

# Curriculum Handbook Master of Music – European Master of Early Music

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

Academic Year 2026/27

**Royal  
Conservatoire  
The Hague**

J A M U  
J A M U

Faculty of Music / Janáček Academy  
of Performing Arts in Brno

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

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## INTRODUCTION & GENERAL PROGRAMME DESCRIPTION

The higher music education institutions:

- Koninklijk Conservatorium, Den Haag (KC)
  - Janáčkova akademie múzických umění – Hudební fakulta (JAMU), Brno
- are offering a joint European master programme in Early Music.

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

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

### **Enjoying the benefits of two early music departments of high quality**

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

### **Offering early music students an international learning experience**

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

### **Scope of the programme**

The master programme is open to the following instruments:

- historical violin
- historical violoncello
- lute and early plucked instruments
- harpsichord and historical keyboard instruments
- historical fortepiano
- traverso
- recorder
- baroque oboe
- historical voice

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

### **Engaging with research and professional integration**

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

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

### **General programme description**

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

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

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

### **Degrees awarded**

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

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

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

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

## **Learning outcomes**

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

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

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

## **Organisation**

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

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

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

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

## **Assessment**

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

## **Eligibility requirements and admission**

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

#### *a) Eligibility requirements*

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

#### *b) Joint admission criteria*

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

Applicants must

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

#### *c) Application procedure*

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

The application must include at a minimum:

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

Institutions might require further documentation.

### **Quality Assurance**

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

### **Course Structure**

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

### **Semesters**

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

- Royal Conservatoire: winter semester 1 September – 31 January, summer semester 1 February – 1 July
- Janáčkova akademie: winter semester 1 October – 12 February (including examination period), summer semester 15 February – 30 June (including examination period)

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

## Fees

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

## PROGRAMME OBJECTIVES

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

### Aim of the study programme

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

- possess a high level of performance skills, including mastery of a broad repertoire within their main field of specialization;
- have deep knowledge of the history and repertoire of their instrument or voice;
- are familiar with the aesthetics of art and understand the development of artistic trends;
- have gained practical experience through participation in faculty or university projects (solo, chamber, and orchestral projects, often with international collaboration) as well as through study abroad;
- have adequate skills to conduct research work;
- understand the principles of pedagogical practice and are familiar with current trends in teaching methodology within their specialization.

### A profile of the study programme's graduate

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

#### Knowledge:

- demonstrate a broad understanding of the repertoire relevant to their specialization, including chamber ensemble literature;
- explain the compositional principles and structural design (tectonics) of studied musical works, and articulate a clear interpretative perspective;
- master the fundamental principles of pedagogical practice, with a detailed understanding of current teaching methodology trends in their specialization, supported by knowledge of relevant literature and international sources;
- possess deep knowledge of the history and literature of instruments within their specialization, as well as of music history, aesthetics, and the evolution of artistic trends, including an orientation in foreign literature and further develops them;
- be familiar with contemporary trends in pedagogy and psychology;
- understand key financial, commercial, and legal aspects of the music profession.

#### Skills:

- demonstrate highly developed, specialized performance skills, with emphasis on solo repertoire and chamber music performance;
- interpret technically and artistically demanding compositions within their specialization;
- perform flexibly and reliably as members of chamber and orchestral ensembles;

- possess adequate practical skills in leading and directing chamber ensembles;
- use professional terminology confidently, including relevant foreign-language musical vocabulary;
- keep up with current trends in their field of specialization and effectively integrate them into their artistic and professional development;
- understand the basic principles of writing professional texts;
- demonstrate competence in the use of relevant technologies and their applications;
- identify essential questions related to artistic practice and engage in critical self-reflection.

**General Competencies:**

- recognize the ethical and social dimensions of artistic activity and be able to incorporate them into their work;
- adhere to general ethical principles in professional conduct;
- apply basic psychological principles, work effectively in teams, communicate clearly with colleagues, and express themselves appropriately in spoken language;
- demonstrate the ability for abstract thinking, analysis, and synthesis;
- engage in self-reflection, remain open to the opinions of others, and understand the principles of democratic behaviour;
- apply acquired knowledge and skills in a creative and original manner.

