormprincipes van het theater. Er worden vragen behandeld als: Hoe kan het dat het theater in de Grieksklassieke wereld ontstond? Hoe heeft de Verlichting het mensbeeld beïnvloed? Heeft de Tweede Wereldoorlog een breuk in de ontwikkeling van de (podium)kunst veroorzaakt?
Doelen: Aan het einde van de cursus heeft de student gevorderd inzicht in het (muziek)theater en kan hedendaagse voorstellingen door kennis van ontstaansgeschiedenis en ontwikkeling in een brede context plaatsen.

Type cursus: Elective
Niveau: Master
Docent: Paul Slangen
Studiepunten: 3 EC

Werkvorm: Hoor- en werkcolleges
Afsluiting: Aanwezigheidsplicht (80%) + Schriftelijk tentamen
Beoordeling: Geslaagd/niet geslaagd
Taal: Nederlands
Schema: 15, 22, 29 September, 6, 13, 27 Oktober, 3, 10, 17 November
Tijd: 14.00-17.00
Locatie: t.b.a.
Inschrijving: Hanneke Verkaart, Master studies assistant: ma.studies@koncon.nl
Informatie: Ines van der Scheer: time@koncon.nl; Paul Slangen: paulslangen@veenfabriek.nl.
NB: De cursus kan – in verband met de gewenste discussie – alleen doorgang vinden als zich minimaal vijf studenten aanmelden.

Master Electives offered by the Music Master for New Audiences and Innovative Practice (MM NAIP)

Course title: MM NAIP / Module Leading and Guiding
Osiris course code: KC-M-NA-LG-14
Course Content: This module introduces students to the skills and knowledge necessary to be a competent workshop/laboratory practitioner and creative leader. It gives the student the opportunity as an ensemble member to explore the combined role of composer, leader and performer within a creative, participatory workshop environment. The student is expected to engage convincingly in all the following activities as a professional practitioner:
- Voice, body and percussion work; coordination and communication.
- Improvisation as a group, generic activity; developing your own musical voice within the group; organically building on the ideas of peer group members.
- Group composition skills; conceiving and creating ideas within a collaborative environment.
- The psychology of leadership; the different levels of facilitating and guiding within a team; leading and being lead.

Objectives: At the end of the course the student should:
- Have an advanced understanding of and capacity for music-based activity in a variety of ensemble performance contexts and in facilitating group creative work both within exclusively musical contexts and in various cross-arts, intercultural and community situations;
- Be able to demonstrate skills of leadership in relation to the facilitation of ensemble and/or group participation in specialist and non-specialist environments;
- Be able to demonstrate an ability to make decisions in a variety of contexts and situations through the use of their imagination, intuition and emotional understanding;
Be able to demonstrate effective communication and social skills for working with others on joint projects as well as being able to lead, negotiate with and organise others;

Be able to demonstrate an ability to engage with a variety of musical styles and genres.

Type of course: Elective
Level: Master
Prerequisites: Admission to the Master’s programme. Compulsory for students MM NAIP and MA Pedagogy. Elective program for other Master students or professional musicians. If more elective students apply than places are available, a selection will be made based on a written motivation of the applicant.

Teachers: Detta Danford, Guy Wood, Jo Wills, Renee Jonker
Credit points: 7 EC

Literature:

Work forms: Laboratory, field study, tutorial, individual study
Assessment: An end of term peer-assessment based on filmed footage of the students leading and guiding fellow students in laboratory sessions as well as a written self-reflection, submitted at the end of the module, which draws on personal learning and peer feedback.

Sort of grading: Pass-fail and attendance results 80%

Language: English

Schedule: A. Intensive week of workshops from 29 September to 3 October 2014 + B. LAB’s from 6th of October till 1 December 2014 , peer-assessment session on 15 December 2014

Time: A. 10.00 – 17.00h (Monday thru Friday) + B. Monday 10.00 – 13.00h

Venue: Studio Tarwekamp (Tarwekamp 3 Den Haag)
Registration: Hanneke Verkaart, Master studies assistant, ma.studies@koncon.nl
Information: Renee Jonker, email: r.jonker@koncon.nl. Please note this course can only accept a limited number of participants; early registration is recommended.

Course title: MM NAIP / Performance & Communication
Osiris course code: KC-M-NA-PC-14
Course Content: This module seeks to develop the students’ technical and artistic capacity for performance and communication in a variety of formal and non-formal contexts. Students prepare a small performance that can be seen as a sneak preview of their Professional Integration Project (to be realised in the 3rd and 4th semester of the Master). Students are challenged to present this so-called proto PIP for new audiences and/or in an unusual performance context. Students may work together or do solo-performances. To prepare for this proto PIP students will take part in a workshop exploring basics of stage technique (lightning)

Objectives: Students will have to be able:
- to communicate about a piece of music in word or images before letting the music sound for itself;
- to let any piece of music example/excerpt, style or musical technique become the starting point for a project that reaches out to new audiences;
to explore the way music is perceived by presenting the music in a new context or environment;
- to address new audiences in a creative, innovative and binding way
- acquire skills to conduct interviews
- acquire basic knowledge of stage technique and lighting

Type of course: Elective
Level: Master
Prerequisites: Admission to the Master’s programme. Compulsory for students MM NAIP. Elective module for other Master students. If more elective students apply than places are available, a selection will be made based on a written motivation of the applicant.

Teachers: Philip Curtis, Renee Jonker, Alex Brok
Credit points: 7 EC
Literature:

Work forms: Laboratory, field study, tutorial, individual study
Assessment:
- A performance followed by discussion and feedback from peers and tutor
- A written self-reflection, submitted at the end of the module, which draws on personal learning and peer feedback.

Sort of grading: Pass-fail
Language: English
Schedule: 16, 23 September, 7, 14, 28 October, 4, 11, 18, 25 November, 2, 9 December on Tuesdays
Time: 14:00 – 17:00
Venue: Studio Tarwekamp
Registration: Hanneke Verkaart, Master studies assistant, ma.studies@koncon.nl
Information: Renee Jonker, email: r.jonker@koncon.nl. Please note this course can only accept a limited number of participants; early registration is recommended.

Course title: MM NAIP / Project Management & Entrepreneurship
Osiris course code: KC-M-NA-PME-14
Course Content: This module seeks to provide the students with the opportunities to develop their understanding of the skills required to effectively plan and implement projects and performance events in a variety of contexts. The course consists of thirteen 3-hour seminars on different topics related to Project Management and Entrepreneurship. External experts are invited to teach some of the sessions. The students take their ‘Professional Integration Project’ as a point of departure to develop this to a project proposal/business plan that could be used for the execution of the students’ professional integration plans. During the sessions, different aspects are addressed, and the students are asked to work individually or in groups on an assignment that is related to the discussed topics and to the development of their project proposal/business plan. Next to the seminars there will be two thirty minute tutorials, during which the students get feedback on their (draft) project proposal / business plan.

Objectives: Students will have to be able to:
- Demonstrate an understanding of a variety of project management topics through a series of short assignments set during sessions
- Actively participate in group discussions and exercises
- Use the skills presented during the module to create a project plan and oral presentation for a proposed project

Type of course: Elective
Level: Master
Prerequisites: Admission to the Master’s programme. Compulsory for students MM NAIP. Elective module for other Master students. If more elective students apply than places are available, a selection will be made based on a written motivation of the applicant.

Teachers: Willem Wijgers, Marleen Leroy, Ramon Verberne, Renee Jonker

Credit points: 7 EC


Course reader, including different articles/book chapters on Project Management & Entrepreneurship topics.

Work forms: Seminars, tutorials

Assessment: Give a 15-minute verbal presentation of a project plan, followed by reflection with the teacher and peers;

Deliver a written project/research plan for the professional integration project

Sort of grading: Pass-fail

Language: English

Schedule: 16, 23 September, 7, 14, 28 October, 4, 11, 18, 25 November, 2, 9 December on Tuesdays

27 January: final presentation/assessment

Time: 10.00 – 13.00

Venue: t.b.a.

Registration: Hanneke Verkaart, Master studies assistant, ma.studies@koncon.nl

Information: Renee Jonker, email: r.jonker@koncon.nl. Please note this course can only accept a limited number of participants; early registration is recommended.

Course title: MM NAIP / Practice Based Research

Osiris course code: KC-M-NA-AR1-13

Course Content: This research course focuses on action research and practical research training. It is intended to focus on the application of research skills as well as familiarity with research literature and a variety of methods. Students will design research questions, select appropriate methods with a strong focus on application of the research to their Professional Integration Project. For students in the MM NAIP program, the course will take place in the second study year.

Objectives: Students will have to be able:

- Demonstrate active inquiry and knowledge growth with regard to research literature, principles, and methods;
- Formulate research problems relevant to their practice/projects in the master’s program;
- Select appropriate methods of investigation and design a preliminary research plan that includes assessment/evaluation of the project;
- Analyze data and draw defensible conclusions and recommendations;
- Share outcomes of research in effective written and oral presentations.

Type of course: Elective

Level: Master

Prerequisites: Admission to the Master’s programme. Compulsory for students MM NAIP. Elective module for other Master students. If more elective students apply than places are available, a selection will be made based on a written motivation of the applicant.

Teachers: to be announced

Credit points: 7 EC


Renshaw, P. (2013). *Being In-Tune* forthcoming

**Work forms:** Seminars, tutorials, clinics, individual coaching, individual study
**Assessment:** Deliver a written research plan for the professional integration project
**Sort of grading:** Pass-fail
**Language:** English
**Schedule:** 15, 22 September, further sessions to be planned later and further individual coaching the course of the year
**Time:** 10:30-13:00
**Venue:** t.b.a.
**Registration** Hanneke Verkaart, Master studies assistant, ma.studies@koncon.nl
**Information** Renee Jonker, email: r.jonker@koncon.nl. Please note this course can only accept a limited number of participants; early registration is recommended.

**Course title:** MM NAIP / Elective Music & Dementia
**Osiris course code:** KC-M-NA-MD-14
**Course Content:** This module introduces the student the skills and knowledge necessary to be a competent workshop practitioner and creative leader in the specific context of working with people with dementia and care workers in residencies for people with dementia. This course is being developed based on research into the practice Music for Life of Wigmore Hall in London, that has been conducted by the research group Lifelong Learning in Music of the Prince Claus Conservatoire in Groningen in collaboration with the Royal Conservatoire in The Hague. Students will be prepared to function as an improvising musician in a context with very vulnerable people and care staff members of the residential home or centres for daycare. The student is expected to engage convincingly in all the following activities as a professional practitioner:

- Voice, body and percussion work to be used in the setting of workshops with people with dementia and the care people surrounding them;
- Improvisation solo or in small groups, generic activity; developing your own musical voice within this setting.
- Group composition skills; conceiving and creating ideas within a collaborative environment.
- The psychology of leadership; the different levels of facilitating and guiding within a team; leading and being lead.
- The psychology of working in a context in which musicians are trying to connect to people with dementia and thus are exposed to fundamental questions about identity.
- The reflective skills to deal with the challenges of this kind of musical interaction both individually and as a team player.

**Objectives:** Students will have to be able:

- to demonstrate an awareness of what is required to communicate with and function well in relation to people with dementia in their everyday environment.
- to demonstrate an understanding of and capacity for music-based activity in this very specific context in which the ability to communicate with others through music is at the core of this practice.
- to demonstrate skills of leadership in relation to the facilitation of other participants in this setting;
- through the use of their imagination, intuition and emotional understanding, demonstrate an ability to make decisions in a variety of contexts and situations;
- to demonstrate an ability to engage with a variety of musical styles and genres.
Type of course: Elective  
Level: Master  
Prerequisites: Admission to the Master’s programme. Taking part in the module Leading and Guiding (KC-M-NA-LG-14). If more students apply than places are available, a selection will be made based on a written motivation of the applicant.  
Teachers: Renee Jonker, Manon Heijne  
Credit points: 7 EC  
Literature:  
Smilde R., Alheit P., Paige (2013) *While the music lasts*  
Work forms: Laboratory, field study, tutorial, individual study  
Assessment: An end of term peer-assessment by fellow students in laboratory sessions as well as a written self-reflection, submitted at the end of the module, which draws on personal learning and peer feedback.  
Sort of grading: Pass/fail  
Language: Dutch  
Schedule: four preparatory workshops of three hours to be announced, a cycle of 8 sessions (four hours) in a residential home to be announced  
Time: to be announced  
Venue: Studio Tarwekamp  
Registration: Hanneke Verkaart, Master studies assistant, ma.studies@koncon.nl  
Information: Renee Jonker, email: r.jonker@koncon.nl. Please note this course can only accept a limited number of participants; early registration is recommended.

---

**Master Electives offered by Academie der Kunsten/Leiden University**

**Course title:** Capita Selecta Early Music  
**Osiris course code:** KC-KVL-CS-11  
**Course Content:** The Elective Capita Selecta Early Music offers a broad variety of subjects in the field of Historically Informed Practice. As the central composer, Johann Sebastian Bach will be addressed.  
**Objectives:** At the end of the course students should:  
- Have an advanced understanding of the importance of music history in the application of performance practice. Handbook for Students and Teachers in the Master of Music Programme Page 34  
- Be familiar with recent scholarship on J.S. Bach, D. Buxtehude and other composers of the Baroque.  
- Have an advanced understanding of compositional practices in the baroque era.

**Type of course:** Elective  
**Level:** Master  
**Teacher(s):** Prof. dr. Ton Koopman  
**Credit points:** 5 EC, of which 3 EC can count as a Master Elective  
**Work forms:** Group lesson/Seminar  
**Assessment:** Attendance results (80%) and a paper on a musicological subject from the 17th or 18th century  
**Sort of grading:** Pass/fail  
**Language:** English  
**Schedule:** 
- 08 September Collecting period sources  
- 15 September J.S. Bach organ and harpsichord music, performance practice and authenticity  
- 25 September J.P. Sweelinck and Dutch keyboard music, fingering
29 September Cadenzas
08 October Basso continuo sources
13 October Soloconcerts of W. A. Mozart and Joseph and Michael Haydn
20 October Beethoven symphonies, performance practice
27 November Church Viennese classical
08 December J. S. Bach, Art of Fugue
16 December J. S. Bach Christmas Oratorio
20 March Diminutions
13 April Tunings (Eduard Bos)
20 April Reading tablatures (Jan Siemon)
27 May Articulation

Time: 10:30-12:30
Venue: The classes take place at the library (with instruments and prints) of the teacher in Bussum (Meerweg 23). For further information regarding compensation of travel expenses, please contact Kathryn Cok: k.cok@koncon.nl.

Registration: Send an email to Rogier Schneemann: acpa@hum.leidenuniv.nl and inform Hanneke Verkaart, ma.studies@koncon.nl (before 15 September). Be aware that you will need to register as a guest student at Leiden University (instructions will follow).

Information: Rogier Schneemann: acpa@hum.leidenuniv.nl

Course title: What is music? The role of music in society through history, ‘From Plato to Pussy Riot’

Osiris course code: KC-KVL-WIM-10
Course Content: We know it when we hear it, still it remains a notoriously difficult question to answer. What is music? In twelve lectures we will seek to answer this question by exploring the role of music in society through history.
What did the Ancient Greeks mean with music as ‘ethos’ and do we share similar intuitions when we take offense at profanities in gangster rap or metal?
What are the commonalities between Beethoven’s ‘Alle Menschen werden Brüder’ and Queen’s ‘We are the champions’?
Should music entertain us, move us, elevate us, be a religious or spiritual experience?
Perhaps it should do all or perhaps it should be free from the burden of serving a goal.

Objectives: The blend of philosophy and history will offer you the opportunity to formulate your own answer to the question ‘What is Music?’

Type of course: Elective
Level: Master
Teacher(s): Drs. Hafez Ismaili M’Hamdi
Credit points: 5 EC, of which 3 EC can count as a Master Elective
Literature: Required reading to be announced.
Work forms: Group lesson/Seminar
Assessment: 1) Presentation (individually or in groups) 2) Essay (6000 words): You will be asked to formulate a main question related to the question, ‘what is music?’ or ‘what is the role of music in society?’ You will argue for and against your claims using at least four (two pro and two contra) philosophers or ideas/theories. The presentation will be an opportunity to present your ideas to your peers.

Sort of grading: Grade
Language: English
Time: from 20.00 hrs to 22.00 hrs
Venue: Lipsiusbuilding, room 208, Cleveringaplaats 1, Leiden
Registration: Send an email to Rogier Schneemann: acpa@hum.leidenuniv.nl and inform Hanneke Verkaart, ma.studies@koncon.nl (before 15 September). Be aware that you will need to register as a guest student at Leiden University (instructions will follow).

Information: Rogier Schneemann: acpa@hum.leidenuniv.nl

Electives selection at Leiden University

PLEASE NOTE: these subjects can only be applied for at Leiden University.

See their study guide: https://studiegids.leidenuniv.nl/

World Music: Introduction 5 EC
What is Music: ‘From Plato to Pussy Riot’ 5 EC
Capita Selecta Early Music (Ton Koopman) 5 EC
Business and Entrepreneurship 5 EC
Financial Management 5 EC
Marketing Management 5 EC

Application and Enrolment:
- Indicate that you want to follow an Elective in Leiden via the Electives website: Intranet -> Education -> Electives -> link to the website choice.
- Enroll as a guest student to Leiden University:
  1. Download, print and fill out this form: http://media.leidenuniv.nl/legacy/registration-minor-or-guest-student.pdf
  2. Have section 4. of the form filled out by your study-coordinator and leave section 5. open;
  3. Pick up a Proof of Payment of Tuition Fee (Bewijs Betaald Collegegeld) at STIP (KonCon, 1st floor) of the same year in which you want to follow the course;
  4. Send the form and the Proof of Payment to: Academie der Kunsten, Rogier Schneemann, Rapenburg 38, 2311 EX Leiden;
  5. After 2-3 weeks, you will receive a letter from Leiden University with your student number and account;
  6. Using your new ULCN/Usis account, enroll for the subject(s) of your choice.

For questions about the Electives of the Leiden University and about enrollment, please contact Rogier Schneemann (acpa@hum.leidenuniv.nl), tel.: +31(0)71-5272999.

Master Electives offered by the Conservatory of Amsterdam

In addition to the Master Electives offered by the Royal Conservatoire, Master students have the possibility of choosing an Elective offered by the Conservatory of Amsterdam. Students who wish to do this, are urgently requested to register with both Michiel Schuijer, Conservatory of Amsterdam and Hanneke Verkaart, Master Studies Team.

Course title: Introduction to Gregorian Chant
Osiris course code: KC-M-EL-GREG-14
Course content: Gregorian chant is the basis for the development of Western European music. The following subjects will be addressed:
  - History and use of notation
- Form theory
- Composition techniques of Proprium songs
- History of the interpretation of Gregorian Chant
- Gregorian repertoire as a basis for polyphonic vocal and instrumental music

Objectives:

At the end of the course students should:

- have gained knowledge and insight into the many aspects of the Gregorian chant repertoire
- have developed their notation skills (a-diastematic and diastematic)
- have developed their skills in interpretation, the different musical forms, repertoires for the office of hours and the mass, aspects of modality and the relation between the Gregorian repertoire and polyphonic music

Type of course: Elective
Level: Master
Teacher: Richard Bot
Credit Points: 5 EC, of which 3 EC can count as a master elective

Literature:

- Songbook *In hymnis et canticis; Chorbuch Gregorianischer Choral* (Stuttgart: Carus-Verlag, 2007)
- E. Cardine, *Semiologie* (Solesmes 1982)
- Handouts/Scores
- Sound and visual material

Work forms:

Weekly classes of 75 minutes on Fridays. Singing of examples, audio-visual examples of Gregorian Chant and polyphonic repertoire.

Assessment:

Weekly preparation of songs, participation in a recital on the 7th of June 2015.

Language: English

Schedule: 5 January-24 April
Time: Fridays 13:00-14:30
Venue: Room 404
Registration:

Hanneke Verkaart: ma.studies@koncon.nl and Michiel Schuijer: michiel.schuijer@ahk.nl

Information: Dr. Richard Bot, botnobel@xs4all.nl

Course title: Mahler and Adorno
Osiris course code: KC-M-EL-MA-13

Course Content:

In the literature on Gustav Mahler, Theodor W. Adorno’s ‘Mahler: A Musical Physiognomy’ (1960) holds a unique position. It is almost commonplace that we are dealing here with one of the most important studies ever written on Mahler; but Adorno’s book is also considered to be rather ‘difficult’. This course will provide easier access to Adorno’s book. We will explore it, and discuss the philosophical, aesthetic and musical concepts underpinning it. We will also examine Mahler’s symphonies one by one, from a variety of critical and analytical perspectives. Specific issues include: How can Mahler’s music be at once so very detailed and so expansive? Which properties constitute the ‘worlds’ that Mahler’s symphonies famously evoke? And what does Adorno mean when he speaks about the Durchbruch in Mahler’s work?

Objectives:

At the end of the course students should:

- Have an advanced understanding of the main points of Adorno’s book.
- Have broadened and refined their understanding of Mahler’s music.

Type of course: Elective
Level: Master
Teacher: Wim Markus
Credit points: 10 EC, of which 3 EC can count as a Master Elective

Literature:


Work forms:

Weekly seminars, individual meetings
Course title: Orientations on Intercultural Music – ‘The Other as Inspiration’
Osiris course code: KC-M-EL-IM-13
Course Content:
Cultural diversity and exchange is as old as mankind. This elective seeks answers to the question of why composers and performers have looked across cultural barriers. It examines the various modes of interaction between musical cultures, using a repertoire of compositions from both the East and the West. After Debussy and Bartók there have been few major composers who were not influenced by other cultures than their own. (One need only think of Messiaen, Ligeti, Boulez, Stockhausen, Cage, Takemitsu, Steve Reich, Ton de Leeuw, and Tan Dun.) In the twenty-first century intercultural music has reached another level of interaction between composers and performers from all over the globe, creating exciting new perspectives. A list of topics and compositions will be distributed among the participants before the start of the course.

Objectives:
At the end of the course students should:

- Have an advanced understanding of extra-European influences on western art music.
- Be able to explore avenues for the further development of intercultural composition and performance.