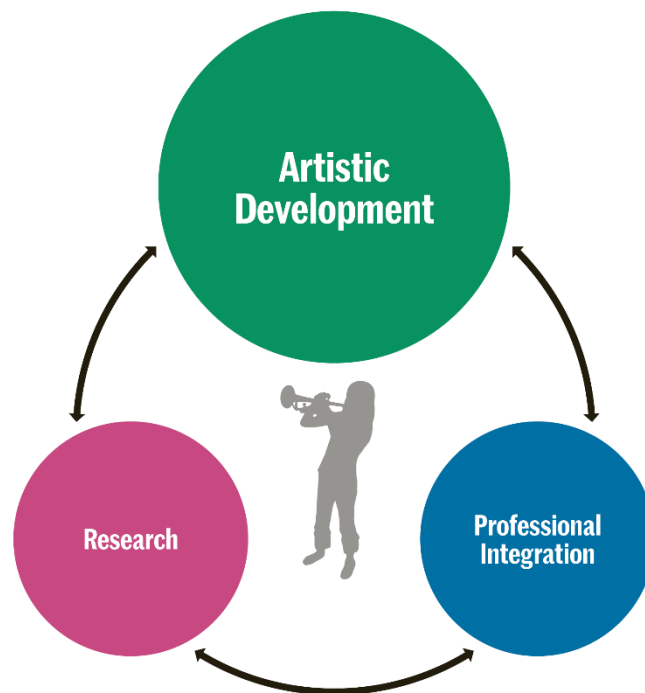
# CURRICULUM OVERVIEWS

## ROYAL CONSERVATOIRE THE HAGUE

European Master of Early Music - Royal Conservatoire	Year 1			Year 2		
	WS	SS	equivalence SS	WS	equivalence WS	SS
<b>Master of Music 2026-2027 English</b>						
<b>Main Subject</b>						
Main Subject (incl. KC-projects)	16	16		16		16
Ensembles/Chamber Music	1	2		2		1
Early Music Seminars	1	1		1		1
Basso Continuo (or other)	1	1		1		0
<i>Equivalent offer in JAMU for summer semester year 1:</i>						
<i>Instrumental/Vocal Tuition (incl. Concert Production) I</i>			14			
<i>Chamber Music I</i>			4			
<i>Performance Seminar I</i>			1			
<i>Basso Continuo I</i>			2			
<i>Equivalent offer in JAMU for winter semester year 2:</i>						
<i>Instrumental/Vocal Tuition (incl. Concert Production) II</i>					14	
<i>Performance Seminar II</i>					1	
<i>Chamber Music II</i>					3	
<i>Basso Continuo II</i>					2	
<b>Subtotal per semester</b>	<b>19</b>	<b>20</b>	<b>21</b>	<b>20</b>	<b>20</b>	<b>18</b>
Subtotal per year		39	40		38	38
<b>Professional Integration</b>						
Introduction to Project Management	2					
Professional Integration Trajectory	1	2		2		3
External Activities - Career Development Office (CDO)	1	2		1		2
<i>Equivalent offer in JAMU for summer semester year 1</i>						
<i>Self-Management I</i>			2			
<i>Equivalent offer in JAMU for winter semester year 2</i>						
<i>Self-Management II</i>					2	
<b>Subtotal per semester</b>	<b>4</b>	<b>4</b>	<b>2</b>	<b>3</b>	<b>2</b>	<b>5</b>
Subtotal per year		8	6		7	8
<b>Research</b>						
Introduction to Research in the Arts	2					
<i>Master elective</i>		3				
Research Trajectory	2	5		6		6
Master Circle	1	2		2		1
<i>Equivalent offer in JAMU for summer semester year 1</i>						
<i>Master's Diploma Seminar</i>			1			
<i>Interpretation of Early Music I</i>			3			
<i>History and Repertoire I</i>			2			
<i>Equivalent offer in JAMU for winter semester year 2</i>						
<i>Master's Diploma Seminar</i>					1	
<i>Diploma Thesis</i>					10	
<i>Interpretation of Early Music II</i>					2	
<i>History and Repertoire II</i>					2	
<i>Choice from:</i>						
<i>Historical Tuning</i>			1		1	
<i>Counterpoint</i>			1		1	
<i>Historical Improvisation</i>			1		1	
<i>Repertoire Study with Harpsichord</i>			1		1	
<i>Organ Playing for Harpsichordists</i>			1		1	
<i>Interpretation of Recitative</i>			1		1	
<i>Ensemble Singing</i>			1		1	
<b>Subtotal per semester</b>	<b>5</b>	<b>10</b>	<b>6</b>	<b>8</b>	<b>15</b>	<b>7</b>
Subtotal per year		15	11		22	15
<b>Total</b>	<b>28</b>	<b>34</b>	<b>29</b>	<b>31</b>	<b>37</b>	<b>30</b>
						<b>123</b>
						<b>124</b>
WS = Winter Semester						
SS = Summer Semester						