Type of course: Elective
Level: Master
Teacher: Joël Bons
Credit points: 5 EC, of which 3 EC can count as a Master Elective
Literature:
Website: www.atlasensemble.nl

Work forms: Weekly lectures/seminars
Assessment: Attendance results (80%), and the presentation of an intercultural composition, an analysis, or a general discourse on the subject
Sort of grading: Pass-fail
Language: English
Schedule: 8 September- 19 December
Time: Thursdays 13:30-16:00 (provisional information)
Venue: Room 404 (provisional information)
Registration: Hanneke Verkaart: ma.studies@koncon.nl and Michiel Schuijer: michiel.schuijer@ahk.nl
Information: Michiel Schuijer: michiel.schuijer@ahk.nl

Course title: Sources & Resources: From Manuscript to Edition
Osiris course code: KC-M-EL-SR-13
Course Content: The first part of the course will be devoted to the history of Textkritik. How did one deal with textual problems in previous centuries, and what are the latest methods? Special emphasis will be given to the stemmatic system by Karl Lachmann, and its influence on musical manuscript traditions. Students will learn to work with all the major musicological resources (RISM, RILM, Grove, MGG, etc). In the second part of this course they will be asked to fashion their own editions from photocopies of manuscripts so as to make them aware of the problems pertaining to different repertoires.

Objectives: At the end of the course students should:
- Be able to make and use critical editions of music.
- Have an advanced understanding of how to find, evaluate and compare sources, and produce critical notes.

Type of course: Elective
Level: Master
Teacher: Andrea Friggi
Credit points: 10 EC, of which 3 EC can count as a Master Elective

Photocopies of manuscripts from microfilms will be provided during the lessons.

Work forms: Weekly group lessons
Assessment: Attendance results (80%), and the presentation of a small critical edition made by students
Sort of grading: Pass-fail

Language: English
Schedule: 5 January-24 April
Time: Fridays 15:00-17:00
Venue: Room 409
Registration: Hanneke Verkaart: ma.studies@koncon.nl and Michiel Schuijer: michiel.schuijer@ahk.nl
Information: Michiel Schuijer: michiel.schuijer@ahk.nl

Course title: Watching Music: The Basics of Music Iconography
Osiris course code: KC-M-EL-WM-13
Course Content: Western music and the visual arts have been closely related since ancient times. The purpose of this master course is twofold: providing a basic knowledge of music iconography, and reflecting on the importance of the visual arts for the present generation of composers and performers.

In the first few sessions, a close examination of paintings and drawings from earlier periods will give us more insight in historical and practical matters regarding the function and status of music, the social context of music making, the development of concert life and the evolution of music instruments.

The focus will then shift to the 20th and 21st centuries. By investigating the importance of visual elements in the works of composers like Schonberg, Messiaen and Xenakis, we will reflect on the changes in musical creation brought about by visual sources of inspiration. Special attention will be devoted to new media as film, television, video and Internet

Objectives: At the end of the course students should:
- Have a basic knowledge of music iconography.
- Be able to reflect on the importance of the visual arts for the present generation of composers and performers.

Type of course: Elective
Level: Master
Teachers: Jan Derk van den Berg, Michel Khalifa
Credit points: 10 EC, of which 3 EC can count as a Master Elective
Literature: t.b.a.
Work forms: Weekly group lessons
Assessment: Attendance results (80%), including an oral and written presentation of the students’
results of their research
Sort of grading: Pass-fail
Language: English
Schedule: 5 January-24 April
Time: Tuesdays 10:00-13:00
Venue: Room 445
Registration: Hanneke Verkaart: ma.studies@koncon.nl and Michiel Schuijer:
michiel.schuijer@ahk.nl
Information: Michiel Schuijer: michiel.schuijer@ahk.nl

Course title: Duke Ellington and Billy Strayhorn: A Musical Legacy
Osiris course code: KC-M-EL-ES-14
Course content: Duke Ellington is generally seen as one of the most important jazz-composers of the
20th century. He left an impressive oeuvre, preserved on hundreds of recordings. In
addition, a large amount of original autograph scores have survived. By reading
selected chapters from the extensive literature on Duke Ellington, by listening to
exemplary recordings, by studying published scores, autographs and transcriptions,
the student will be offered a view on a multi-faceted and enigmatic musician. We will
also study the collaboration between Duke Ellington and Billy Strayhorn. The
different ways in which the repertory of the Ellington orchestra has been discussed
over the years, provide a view on a changing perspective on jazz. This course also
invites students to engage with this repertory and look into current interpretations of
it.

Objectives: At the end of course students should:
• have had an in-depth confrontation with the repertory, idioms, composition and
  arranging techniques of Ellington and Strayhorn
• have developed their text reading skills
• have familiarized themselves with methods and techniques from historiography
• have familiarized themselves with jazz scores and original autograph scores

Type of course: Elective
Level: Master
Teacher: Walter van de Leur
Credit points: 5 EC of which 3 EC can count as a Master Elective
Literature: t.b.a.
Work forms: Reading of required literature on a weekly basis. Each student will give at least one
presentation on a sub-topic from Ellingtonia, such as a sideman (e.g., Cootie
Williams), an instrument (e.g., the trombone) a section (e.g., the reeds), a sub-
repertory (e.g., The Far-East Suite), an aspect from composition-techniques (e.g.,
form), or a sociological aspect (e.g., Ellington as representative of African Americans).
Assessment: Presentations
Sort of grading: Pass-fail
Language: English
Schedule: 2 February-29 May
Time: Wednesdays 15:00-18:00
Venue: Room 803
Registration: Hanneke Verkaart: ma.studies@koncon.nl and Michiel Schuijer:
michiel.schuijer@ahk.nl
Information: Michiel Schuijer: michiel.schuijer@ahk.nl

Course title: Into the Box - The EWI (Electric Wind Instrument) for the woodwind player
Osiris course code: KC-M-EL-EWI-14
Course content: Approaching the instrument: presenting the challenges of playing the EWI. Discussing
subjects such as sound/timbre, technique and musical expression. Discussing the
featured elements of the EWI, presenting a series of exercises and etudes written especially for the EWI with the goal to obtain basic control.

The history of the instrument and an overview of its players: talking about key players of the EWI, transcribing and analyzing selected solos. Making a comparison between their playing on the EWI and on their acoustic instrument.

Playing the music, not the instrument: a new approach to transcriptions, incorporating sound characteristics. The student will be asked to bring in transcriptions of his or her choice with the focus to transcribe not only the notes but also the playing characteristics of the instrument (articulation, featured technique, use of sound production, use of effects and more) with the goal to create awareness over new playing possibilities. Musical examples will be shown in the introduction and during the course.

Objectives:
At the end of the course students should:

- have familiarized themselves with the EWI as an innovative instrument; a tool of composition as well as a live instrument
- have familiarized themselves with the world of live electronics

Type of course: Elective
Level: Master
Prerequisites: The course is open to students of the following instruments: saxophone, flute, clarinet, recorder, oboe, bassoon
Teacher: Etay Weissman
Credit points: 5 EC, of which 3 EC can count as a Master Elective
Literature/materials: It is possible to work with EWI’s available at the conservatory. The student can sign paperwork and take the EWI home for study. A reader will be distributed containing all necessary information (text, exercises, etudes, transcriptions and exemplary compositions made by the teacher).
Work forms: Group lessons (NB: max. 5!); weekly classes of 2,5 hours
Assessment: The student will write short pieces for the EWI , focusing on its special features (range, sustain/polyphony, interval lock/harmonizer) with the goal to perform the music solo or with an ensemble.
Sort of grading: Pass-fail
Language: English
Schedule: 8 September-19 December
Time: Wednesdays 13:00-14:30
Venue: Room 537
Registration: Hanneke Verkaart: ma.studies@koncon.nl and Michiel Schuijer: michiel.schuijer@ahk.nl
Information: Michiel Schuijer: michiel.schuijer@ahk.nl

Course title: Tuning and Temperament
Osiris course code: KC-M-EL-TT-13
Course Content: This course will give an overview of western and non-western tuning principles. We will not only study Pythagorean tuning, mean-tone temperament, Werckmeister I-IV, and Huygens’ 31-tone system, but will also look into the work of Harry Partch, and the microtonal intonation of South-Indian Janaka, Janya, and Bhasanga raga.
Objectives: At the end of the course the student should:

- Have developed his/her ears with exercises supported by electronic simulations of tunings. (For this you will receive an application that can be operated on your own computer).
- Have an advanced understanding of the practical application of tuning systems in the performance of early and contemporary music.

Type of course: Elective
Level: Master
Teachers: Jorge Isaac, Rafel Reina, and guest teachers
Credit points: 10 EC, of which 3 EC can count as a Master Elective
Literature:

Work forms:
Bi-weekly group sessions in the first and second periods. An excursion to the 31-tone organ of the Huygens-Fokker Foundation in Het Muziekgebouw aan het IJ, Amsterdam.

Assessment:
Attendance results (80%), including a performance of a work that uses one of the tuning principles discussed. The work can be performed by your own ensemble, or a group of participants (minimally a duo).

Sort of grading: Pass-fail
Language: English
Schedule: 8 September-26 June
Time: Tuesdays 18:30-21:00
Venue: Room 739
Registration: Hanneke Verkaart: ma.studies@koncon.nl and Michiel Schuijer: michiel.schuijer@ahk.nl
Information: Michiel Schuijer: michiel.schuijer@ahk.nl

Course title: Electronic Music
Osiris course code: KC-M-EL-EM-14
Course content:
This course is divided into three parts:
1. Spectral music
2. Live electronics
3. Algorithmic composition
In the part on ‘spectral music’, the following topics will be addressed: spectral analysis, spectral sound processing, psycho-acoustics and several methods to obtain musical material from sounds, transformation and sound synthesis. Furthermore, students gain insight in the acoustical properties of music instruments.
Under the rubric of ‘live electronics’ fall such topics as digital signal processing techniques, spatialism, ‘score following’, the use of microphones, mixing consoles, speakers and controllers in combination with acoustical instruments will be discussed. The last part of the course (‘algorithmic composition’) focuses on stochastic techniques, fractals, generative systems, and analysis-synthesis models. There will also be discussion of computer-aided composition and notation.

Objectives:
At the end of the course students should:
 Have gained knowledge of new software, techniques and technology
 Be able to integrate this knowledge in their compositions and performances

Type of course: Elective
Level: Master
Teacher: Jorrit Tamminga
Credit points: 5 EC of which 3 EC can count as a Master Elective
Study materials: The software for these lessons is AC toolbox, AudioSculpt, Liliypond, Max/msp, Open Music, Spear en SuperCollider.

Work forms: t.b.a.
Assessment: t.b.a.
Sort of grading: Pass-fail
Language: English
Schedule: 8 September-26 June
Time: Thursdays 13:00-14:00
Venue: Room 539
Registration: Hanneke Verkaart: ma.studies@koncon.nl and Michiel Schuijer: michiel.schuijer@ahk.nl
Information: Michiel Schuijer: michiel.schuijer@ahk.nl
Course title: Playing with Treatises
Osiris course code: KC-M-EL-PT-13
Course Content: In this course students are trained to actively research and study historical sources. The course is structured as follows:
The students will form ensembles or take the course as a soloist. Each ensemble or soloist will select a composition. Although students of the Early Music Department are more than welcome this course is designed in the first place for classical students, in particular students of piano, harp, strings or wood wind instruments. Composers such as A. Vivaldi, F. Couperin, J.S. Bach, G.F. Handel, C.Ph.E. Bach, D. Scarlatti, A. Soler and F. Geminiani are recommended. Research subjects are: tempo, dynamics, ornamentation, harmonic language, theory of affects, rhetoric, French versus Italian style etc. The students will collect information, assisted by the teacher, and examine the relevant sources in order to apply this information to the performance of their chosen composition. In addition they will make a reader containing the collected information and musical examples and in which they discuss their findings and relate them to their own views concerning the performance of the composition. During the last four classes the selected compositions will be played, and the readers will be presented and discussed. It is important to note that the emphasis in this class is on the relation between the source information and the performance, and hence discussion and experimentation are encouraged.
Objectives: At the end of the course students should:
- Have an advanced understanding of the basis of musical thoughts in the 18th century in order to gain a better understanding of the repertoire of that period.
Type of course: Elective
Level: Master
Teacher: Thérèse de Goede
Credit points: 10 EC, of which 3 EC can count as a Master Elective
Literature: t.b.a.
Work forms: Weekly group lessons
Assessment: Attendance results (80%); Presentation (lecture recital).
Sort of grading: Pass-fail
Language: English
Schedule: 5 January- 24 April
Time: Thursdays 15:30-17:30
Venue: Room 738
Registration: Hanneke Verkaart: ma.studies@koncon.nl and Michiel Schuijer: michiel.schuijer@ahk.nl
Information: Michiel Schuijer: michiel.schuijer@ahk.nl

Course title: Writing Cadenzas
Osiris course code: KC-M-EL-WC-13
Course Content: In his piano concertos Mozart has given us great examples of quasi-improvised cadenzas. This course will take the study of these cadenzas as a starting point. It provides a historical survey of relevant accounts and treatises on improvisational performance practice from the late 18th century.
Objectives: At the end of the course students should:
- Be able to write their own cadenzas in the style of the concerto in question.
- Have an advanced understanding of the fuzzy boundaries between improvisation and composition.
Type of course: Elective
Level: Master
Teachers: Herman Jeurissen
Credit points: 5 EC, of which 3 EC can count as a Master Elective
Literature:  
W.A. Mozart, Cadenzas to his piano concertos  
W.A. Mozart, Arias and cadenzas from *Lucio Silla and Il re pastore*

Work forms:  
Weekly meetings of two hours. In the first six meetings we will study Mozart piano concertos and cadenzas together. In addition we will study Mozart early operatic arias and cadenzas. In the second half of the course the group could split up, according to the concerto styles chosen by the participants.

Assessment:  
Attendance results (80%). The student is also required to write and perform a minimum of three cadenzas for different concertos.

Sort of grading:  
Pass-fail

Language:  
English

Schedule:  
5 January- 24 April 2014

Time:  
Fridays 14:30-17:30

Venue:  
Room 505

Registration:  
Hanneke Verkaart: ma.studies@koncon.nl and Michiel Schuijer: michiel.schuijer@ahk.nl

Information:  
Michiel Schuijer: michiel.schuijer@ahk.nl

Course title:  
**Russian Chamber Music and Songs from the Twentieth Century**

Osiris course code:  
KC-M-EL-RCM-14

Course content:  
Twentieth century Russian music was intimately connected with the twists and turns of (Soviet) Russian cultural politics. We want to study these connections, covering the wide range of musical styles that have manifested themselves in the country. While familiar composers such as Prokofiev en Shostakovich will be frequently mentioned for reference, we will study the music of other composers in more depth, for example Nikolay Myaskovsky (1881-1950), who continued the romantic tradition, Arthur Lourié (1891-1966), an avant-gardist who left the Soviet Union as early as 1922, and Nikolay Roslavets (1881-1944), whose harmonic innovations brought him into conflict with the Russian Association of Proletarian Musicians.

How did Russian music evolve after Stalin’s death? How did Galina Ustvolskaya (1919-2006) en Sofiya Gubaydulina (1931) establish their positions? In this connection we should also mention a Russian composer of Polish origin: Mieczysław Weinberg (Moisey Weinberg, 1919-1996), whose music has aroused much interest in recent years. What kind of music did a composer of the post-war generation like Elena Firsova (1950) write?

The topics will be addressed in lectures and workshops, and in presentations by students on the works selected for performance. Students may form ensembles with other students not enrolled on the course, provided that the entire ensemble is available for at least one workshop and one final concert.

Objectives:  
At the end of the course students should:
- Be able to contextualize the music they perform
- Be able to apply their historical knowledge to their interpretations so as to inform and engage their audiences

Type of course:  
Elective

Level:  
Master

Teachers:  
Michel Khalifa and Frans van Ruth

Credit points:  
10 EC of which 3 EC can count as Master Elective

Literature:  
t.b.a.

Work forms:  
The group meetings take place on every Wednesday, from 14.00 to 16.30 hrs, between September 10 and November 19. The music prepared will be performed in two public concerts, on November 24 and 25, for which the students will provide their own program notes. Both concerts are scheduled at 19.30h in the Sweelinck hall.

Assessment:  
Participants must meet the following requirements:
- (a) they must attend at least nine of the eleven group meetings;
(b) they must attend both final concerts;
(c) they must give a lecture during one of the meetings;
(d) they must actively participate in one workshop with their ensemble;
(e) they must write program notes for the concert, and
(f) they must perform at one of the concerts with their ensemble

Sort of grading: Pass-fail
Language: English
Schedule: 8 September-19 December
Time: Wednesdays 14:00-16:30
Venue: Room 441
Registration: Hanneke Verkaart: ma.studies@koncon.nl and Michiel Schuijer: michiel.schuijer@ahk.nl

Information: Michiel Schuijer: michiel.schuijer@ahk.nl

**Course title:** World Music Studies 1: Music of West Africa
**Osiris course code:** KC-M-EL-WMS1-13
**Course Content:**
The course consists of 10-12 practical lessons on one of the following instruments: djembe (drum), kora (harp-lute) or mbira; and 6 lectures on African music.

**Objectives:**
At the end of the course the student should:
- Have an advanced understanding of and be able to discuss the development and the current state of a West African musical culture.

**Type of course:** Elective
**Level:** Master
**Teachers:** Adri Schreuder (coordinator), and others
**Credit points:** 10 EC, of which 3 EC can count as a Master Elective
**Literature:**
The Garland Encyclopedia of World Music, section on West Africa.

**Work forms:** Through the combination of theoretical lectures, hands-on experience, a study of the literature, attending a concert, and a study of audio material, students will build up a learning file.

**Assessment:** Attendance results (80%), including literature research, a concert report, and 2 CD reviews

**Sort of grading:** Pass-fail
**Language:** English
**Schedule:** September-October
**Time:** t.b.a.
**Venue:** t.b.a.
**Registration:** Hanneke Verkaart: ma.studies@koncon.nl and Michiel Schuijer: michiel.schuijer@ahk.nl
**Information:** Michiel Schuijer: michiel.schuijer@ahk.nl. N.B. Students may choose only one of the World Music Studies Courses offered.

**Course title:** World Music Studies 2: South-American and Caribbean Music
**Osiris course code:** KC-M-EL-WMS2-13
**Course Content:**
The course consists of 10-12 practical lessons in Samba street drumming; and 6 lectures on the properties and social context of Brazilian genres such as samba, choro, música sertaneja, baïão or frevo, and on traditional Bazilian instruments

**Objectives:**
At the end of the course students should:
- Have an advanced understanding of several genres of Brazilian music.
Type of course: Elective
Level: Master
Teachers: Adri Schreuder (coordinator), et al.
Credit points: 10 EC, of which 3 EC can count as a Master Elective
Fryer, Rhythms of Resistance
McGowan and Pessanha, ‘The Brazilian Sound’.
Murphy, J.P., ‘Music in Brazil’, Oxford University Press.
Schreiner, C., ‘Música Popular Brasileira’. (in English)
The Garland Encyclopedia of World Music, volume on Latin America, section on Brazil
Veloso, C., Tropical Truth. Bloomsbury Publishing Ltd.

Work forms: Through the combination of theoretical lectures, hands-on experience, a study of the
literature, attending a concert, and a study of audio material, students will build up a
learning file.

Assessment: Attendance results (80%), including literature research, a concert report, 2 CD
reviews
Sort of grading: Pass-fail
Language: English
Schedule: October-December
Time: t.b.a.
Venue: t.b.a.
Registration: Hanneke Verkaart: ma.studies@koncon.nl and Michiel Schuijer:
michiel.schuijer@ahk.nl
Information: Michiel Schuijer: michiel.schuijer@ahk.nl. N.B. Students may choose only one of the
World Music Studies Courses offered.

Course title: World Music Studies 3: Music of the Middle East and Mediterranean
Osiris course code: KC-M-EL-WMS3-13
Course Content: The course consists of 10-12 practical lessons on the student’s own musical
instrument and/or darbuka; and 6 lectures on Middle Eastern music.
Objectives: At the end of the course students should:
• Have an advanced understanding of and learn to discuss the development and
the current state of Arab and Mediterranean music.

Type of course: Elective
Level: Master
Teachers: Adri Schreuder (coordinator), and others.
Credit points: 10 EC, of which 3 EC can count as a Master Elective
Cambridge University Press.
The Garland Encyclopedia of World Music, vol. 6:
1. Hearing the Music of the Middle East;
2. The Eastern Arab System of Melodic Modes in Theory and Practice: A Case Study
of Maqam Bayyati;
3. The Eastern Arab World: The Mashriq/Overview of Music in the Mashriq;
4. Performance of Arab Music in 20th-Century Egypt: Reconciling Authenticity and
Contemporaneity.
Touma, H.A., ‘Die Musik der Araber’. (also in English)

Work forms: Through the combination of theoretical lectures, hands-on experience, a study of the
literature, attending a concert, and a study of audio material, students will build up a
learning file.
Assessment: Attendance results (80%), including literature research, a concert report, and 2 CD reviews

Sort of grading: Pass-fail

Language: English

Schedule: January-March

Time: t.b.a.

Venue: t.b.a.

Registration: Hanneke Verkaart: ma.studies@koncon.nl and Michiel Schuijer: michiel.schuijer@ahk.nl

Information: Michiel Schuijer: michiel.schuijer@ahk.nl. N.B. Students may choose only one of the World Music Studies Courses offered.

Course title: World Music Studies 4: East- and Southeast Asian Music

Osiris course code: KC-M-EL-WMS4-13

Course Content: The course consists of 10-12 practical lessons in Javanese gamelan; and 6 lectures on East and South-East Asian music.

Objectives: At the end of the course students should:

- Have an advanced understanding of other tonal systems, notions of time and teaching methods in an orchestral form characterized by very ‘tight’ ensemble.
- Be able to discuss the development of gamelan music and the influence of the gamelan outside Indonesia.

Type of course: Elective

Level: Master

Teachers: Adri Schreuder (coordinator), et al.

Credit points: 10 EC, of which 3 EC can count as a Master Elective

Literature:

Work forms: Through the combination of theoretical lectures, hands-on experience, a study of the literature, attending a concert, and a study of audio material, students will build up a learning file.