# JANÁČEK ACADEMY OF PERFORMING ARTS IN BRNO

European Master of Early Music - Janáček Academy	Year 1			Year 2		
	WS	SS	equivalence SS	WS	equivalence WS	SS
2026-2027 English						
<b>Main Subject</b>						
Instrumental/Vocal Tuition (incl. Concert Production) I+II	14	14		14		14
Performance Seminar I+II	1	1		1		1
Chamber Music I+II	3	4		3		4
Basso Continuo I+II	2	2		2		2
Equivalent offer in KC for summer semester year 1:						
Main Subject (incl. KC-projects)			15			
Ensembles/Chamber Music			2			
Early Music Seminars			1			
Basso Continuo			1			
Equivalent offer in KC for winter semester year 2:						
Main Subject (incl. KC-projects)					15	
Ensembles/Chamber Music					2	
Early Music Seminars					1	
Basso Continuo					1	
<b>Subtotal per semester</b>	<b>20</b>	<b>21</b>	<b>19</b>	<b>20</b>	<b>19</b>	<b>21</b>
Subtotal per year		41	39		40	41
<b>Professional Integration</b>						
Self-Management I+II	2	2		2		
Equivalent offer in KC for summer semester year 1:						
Introduction to Project Management						
Professional Integration Trajectory			2			
External Activities - Career Development Office (CDO)			2			
Equivalent offer in KC for winter semester year 2:						
Introduction to Project Management						
Professional Integration Trajectory					2	
External Activities - Career Development Office (CDO)					1	
<b>Subtotal per semester</b>	<b>2</b>	<b>2</b>	<b>4</b>	<b>2</b>	<b>3</b>	<b>0</b>
Subtotal per year		4	6		3	2
<b>Research</b>						
Master's Diploma Seminar		1		1		
Diploma Thesis				10		10
History and Repertoire I+II	2	2		2		2
Interpretation of Early Music I+II	2	3		2		3
Choice from:						
Historical Tuning	1	1		1		1
Counterpoint	1	1		1		1
Historical Improvisation	1	1		1		1
Repertoire Study with Harpsichord	1	1		1		1
Organ Playing for Harpsichordists	1	1		1		1
Interpretation of Recitative	1	1		1		1
Ensemble Singing	1	1		1		1
Equivalent offer in KC for summer semester year 1:						
Introduction to Research in the Arts						
Master Elective			3			
Research Trajectory						
Master Circle			2			
Equivalent offer in KC for winter semester year 2:						
Introduction to Research in the Arts					2	
Master Elective						
Research Trajectory					11	
Master Circle					2	
<b>Subtotal per semester</b>	<b>4</b>	<b>6</b>	<b>5</b>	<b>15</b>	<b>15</b>	<b>15</b>
Subtotal per year		10	9		30	30
<b>Total</b>	<b>26</b>	<b>29</b>	<b>28</b>	<b>37</b>	<b>37</b>	<b>36</b>
			54		74	127
WS = Winter Semester						
SS = Summer Semester						



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

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



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

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

You will receive tuition by the teacher(s) of your main subject. Furthermore, you will participate in for example group lessons, projects, and masterclasses.

**B. Research:** Driven by your artistic vision, you conduct research that helps you reach your professional goals. You can use your research to inform and support your professional integration activity (PIA), or you can use your PIA as a case study in your research.

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

**C. Professional Integration:**

You design, develop and realise an activity that connects you with your desired professional practice and therefore brings you outside the walls of the conservatoire. This professional integration activity (PIA) is driven by your artistic goals. Your PIA can be used to explore how to put your vision into practice. It can be informed and supported by your research, or it can function as a case study.