Assessment: Attendance results (80%), including literature research, a concert report, 2 CD reviews.

Sort of grading: Pass-fail

Language: English

Schedule: March-May

Time: t.b.a.

Venue: t.b.a.

Registration: Hanneke Verkaart: ma.studies@koncon.nl and Michiel Schuijer: michiel.schuijer@ahk.nl

Information: Michiel Schuijer: michiel.schuijer@ahk.nl. N.B. Students may choose only one of the World Music Studies Courses offered.

**Master Electives offered by Codarts Rotterdam**

In addition to the Master Electives offered by the Royal Conservatoire, Master students have the possibility of choosing an Elective offered by Codarts Rotterdam. Students who wish to do this, are urgently requested to register with both master@codarts.nl and Hanneke Verkaart, Master Studies Team.
### Course title: The Sound of the Sixties.
#### Early electronic sound in studio, rock and pop

**Osiris course code:** t.b.a.

**Course Content:**
This course informs students about development and background regarding the first hey-day of the electronic studio and rock & pop music. One of the subjects will be how, in the course of only a few years, the function of recording techniques changed from ‘means of registration’ to a creative source of music in its own right. As a consequence of this new world of sound new influential music styles emerged. We will look at how innovative musicians, composers and technicians made these developments in rock, pop and composed music possible and how the ‘paradox of popular subcultures’ in the sixties became a driving force for experiments. The recording engineer evolved into a musical producer, a creative mind behind an overall experience. We will investigate how the specific sound of groundbreaking recordings was realized, and follow this analysis with a synthesis: we will realize a section of this world of sound in the analogue studio and also translate its methods to contemporary software. We will compare recordings of the world of Rock music with those of the avant-garde and look for differences and similarities. We will analyse the careers and methods of examples such as George Martin, Phil Spector, Joe Meek, Jimi Hendrix, Frank Zappa and the studio improvisations of Pierre Henry en Karlheinz Stockhausen. We will proceed to the transformation into virtuosity, psychedelic shows and art rock like jazz rock, Pink Floyd en Brian Eno in the early seventies. The reaction of the mid-seventies: the back to basics of punk, will conclude this course.

**Objectives:**
During the course, students work with their own instruments and/or use their own material to conduct analysis. They transform all of their own recordings into a specific world of sound. Experience based on this music of the recent past will give participants the insight to strengthen their individual talent in the present.

**Type of course:** Elective

**Level:** Master

**Teachers:** René Uijlenhoet

**Credit points:** 3 EC

**Literature:** t.b.a.

**Work forms:** Group lessons, discussions and practical sessions. A minimum of 5 students, no more than 15 students.

**Assessment:** An active participation is required; reading assignments, audio assignments, practical assignments

**Sort of grading:** Proof of participation is provided with at least 80% attendance plus finished assignments

**Language:** English

**Schedule:** t.b.a.

**Time:** t.b.a.

**Venue:** Electronic studio Kruisplein

**Registration:** Hanneke Verkaart, ma_studies@koncon.nl and master@codarts.nl

**Information:** rene.uijlenhoet@wxs.nl, master@codarts.nl

---

### Course title: Networking

**Osiris course code:** t.b.a.

**Course Content:** Many students dream of working nationally and internationally, but where to begin?

- What are the possibilities to give national and international concerts?
- How do you build a network, what are the do’s and don’ts in building a network?
- How do you get involved with the right kind of people?
- How do you negotiate? Do you draw up contracts? What about payment?
- How do you make an effective computer database?
- Internet: advice for a smart use of social media, websites, etc.
Objectives: The students acquire contact skills and skills to establish and maintain networks, write letters and present themselves.

Type of course: Elective
Level: Master
Teachers: Mike del Ferro

Mike del Ferro is a popular composer, pianist and producer. He studied jazz piano at the Amsterdam Conservatorium and has won several international awards. Until now he has played music over the entire globe (130 countries). He has worked with musicians of divergent cultures. A report will be published on Challenge Records, on 10 CDs, called ‘The Journey’. [www.mikedelferro](http://www.mikedelferro)

Credit points: 3 EC

Literature: A personal laptop is required.

Work forms: Group Lessons. A minimum of 5 students is required.

Assessment: An active participation is required, practical assignments and a presentation.

Sort of grading: Proof of participation is provided with at least 80% attendance.

Language: English

Schedule: 11-12 October

Time: t.b.a.

Venue: Kruisplein Rotterdam

Registration: Hanneke Verkaart, [ma.studies@koncon.nl](mailto:ma.studies@koncon.nl) and [master@codarts.nl](mailto:master@codarts.nl)

Information: [mikedelferro@mac.com](mailto:mikedelferro@mac.com), [master@codarts.nl](mailto:master@codarts.nl)

Course title: Ottoman Court Music
Osiris course code: t.b.a.

Course Content: Students get acquainted with the melodic modal development approach of the Makam system and its non-rhythmic character. They also learn to implement that approach in their improvisation/performance. The students are introduced to the rhythmic odd rhythms styles and forms. Furthermore, they develop skills in a metric improvisational environment.

Objectives: These two improvisational contexts can be valuable to musicians who wish to develop an improvisational language that is independent of harmonic progressions.

Type of course: Elective
Level: Master
Teacher: Michalis Cholevas

Credit points: 3 EC

Literature: t.b.a.

Work forms: Group lessons 7 times 3 hours’ work college. Large room, sound system for music examples diffusion, electronic tanpura (drone) and tabla (percussion) diffusion; all students bring their own instruments; publications, books, audio-video recordings, open source microtonal notation software

Assessment: -active participation;
-reading assignments;
-presentation and work assignments

Sort of grading: Proof of participation is provided with at least 80% attendance.

Language: English

Schedule: t.b.a., second semester

Time: Wednesdays 14:00-16:00

Venue: Rotterdam WMDC

Registration: Hanneke Verkaart, [ma.studies@koncon.nl](mailto:ma.studies@koncon.nl) and [master@codarts.nl](mailto:master@codarts.nl)

Information: [mcholevas@codarts.nl](mailto:mcholevas@codarts.nl); [master@codarts.nl](mailto:master@codarts.nl)

Course title: Progressive Contemporary Jazz
Osiris course code: t.b.a.

Course Content: This course provides information on the development in jazz music since 1989, far from the commercialism of swing and bebop. By looking in depth at the oeuvre of
The students will gain insight into what makes them stand out amongst their peers. The genres that will be dealt with are e.g., Large Ensemble Jazz, Small Ensemble Jazz, Vocal Jazz, Non-Western Jazz, Free Jazz, etc. There will be lectures on these topics as well as clinics on how to incorporate the ideas, concepts and practices of progressive contemporary jazz in the students' own musicianship.

<table>
<thead>
<tr>
<th>Type of course:</th>
<th>Elective</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level:</td>
<td>Master</td>
</tr>
<tr>
<td>Teachers:</td>
<td>Renard Aust</td>
</tr>
<tr>
<td>Credit points:</td>
<td>3 EC</td>
</tr>
<tr>
<td>Literature:</td>
<td>t.b.a.</td>
</tr>
<tr>
<td>Work forms:</td>
<td>Group lessons, discussions and practical lessons. Minimal 5 students, maximal 15 students. Open to all disciplines.</td>
</tr>
<tr>
<td>Assessment:</td>
<td>An active participation is required, reading assignments</td>
</tr>
<tr>
<td>Sort of grading:</td>
<td>Proof of participation is provided with at least 80% attendance.</td>
</tr>
<tr>
<td>Language:</td>
<td>English</td>
</tr>
<tr>
<td>Schedule:</td>
<td>t.b.a.</td>
</tr>
<tr>
<td>Time:</td>
<td>t.b.a.</td>
</tr>
<tr>
<td>Venue:</td>
<td>t.b.a.</td>
</tr>
<tr>
<td>Registration:</td>
<td>Hanneke Verkaart, <a href="mailto:ma.studies@conkon.nl">ma.studies@conkon.nl</a> and <a href="mailto:master@codarts.nl">master@codarts.nl</a></td>
</tr>
<tr>
<td>Information:</td>
<td><a href="mailto:master@codarts.nl">master@codarts.nl</a>; <a href="mailto:info@reneaust.nl">info@reneaust.nl</a></td>
</tr>
</tbody>
</table>

**Course title:** Makam/Raga: Microtonality, Modality and style in Ottoman Court Music and Indian music

**Osiris course code:** KC-M-EL-MR-13

**Course Content:** This course will introduce the student to the improvisation practice of:

1) Modal, linear melodic development and the functionality of the microtones in the context of Ottoman court music, the notion and analysis of Makam (eastern Mediterranean modal system) and how to utilise its fundamental elements (both for musicians and composers). There will also be focus on the development of improvisation, compositional forms and possibilities, ideas for implementation of such elements in polyphonic environments, both theoretically and practically.

2) North and the South Musical systems, notion of Raga (a mode with a complex set of rules) and Tala (rhythm cycles), Indian music compositions and improvisation, the North Indian improvisation strategies, structures of improvisation, the Indian microtonal system, how to use Indian culture elements in your pedagogy and creative work.


**Objectives:** At the end of the course students should:

- Have an advanced understanding of the Indian Musical culture and Ottoman traditions elements mentioned above.
- Be able to demonstrate the development of improvisation and composition skills by utilising those elements in various musical environments.
- Be able to demonstrate an understanding of refined intonation control through microtonal music practice.
- Have an advanced understanding of Indian Music and Ottoman Court Music approaches.

<table>
<thead>
<tr>
<th>Type of course:</th>
<th>Elective</th>
</tr>
</thead>
<tbody>
<tr>
<td>Level:</td>
<td>Master</td>
</tr>
<tr>
<td>Teachers:</td>
<td>Michalis Cholevas and Henri Tournier</td>
</tr>
<tr>
<td>Literature:</td>
<td>t.b.a.</td>
</tr>
<tr>
<td>Work forms:</td>
<td>Group lessons</td>
</tr>
<tr>
<td>Assessment:</td>
<td>Attendance results (80%) including active participation, reading assignments, presentation and work assignments.</td>
</tr>
</tbody>
</table>
Course title: Playing the Tango

Osiris course code: KC-M-EL-PTT-13

Course Content: In this course students will learn how to use their own instruments to play the Tango. They will be instructed in the playing, timing and feeling of this music form, under the direction of an expert. There will also be an introduction to the theoretical background of this music form.

Objectives:
- Have an advanced understanding of the form of the Tango.
- Be able to listen to the Tango with new ears and perform it on their individual instruments.
- Have an advanced understanding of the theoretical background of the Tango.

Type of course: Elective
Level: Master

Teachers: Christiaan van Hemert, Santiago Cimadevilla

Credit points: 3 EC

Literature: Arrangements will be handed out during the course.

Work forms: Group lessons

Assessment: Attendance results (80%) including playing assignments and a joint presentation.

Sort of grading: Pass-fail

Language: English

Schedule: second semester

Time: t.b.a.

Venue: World Music and Dance Centre: P. de Hoochweg 125, 3024 BG, Rotterdam

Registration: Hanneke Verkaart, ma.studies@koncon.nl and master@codarts.nl

Information: master@codarts.nl; mcholevas@codarts.nl; hgptournier@codarts.nl
VIII. ADMISSION, PRESENTATIONS AND EXAMS

The Education and Examination Regulations at the Royal Conservatoire

The rules relating to examinations are laid down in the Education and Examination Regulations of the Royal Conservatoire (de Onderwijs- en Examenregeling – OER). The Regulations are annually updated in consultation with the Education Committee, the Examination Committee and the Participation Council. This section explains the most important rules regarding assessments and examinations contained in the Regulations. The full text of the Education and Examination Regulations of the Royal Conservatoire can be found on the intranet at intranet.koncon.nl/students.

The admissions procedure

Students must pass an entrance exam before they enter the Master programme. The exam comprises the following elements:

1. A grade of “good” (= a grade of at least 8) for the artistic and playing aspect or for the compositional aspect attained in the Bachelor exam or, for students from outside the conservatoire, during a separate entrance exam for the Master study;
2. A realistic study plan, the so-called Master Plan;
3. Students from outside the Royal Conservatoire must also give a convincing performance during an intake interview, demonstrating their insight and motivation for the chosen study and associated elements of the curriculum as well as making it clear that they are aware of the course load during the next two years and are willing to devote sufficient time to their studies.

Master Plan

Students coming from the Bachelor of Music Programme of the Royal Conservatoire wanting to apply for the Master programme must do this via Studielink before 1 February 2015. The student is required to hand in one copy of the PAP including the Master Plan in English signed by his/her principal study teacher, to STIP, also before the deadline of 1 February 2015. Students from outside the Royal Conservatoire wanting to apply for the Master programme must send one copy of their Master Plan in English with their online application before this deadline. The study leader will then screen the content of the Master Plan. If the study leader has no further comments, the student will be notified by e-mail. If there are further comments regarding the Master Plan, the student will be given the opportunity to make adjustments and hand in the Master Plan once more before 15 March 2015. Students must hand in the final version of the Master Plan in 4 copies at the Student Administration. The STIP will then insure the Master Plan will be distributed to the members of the appropriate admission committee.

The components of the Master Plan

The Master Plan contains at least the following components:

1. A simple SWOT analysis (max. 1 A4);
2. A Curriculum Vitae (CV);
3. Future plan/Description of strategic choices (max. 1 A4);
4. Description of plans as part of a future Master programme (max. 2 A4).

The length of the Master Plan should be at least 3 A4, but no more than 4 A4, excluding the CV.

Further details

1. Simple SWOT analysis (max. 1 A4)

SWOT stands for Strengths, Weaknesses, Opportunities and Threats. In preparing the SWOT analysis you place yourself as musician in a broad social setting. As a professional musician you have your weaknesses and strengths. On the principle that you should do what you are good at, it is important to take a look at yourself

---

For more information about writing their PAP, including deadlines for submission, students are advised to consult the ‘Guidelines For Writing a Personal Activities Plan (PAP) and Master Plan For Fourth-Year Students in the Bachelor of Music Programme’ which is available from the STIP.

Text in WORD, Times New Roman 12 points, single line spacing. Footnotes should be 2 points smaller than the font size used in the main body of the text.
and work out what you are really good at and in which domains you are weaker. That is one aspect of the SWOT analysis.

The other side is the social setting which offers you opportunities (and imposes restrictions) on your functioning as a professional musician in the society of today and your ability to generate an income. That setting comprises different sectors such as the domain of the professional arts world (various circles), different types of education, the amateur arts, art education, the business world, the entertainment business, etc.. A musician often works in various sectors simultaneously.

**Strengths and weaknesses**

This involves formulating what you yourself see as strengths and weaknesses in your professional attitude and skills. *Do not confine yourself to your technical artistic skills.* Think about whether you have faith in your artistic work, can you work independently, do you have a talent for organising things, do you have self-discipline, are you business-minded, do you take the initiative or do you prefer to wait and see, are you capable of self-criticism, do you want to carry final responsibility, are you willing to cooperate, do you have good social skills, how self-confident are you (artistically and commercially), can you organised your work well. What do you think are your real strengths? What are your weaknesses? Indicate the personal skills that you would like to improve in the time ahead.

**Opportunities and threats**

Many music school graduates take on a paid job, work as freelancers on assignments or start their own company. They move in different social sectors such as the professional arts world, education, grant or privately-funded art education and in the business world. Think of the following aspects when describing the expected opportunities and threats:

- What opportunities do you see for yourself?
- Do you see yourself standing on a stage as a professional?
- Do you see good opportunities of operating in the subsidized art education sector?
- Do you want to set up your own private lesson practice, production studio or something similar?
- Do you want a paid job (for example with an orchestra, school, and ensemble)?
- What are the chances of you beginning an ensemble of our own?
- Is there an opening for you on the concert platform?
- Can you earn enough as a freelancer?
- Will you have enough time left to study if you start a private school?

Think of the arguments for the various options and make sure they are as realistic as possible so that you can base yourself on them in developing your own future professional practice.

2. **Curriculum vitae (CV)**

A good CV provides all the necessary factual information and a list of achievements as well as a character sketch. A CV indicates what you are passionate about and which direction you want to go in. Many of the items from the SWOT analysis will come up.

3. **Future plan and a description of strategic choices (max. 1 A4)**

Here students are asked to make a plan for the period after the Master programme describing how they want to achieve their ambitions through making strategic choices (what kind of activities, what target groups, etc.. This section deals with what (activities) you will be undertaking for whom (target group). What activities are you going to be involved in the near future? Describe a number of combinations of ‘activities’, and ‘chosen target groups’. Think (for example) of the following:

- Future expectations as a musician in the period after completing your Master
- Plans for working together with agencies, cultural institutions, halls, schools, etc.
- Plans to operate as a freelance musician in multidisciplinary productions
- View of life as a musician in the Netherlands or in another country (e.g. country of birth)
- Plans for further research, publications, building instruments, etc.
4. **Description of plans for the Master programme at the Royal Conservatoire (max. 2 A4)**

Students are asked here to say how they think the Master programme will influence their achieving the plans they described earlier. It is important to realise that the Master programme at the Royal Conservatoire comprises three main parts:

a) The main subject  
b) Professional practice/activities organised by the Career Development Office (CDO)  
c) Research

The Master Plan must include these three aspects bearing in mind the points given below.

**a. Main subject**

In this part you explain your ideas about the main subject component of your Master studies. Your ideas should encompass:

- the reasons why you want to continue your studies after the bachelor study;
- the teacher you wish to study with and why;
- a specialisation in the repertoire of certain composers, certain periods, or in certain styles;
- your ideas on a period of study abroad period through exchange programmes such as ERASMUS;
- your thoughts on improvisation, composition, and/or arranging;
- Composition students should indicate and motivate their choice of profile (instrumental/vocal music, electronic/computer music or multidisciplinary).

**b. Professional practice**

In this part of the plan you describe how, during your Master studies, you would like to develop, realise and maintain the relationships with professional music practice, and important movements and trends, nationally and internationally. You can also mention your ideas on your personal, present and future performances and/or projects.

**c. Research**

The research component belongs to the core curriculum of the Master study. In brief, each student in the Master programme has to conduct research that is ideally directly linked with the main subject and leads to a paper, a presentation or a lecture-recital. The research of each Master student is coached on an individual basis by research coaches and discussed in Master Circles, which consist of students in the same subject areas. In your plan you must indicate which subject you would like to research, how you expect to conduct this research and how this will be related to your own performing and/or composing.

**The assessment of the Master Plan**

The Master Plan should be assessed according to the following criteria:

- The Master Plan should be realistic and serious enough to show that it will support two years of study and already give a broad indication of subjects or aspects to be researched;
- The plan must show that the student is already familiar with the demands that professional practice will make on him or her in the future and the plan and the application to join the course must reflect those criteria;
- Students must also reflect on their attitude, motivation, dedication and drive in the Master Plan;
- The study plan should be the second main criterion for admission to the Master programme, in addition to the artistic and/or playing aspect in the Bachelor exam;
- Accordingly, both internal and external candidates must submit their Master Plan to the members of the committee of examiners at least one week before the entrance exam.

**Assessment of the principal study element of the entrance exam**

The principal subject element of the entrance exam should be assessed as follows:

- The programme for an internal entrance exam for the Master of Music programme should last appr. 40 minutes if the exam is simultaneously the student’s Bachelor exam (see requirements for completion of Bachelor programme in the Royal Conservatoire’s Study Guide).
External students can also directly request an entrance exam for the Master study if they have earned a Bachelor degree elsewhere in the Netherlands or another country (preferably for the specific principal subject) with the grade of ‘good’.

External students must also submit a Master Plan in advance. For external students the following additional rules apply:

- For an external entrance exam in the performing musician domain, candidates must prepare a programme lasting approximately 30 minutes, from which the committee will make a selection lasting around 20 minutes. Some of the works performed must also be related to the student’s Master Plan;
- For external candidates in the performing musician domain, the admissions procedure also includes an interview (lasting approximately 10 minutes), prior to or following the practical element;
- Although students are encouraged to audition ‘live’ as part of the entrance exam, it is also possible to send a recording on a CD ROM, a DVD or via the internet;
- The admission procedure for Composition, Sonology, Art of Sound and ArtScience differ, and, in addition to mindset and attitude the assessment, covers scores and lyrics produced by the candidate and the student’s inquiring attitude towards research;
- Different sections can add specific criteria to the general admissions procedure.

Interim presentations
Master students in the performing departments must give the following interim presentations:

- At least one public presentation or public recital lasting 50 minutes (including stage changes) designed to demonstrate their progress with the study in the specialisation, and in terms of the repertoire presented linked to the topic of their research, before a final presentation or the final exam concert can take place.
- Master students of all orchestra instruments must also take an interim test for orchestra parts;
- Interim presentations for the research element: during the course students will be evaluated in turn and will have to give presentations (and discuss them) in the various Master Circles. Students are strongly encouraged to have given at least one trial presentation in the Master Circle before the final public presentation of the research.

Final presentations
The Master of Music concludes with:
1. A presentation of the research results
2. A public concert or presentation.

The presentation of the research results
More information about the presentations of the research results can be found in chapter VI of this handbook.

Final exam or final presentation for the principal subject
Master students may not be permitted to conclude the practical component (the principal subject) of their study at the end of the second year unless they have received a pass grade for their Research Presentation.

The final exam (for vocal studies/an instrument as the principal subject) must consist of a public presentation or a public concert lasting up to 80 minutes, including stage changes and a scheduled interval; the maximum length of the final exam can differ depending on the department. Presentations (recitals) and final exams can be held in traditional fashion at the end of the academic year and in one of the studios or halls of the Royal Conservatoire, but can also be given at a different location outside the conservatoire and at a time that suits the student, as part of a larger production or as a presentation or concert related to their own research, project or composition, as long as the committee of examiners is able to attend.

The final presentation for the principal study is given before a committee of examiners consisting of at least five persons, including:
- a chairman (a member of the board of management of the Royal Conservatoire or the coordinator of a department);
- the teacher of the student’s principal subject⁶;
- other teachers of the conservatoire (in the domain of the principal subject / theory);
- at least one, but if possible two, representatives of the professional practice.

Should there be an uneven number of examiners in the committee, the chairman does not give a personal judgment but chairs the deliberations and ensures that all the information is recorded accurately.