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

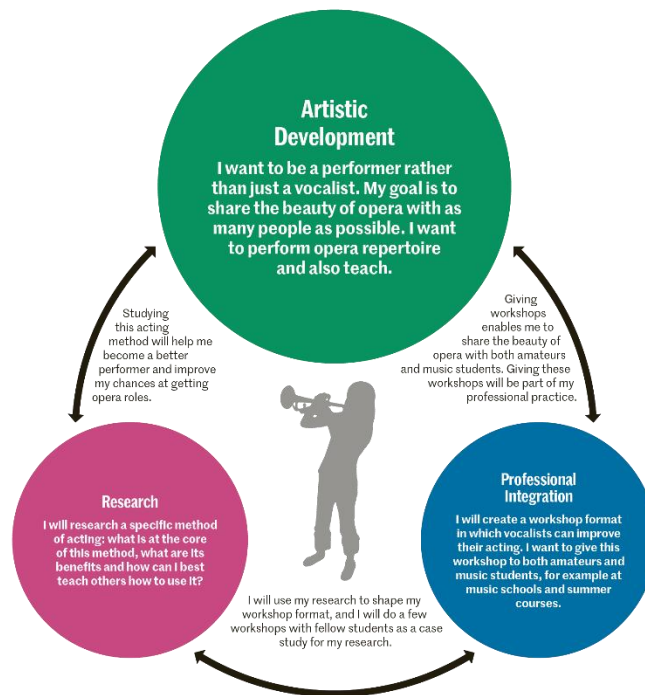
## Master Circle

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

## MASTER PROJECT EXAMPLES

Here are some examples of potential Master Projects. This is a non-exhaustive list, as there are many possibilities to be explored. For example, you could collaborate with other students on a joint Master Project.

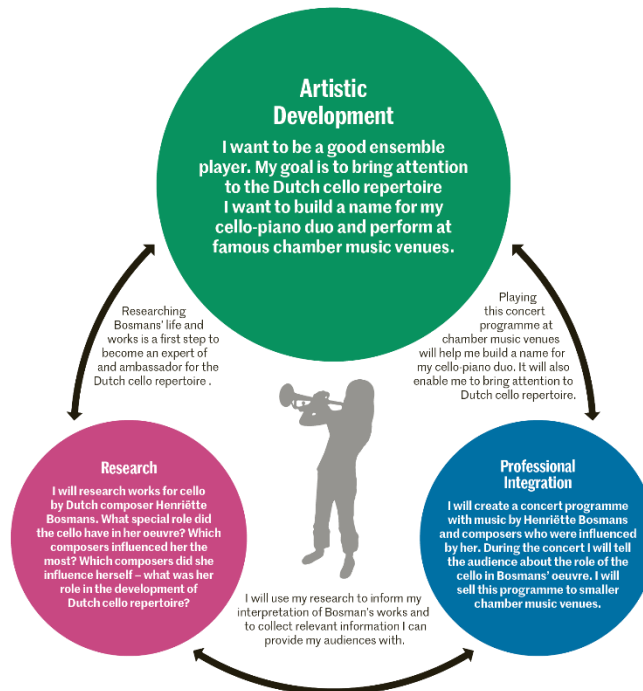
### Example 1: Performer sharing the beauty of opera



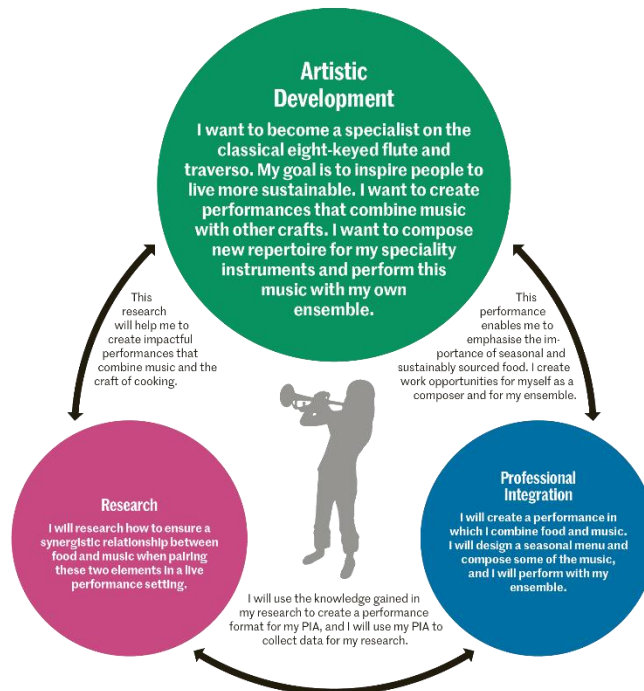
Example 2: Composing performer and band leader



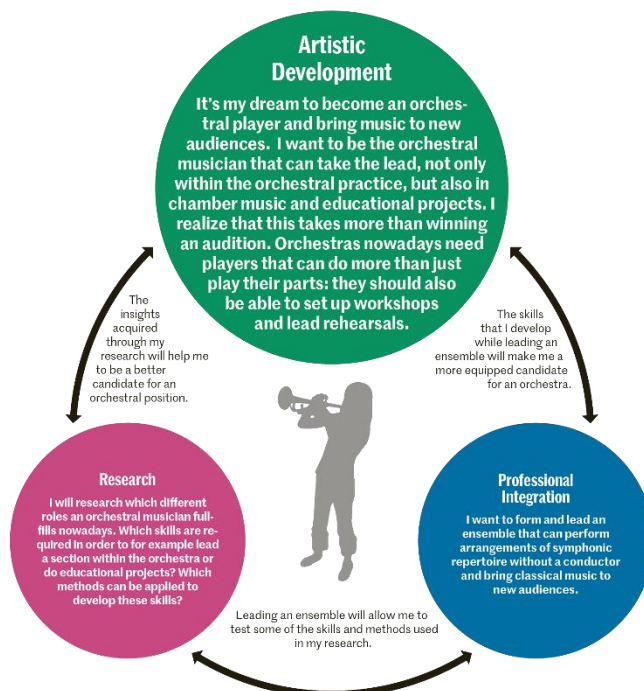
Example 3: Advocate for repertoire



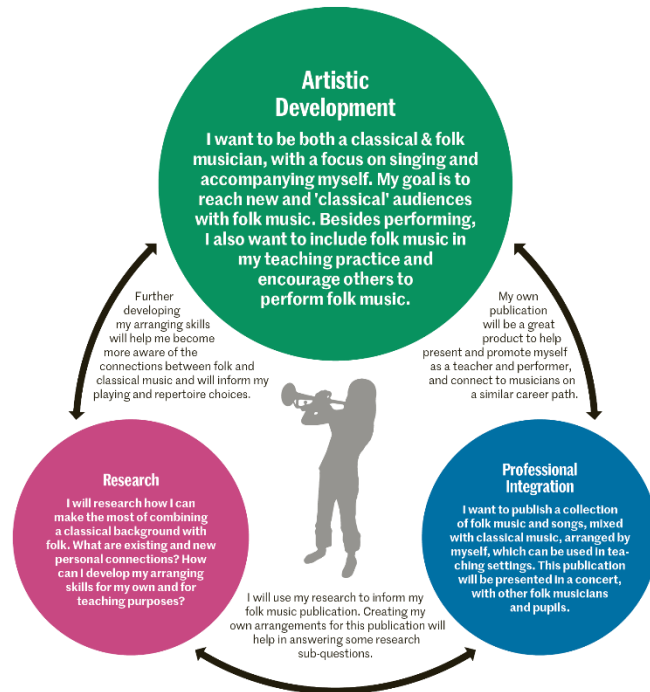
Example 4: Performer inspiring others through multi-disciplinary projects