Further information on requirements for final examinations can be found in the ‘Guidelines for Presentations and Examinations in the Bachelor and Master programmes’, which can be found on the intranet at intranet.koncon.nl/> Education-> Exams-> Documents (STIP).

Exams, presentations and re-examinations
Stated by article 23.6 of the OER is the maximum number of times a student can do a re-examination. For both students and teachers it is important to realize that for every exam or presentation the student is entitled to an assessment twice: the exam or presentation itself and one re-examination. If the student fails both times, he or she will not receive the minimum amount of EC credits needed to successfully finish the course, which means that it is not possible for this student to receive his/her Bachelor or Master diploma. These regulations apply to all modules of the curriculum in question.

⁶ For Sonology there is no ‘teacher of the principal subject’ since the ‘principal subject’ is diffuse and consists of a collection of different subjects, which are taught by different teachers. However, every student does have a personal mentor/coach.
IX. BRIEF DESCRIPTION OF THE MASTER SPECIALISATIONS AND DOCTORAL PROGRAMMES

Orchestra Master

The Royal Conservatoire and The Hague Philharmonic (Residentie Orkest) jointly provide the content for the two-year study option Orchestra Master. This Master specialisation comes from a long held desire to improve the connection between conservatoire education and the profession of the symphony orchestra, and where possible, bring prospective talent into contact with the orchestra. Until now, the collaboration was limited to students who through an internship, gained more experience in orchestral playing. This process needed further development, which led to an even more intensive cooperation.

Recruitment for the Orchestra Master is international, although both institutions would like to express their hope that Dutch talent will also apply. Admission takes place through separate auditions at the Royal Conservatoire (for the Master Classical Instrumental) and for The Hague Philharmonic (for the specialization of the Orchestra Master). The entrance requirements are very competitive. Only students who are capable of participating fully in a concert programme with the Residentie Orkest The Hague, and can therefore be seen as young colleagues of the orchestral musicians, can be considered for this Master.

In order to compete with leading courses abroad (that offer this kind of education without requiring study fees), a grant will be given to the student that covers the tuition fees at the Royal Conservatoire. In exchange for this grant, the Master students will join the orchestra in a number of specific productions selected for this purpose. The students are expected to be available to participate in this professional experience for the entire duration of their Master. A specific aspect of this Orchestra Master is that all Orchestra Master students play as regular orchestra members in Residentie Orchestra programmes, 2 - 5 weeks each academic year. Furthermore, the programme is not only open to strings, but also to woodwinds, brass, harp and percussion students. These aspects make the programme unique when compared to many other forms of collaboration that have so far been developed between conservatoires and orchestras.

The Orchestra Master is a specialisation within the general Master programme for instrumental students. The activities of the Orchestra Master are therefore an addition to the regular Master programme. Students are required to do all other requirements of the Master programme as well.

The admission process is set up as follows:

- When you apply for the Master programme at the Royal Conservatoire, please choose the Orchestra Master specialisation.
- Once you are admitted to the Master programme at the Royal Conservatoire, you will also receive an invitation for an audition with The Hague Philharmonic. This audition takes place in the middle or at the end of June in the concert hall of the orchestra.
- The required audition materials can be found at: [www.koncon.nl/en](http://www.koncon.nl/en) (Departments & Study Programmes; Master Specialisations).
- Students will be notified about their admission by the Residentie Orkest The Hague. Their tuition fee will be paid directly by the Residentie Orkest The Hague to the Royal Conservatoire.

Additional information can be found in a specific study guide for this specialisation, which can be obtained from the coordinator.

Contact
Coordinator Classical Music Department Susanne van Els
E-mail: s.vanels@koncon.nl
Music Master for New Audiences and Innovative Practice

The music profession is changing at a rapid pace. Musical careers have become more flexible and have taken on an increasingly international character. Musicians operate more and more with artists from other disciplines or in a wide variety of social contexts. This demands new and different skills. The Music Master for New Audiences and Innovative Practice (NAIP) has been developed to meet these new demands from the profession.

This Music Master is a joint venture involving the collaboration between nine conservatoires in seven different countries. The Royal Conservatoire in The Hague, the Prins Claus Conservatorium in Groningen (NL), the Iceland Academy for the Arts in Reykjavik (IS) and the Royal College of Music in Stockholm (SV), Metropolia in Helsinki (SF), the Norwegian Academy of Music (N), MDW Vienna (A), NUAS Singapore and the Association of European Conservatoires.

Four required modules form the heart of the programme (for which the main language is English):

- Action Research
- Leading & Guiding
- Performance & Communication
- Project Management & Entrepreneurship

Two electives are offered in connection with the NAIP programme in The Hague:

- Elective Improvisation
- Elective Music & Dementia

Students are allocated a mentor with whom they have regular contact on the progress of their studies. In one of the four semesters the students can reside abroad for a time in order to study at one of the partner institutes as preparation for their graduation project (Professional Integration Project).

Students in the Joint Master learn to develop projects and provide leadership in multidisciplinary collaborations and/or a wide variety of contexts. The aim of the programme is learning to reach new sectors of the public and to provide leadership for innovative artistic projects. Students can further choose from various Elective subjects to the benefit of their personal study plan.

Contact
More information on this specialisation can be found on the website: www.jointmusicmaster.org/ or obtained from the coordinator, Renee Jonker.
E-mail: r.jonker@koncon.nl
T.I.M.E.: This Is Music-Theatre Education

The Master Specialisation Music Theatre T.I.M.E.: This Is Music-Theatre Education, lasts two years and falls under the Master Music of the University of the Arts, The Hague. This full-time specialisation is defined by the use of the ensemble as a form of learning, a dialogue with societal coaches being at the forefront. T.I.M.E. stands at the leading edge of working practice through its close association with Music Theatre Ensemble De Veenfabriek in Leiden.

Music Theatre is constructed with a multitude of art forms, with each art form being of equal importance. It is a stagecraft in which music and theatre reinforce each other without illustrating each other (as in the musical) or with one aspect dominating the other (as in opera). Music Theatre is a form of theatre in which movement, image, light, text, music and projection are of equal value, each with their own individual meaning. Compositional principles from music are applied to theatrical elements. Text is approached musically, deriving expression from the rhythm, tempo, metre and sound of the words. Sounds are not merely reproduced: they can be magnified, slowed down, sped up, repeated and stopped. This creates a multi-layered music-theatrical performance with multiple dramatic lines. Compositional thinking plays a significant part in the theatrical quality of the work. In addition, there is ample attention given to the social context with which current music theatre is connected.

In music theatre you work together by inspiring each other and exchanging each others specialities. The collective creative process of an ensemble is therefore important for T.I.M.E. It is an intensive and exciting process, allowing for an exchange of knowledge and skills in order to develop a common creative language. There is no fixed allocation of roles. Students are expected to find their own place within the group and its processes. Students create a certain method and attitude towards working, and learn to adopt a mindset which underlies the creative process in music theatre.

During this specialisation you will as student/artist have a substantial and active contact with people beyond your accustomed cultural field: the public sector, businesses, the sciences. This will broaden your horizons, and encourage you to relate to others beyond regular arts practice.

Entry and exit profile
T.I.M.E. focuses on young (stage) artists – musicians, composers, theatre makers, dancers, performers, writers and designers – all of whom already participate actively in this field. They must have the desire and capabilities to make music theatre using their own specific talent, fascinations and views as a starting point, and have an open mind and the social ability to work together in an ensemble. Students should dare to make mistakes and to explore and expand their boundaries. Students should seek to delve into the possibilities of the acting musician and the music-making actor, and the dialogue between image and sound. T.I.M.E. is for novice performers and makers who want to specialise further in music theatre. This specialisation offers an inspiring and stimulating environment for a deeper study and critical research into the theory, practice and context of music theatre.

Students should know how to apply compositional principles from music to theatrical material as text, space and movement, and be capable of creating original and new ideas, and to develop these in practice or through research. Students will investigate as an artist how to communicate in an unfamiliar environment, with whom and where in society. Students can think in terms of production, and work in all facets of the production process, including in its non-creative aspects. Students can share and integrate their knowledge in practice, and are capable of dealing with complexities. They can assimilate criticism and are aware of their artistic, social and aesthetic responsibilities as an artist. They can express their insights and artistic choices clearly to an audience of both specialists and non-specialists. Students can develop a personal vision on music theatre and can bring these into practice in original and creative ways. They can formulate and communicate their insights and conclusions in an efficient way. In this way students can allow their own voice to be heard, which distinguishes itself in the field and which adds value to social debate.
Contact
Additional information can be found in a specific studyguide for this specialisation, which can be found on the website: www.muziektheatertime.nl or obtained from the coordinator, Ines van der Scheer.
E-mail: time@koncon.nl
Master Artistic Research (MAR)

The Master Artistic Research (MAR) is a two-year interdisciplinary Master Trajectory for Research in the Arts for students working in the field of visual art and/or music. The programme is a collaboration between the Royal Academy of Art and the Royal Conservatory in The Hague.

Musicians and visual artists have always researched, without it being named as such. Artists working in the field of artistic research are taught to develop a heightened self-reflexivity about their artistic practice, to explicitly position their practice in relation to wider artistic and non-artistic discourses and to expand their knowledge bases into areas that fall outside of the realms of art discourse, but are relevant to their individual artistic practice.

The course also enables visual artists and musicians to (further) explore the possibilities that come with engagement in each other’s fields. For a visual artist, the musical dimension of the course can allow further development of areas of their art practice that touch on sound. Students can participate in selected courses at the Royal Conservatoire to increase their knowledge about specific areas, as well as having individual guidance from music tutors. For the musician, access to visual art’s wide variety of media and ways of working opens up new creative possibilities for an expanded music practice. This includes the repertoire of performance art, which can extend and challenge conceptions of performance in music.

The proposal outlining areas of practice which the student would like to further develop, extend or break open, submitted on application to the course, forms the point of departure for the Master trajectory. The study is conceived as being 60% “practical” and 40% “theoretical”. In real terms, these activities are approached as an integrated practice. Students have allocated tutors who guide the students’ practice at large through group work and individual tutorials. A studio space is provided and students have access to all of the general workshop facilities of the Royal Academy and the Royal Conservatoire. Students also undertake one paper per semester that reflects on their artistic development. Guided individually, these provide a place to document and digest new input and analyse new work. Usually written, they can also take the form of video diaries or recordings.

Small-scale artistic research groups focused on shared areas of artistic interest are a core element of the Master programme at large. Participants explore these interests collectively through dialogue, reading groups, the making of collaborative work, by visiting relevant exhibitions, performances or lectures and by initiating related events. Each group has on-going guidance from an artist and theorist with a specialized interest in that area. These shared interests also form the creation the MAR’s wider guest programme. Guest lectures and presentations are held regularly by practitioners within the fields of music, art and other disciplines such as choreography or academic fields that are relevant to the work of current students. Workshops facilitated by artists are held to develop specific skills within the practice. This may include for example, a musician or visual artist working in a specific area, such as improvisation or performance art. Some workshops are designed to provide an environment in which to explore the potential of collaborative production.

During the course of the academic year, a number of exhibitions and events are organized during which students can practice presenting their work at a professional level. These events are guided by core tutors and sometimes by a curator or other expert from the field. Students are asked to critically reflect on the process and outcomes of these events, treating them as a learning opportunity as well as a means to disseminate their work to a wider public. These exhibitions and events take place within the galleries and auditorium of the Royal Academy of Art as well as at selected external venues.

Please see the Marchive publication, downloadable at www.masterartisticresearch.eu for further details of the programme.
Master ArtScience

The Interfaculty ArtScience is a collaboration between the Royal Conservatoire, the Royal Academy of Art and the Academy for the Creative and Performing Arts at Leiden University. ArtScience offers a four year BA and a two year MA in a learning environment in which you are stimulated to develop your own medium of expression. The aim of the programme is to instruct students in methods of artistic investigation. Art is seen as a way to explore the world through a dialogue which is embodied in objects, experiences and definitions. In this context, recent developments in science and technology are researched with regard to their artistic potential, from a basis in which the flowing together of media art, music, theatre, film and fine art are seen as a matter of course. This Master specialisation ArtScience seeks to approach the concept of time through composition, which is why it is part of Master of Music.

Students and teachers take part in a great variety of research groups in order to develop art forms which relate to 21st century society. Every year various research groups are organised around themes which come from the art practices of the teachers at the Interfaculty. Examples of recent themes include: Interactive Sonic Spaces, Virtual Communities, Autonomous Robots, Art that Breeds Art, Genius Loci and Electric Music Theatre.

Students can be admitted to the Master ArtScience on the basis of a research plan and depending on the question to be researched the student then chooses two personal coaches. Together they compile a study and research plan containing the modules that are offered by the ArtScience Interfaculty, and possibly other subjects such as those offered by the Royal Conservatoire, the Academy for the Creative and Performing Arts and the University of Leiden. The choice of module is based on the subject chosen for research and the background of the Master student. The ratio of individual study to tuition differs for each student.

Alongside this individual path a number of group activities are also arranged specifically for Master students and which involve them making a contribution to the research of fellow students. Such collective activities result in public presentations. Progress with individual work is monitored twice a year in evaluations carried out by ArtScience teaching staff.

Contact
Additional information can be found in a specific studyguide for this specialisation, which can be obtained from the study coordinator of the Interfaculty ArtScience, Leonie Zweekhorst, or found on the website www.interfaculty.nl. E-mail: coordinator@interfaculty.nl
Master Music Education

Music education has seen a great deal of change in recent times. There are many different groups participating in music education, varying in age and cultural background, and each with their own needs. There are changing insights about musical development and the learning and teaching of music in general. Greater integration is sought between professional arts, arts education, amateur arts, and education.

Musical learning does not only limit itself to institutions such as music schools and regular education. People also learn music on the street, in theatres, cinemas or concert halls. Music learning does not only happen within the four walls of the classroom. In the process of lifelong learning, musical learning happens within our whole life span. Music education and music educators play an important role in the development of musical abilities, knowledge and understanding, as well as in developing attitudes towards music of all types. Music educators motivate and facilitate the musical creativity of learners, and provide them with the skills and confidence to communicate their ideas musically. In addition, they support learners in the pursuit of their own interests and goals.

For the trained musician, new professional perspectives are developing. Increasing numbers of musicians perform educational duties in their practice. These duties are not limited to traditional forms of teaching. Musicians increasingly give educational concerts, provide educational projects at schools, etc. The profession for music teachers who have been trained as schoolteachers is also changing. In addition to regular music lessons at school, there are numerous projects and other situations in which the knowledge and abilities of these music teachers is put to use.

All of these developments demand well-trained experts and reflective practitioners, and it is this need that this master specialisation seeks to fulfil.

Contact
Additional information can be found in a specific study guide for this specialisation, which can be obtained from Staff Teacher Master Music Pedagogy Adri de Vugt.
E-mail: a.devugt@koncon.nl

Master of Music, Specialisation Music Education According to the Kodály Concept

This two-year master programme offered by the Royal Conservatoire prepares students to become specialists in musical learning for children in and outside schools, mainly using their singing voices.

The programme consists of three main areas of study: methodology, musicianship and research. These three areas of study are closely related: musicianship plays a central role in the study of teaching and learning music, and methodological principles are an important part of the musicianship training. Research will relate to methods as well as musicianship. It is an essential point in music education according to the Kodály concept: there is no division between craft and art, between pedagogy and musical content, between methodology and didactics. Music making, musical understanding and the musical learning process should become one.

The master program is open for singers, instrumentalists and music teachers, who have completed a Bachelor study in music or in music education.

Contact
Additional information can be found in a specific study guide for this specialisation, which can be obtained from the coordinator, Suzanne Konings.
E-mail: s.konings@koncon.nl
National Master Orchestra Conducting

On 1 September 2011 the Conservatorium van Amsterdam and the Royal Conservatoire launched a joint Master’s programme in orchestral conducting in the Netherlands. The programme aims to train students who have obtained their Bachelor’s degree in music in a higher level and equip them with the requisite experience to lead a professional symphony orchestra with skill and artistic insight. By contrast, the Bachelor’s programme trains students to lead good amateur or youth orchestras with skill and artistic insight. Moreover, the initiative is intended to forge a link between training and professional practice, also with respect to the creation or extension of the individual professional network of the conductors being trained. Lastly, the initiative is also intended to enrich the educational facilities offered by the orchestras involved.

The programme takes two years at the two music schools and, where possible, the teaching is split evenly and offered at one of the two institutions. Students, depending on where they are enrolled, will take the same curriculum and will travel between the various teaching and practical training locations. The main items in the curriculum are:

- Students take part every month in a two-day training/learning practice alternating among the partner orchestras and will be coached there by the conductor ‘on duty’, which as a rule, is the chief conductor. Once every term the principal subject teacher will be the coach for this training session.
- To prepare for this monthly training, the student studies the repertoire in school supervised by the principal subject teacher and other teachers.
- The student also studies in great depth the complete orchestral repertoire and programming for the orchestra in relationship to the research that the student is carrying out for the Master’s programme. This means acquiring in-depth skill in analysing scores.
- Students take Electives at school and elsewhere. These are courses tailored to the fields in which students wish to make great progress.

Assessment is done during projects with one of the participating orchestras, both halfway through the programme and at the end. The two conservatories and the orchestras in the Netherlands are represented on the examining board of the entrance examination. A maximum of two students annually is admitted to the programme.

The participating orchestras are:
- Het Gelders Orkest, Arnhem
- Holland Symfonia, Amsterdam
- The Netherlands Philharmonic Orchestra and the Netherlands Chamber Orchestra, Amsterdam
- The North Netherlands Symphony Orchestra, Groningen
- Netherlands Radio Philharmonic Orchestra, Hilversum
- Netherlands Symphony Orchestra, Enschede
- Philharmonie Zuidnederland, Eindhoven & Maastricht
- Residentie Orkest (The Hague Philharmonic), The Hague
- Rotterdam Philharmonic Orchestra, Rotterdam

The orchestras involved are financially supported by the Kersjesfonds for activities undertaken as part of this programme. The study is full time with the accompanying financial commitment on the part of the student. Students are also expected to pay their own travelling expenses both for trips to teaching locations and participating orchestras.

Contact:
Additional information can be found in a specific study guide for this specialisation, which can be obtained from the coordinator, Anthony Zielhorst.

E-mail: a.zielhorst@koncon.nl
Master in Music Theory

The Master of Music programme in Music Theory at the Royal Conservatoire builds on the Bachelor course in the same subject. Students who complete the Master programme will be qualified to teach music theory at every level at a college of music (a conservatoire or a department of musicology at a university) in the Netherlands and elsewhere.

Curriculum

The main subjects in the curriculum are analysis, harmony, counterpoint (tonal and 20th century), didactic methods for main study instruments (including internships), the literature and history of music theory, and arrangement and instrumentation. Students with no background in playing a keyboard instrument also study piano as a minor subject. Naturally, as in the other Master programmes, research is an important component of the course. The research is linked to the Master Electives, a number of which must be followed. A subject such as ‘Projects analysis and performance’ has to be seen in the context of the current changes occurring in the practice of teaching music theory, particularly at conservatories where there is a growing trend to look for ways of teaching music theory in relation to performance practice. We feel it is of the utmost importance that the Music Theory programme responds to these developments and makes students aware of them. At the same time, music theory students are encouraged to actively participate in the professional circuit by attending symposia and conferences and wherever possible giving lectures or writing articles for them.

The student’s Master Plan identifies the direction in which he or she wishes to specialize, which means that it largely determines the specific content of course modules such as analysis, literature, counterpoint and, of course, research. Student can choose from three areas of specialization: Music up to 1800, Music from the Classical and Romantic Period, and Music from the 20th and 21st centuries. It is worth mentioning that for the specialization Music up to 1800, a full Master in Theory of Early Music is currently being developed, which will focus on music theory from the Middle Ages up to the Classical period. Graduates of this programme will be qualified to teach music theory in a school of music’s Early Music department. At the Royal Conservatoire in any case, there is a great demand for such specialist theory teachers.

Learning objectives of the course (in association with the Dublin Descriptors)

✓ Students are capable of applying the knowledge and associated skills acquired in the Music Theory programme at Bachelor level (and further deepened during the Master programme) in an artistic and creative manner that testifies to an original view of the ‘subject’ in their practice as a professional music theory teacher.

✓ On completion of their studies, students are capable of deepening and expanding their knowledge and skills independently. In this context, it is important that they are not only aware of new developments in the discipline, but also try to incorporate them in their professional practice.

✓ Students are capable of clearly positioning the subject of music theory (as taught at conservatoires and other colleges of music) both in relation to the courses dedicated to playing and to the science of music theory.

✓ Students are capable of performing independent research into music theory and clearly presenting the results of that research orally and in writing. Also important is the ability to communicate about their research and findings in a professional manner with colleagues.

Contact:
Paul Scheepers: psmusico@kpnmail.nl

---

7 These would also include the steadily growing importance attached to classical improvisation as a subject for ‘regular’ students at conservatoires.
Doctoral Programmes

When a student has completed the Master’s programmes and the final presentation of the artistic research is of a high academic standard, it may be possible to go on to pursue a PhD in collaboration with the University of Leiden (Academy for the Creative and Performing Arts of the Humanities). The Academy for the Creative and Performing Arts is a joint initiative of the University of Leiden and the University of the Arts in The Hague. The Academy concerns itself with the interface between the arts and the sciences. This offers unique prospects to students, teachers and other researchers in Leiden and The Hague who are seeking to explore the limits of their knowledge and skills.

The doctoral programme for practice-based research in the arts is coordinated by the Orpheus Institute in Ghent as part of the docARTES curriculum. DocARTES is a joint initiative of the Universities of Leiden and Louvain (the institutes awarding the doctorate), and the Conservatories of The Hague and Amsterdam, the Lemmens institute in Louvain and the Orpheus Institute in Ghent.

The docARTES programme involves practice-based research in the musical arts and is designed for musicians and composers. DocARTES begins with a two-year curriculum that enables doctoral students to develop their artistic and research skills, broaden their academic knowledge, and expand and hone their methodological techniques. Subsequently, they continue their research for a number of years on an individual basis. A supervising team supports the doctoral students throughout the entire duration of the programme. DocARTES endeavours to create an ideal, research environment for the relevant discipline.