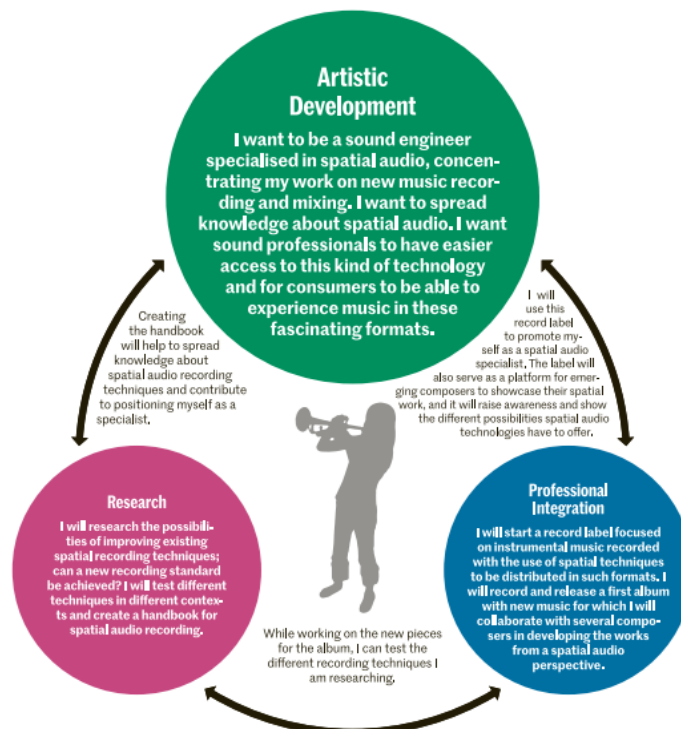
Example 5: Versatile orchestral player



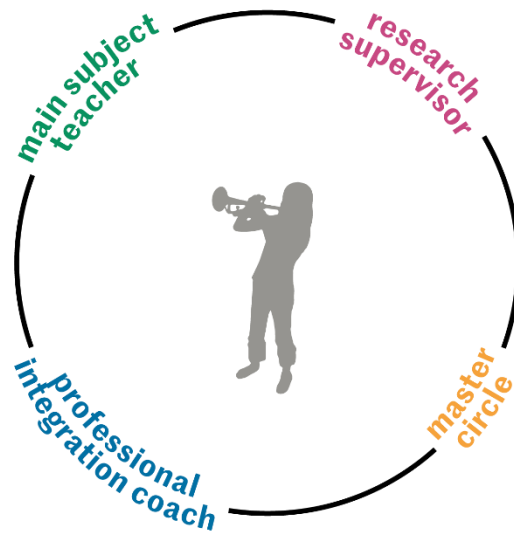
Example 6: Classical folk musician



Example 7: Sound engineer spreading knowledge about spatial audio



## MASTER PROJECT NETWORK



You are in control and at the centre of your Master Project – it's all about what you want to do and what is meaningful to you! However, you are not alone: you are surrounded by a network of people who can guide you while developing and realising your Master Project. Each person in the network will provide guidance from their specific perspectives. It is your own responsibility to keep them informed of all elements of your Master Project.

Your **main subject teacher**, who can help you define your artistic vision and artistic goals as point of departure for your Master Project.

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

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

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

## FOCUS AREAS

Students will be placed in a master circle which centres on one of the ten focus areas. The distribution of students over the various master circles is based on the Master Project Plans sent in as part of the application process. The focus areas are:

### 1. Art of Interpretation

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

## **2. Instruments, Techniques & Technologies**

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

## **3. Music in Public Space**

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

## **4. Creative Processes**

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

## **5. Beyond Discipline**

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

## **6. Musical Training, Performance & Cognition**

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

## **7. Aesthetics & Cultural Discourse**

What are the origins of standards, beliefs and values that relate to musical practice? The student's musical practice and personal experience are starting points for a broader cultural and aesthetic inquiry. Examples of topics are the investigation and challenging of sound ideals and historical conceptions of 'the beautiful', 'musical taste' or 'musical quality'. Hot topics regarding cultural identity, environmentalism, decolonization or gender representation in music may also play a role. Students in

this area have an affinity for reasoning, discussing and writing. The use of language may play an important role in professional integration activities, in combination with artistic practice.

## **8. Co-creative and Educational Settings**

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

## **9. Music Theory & Aural Skills**

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

## **10. Artistic Knowledge & Scientific Inquiry**

This focus area investigates how artistic practice and scientific inquiry can mutually enrich one another. Students explore how scientific concepts, methods and data can inspire musical and artistic creation, and how artistic processes can, in turn, generate new insights, forms of knowledge, or modes of scientific communication. Projects may involve working with scientific datasets to create sound-based interpretations or musical structures; translating scientific models into artistic formats; exploring bioacoustics, sonification, or sensory augmentation; or collaborating with scientists in laboratories, observatories, or field research contexts. Students in this area are curious about empirical inquiry and seek to translate complex scientific systems into meaningful artistic and musical experiences.

## TIMELINE MASTER PROJECT

### M1 students

Start work with research supervisor and professional integration coach	October 2026
Registration master electives	2 – 16 November 2026
Deadline Master Project proposal	20 January 2027
Deadline revised Master Project proposal	10 March 2027
Master Research Symposium: Attendance of 3 presentations required	12 – 16 April 2027
First Year Master Project Presentation	May 2027 (t.b.a.)
M1 Main Subject Presentation	May – June 2027 (t.b.a.)

### M2 students

Deadline requests date Symposium	1 October 2026
Deadline pilot/prototype PIA	28 October 2026
Deadline preliminary version research exposition or thesis	25 November 2026
Deadline research abstract	10 February 2027
Deadline research exposition or thesis	10 March 2027
Master Research Symposium: research presentations	12 – 16 April 2027
Deadline self-reflective report Professional Integration	6 May 2027
Deadline material re-examinations research	12 May 2027
Main Subject Final Presentation	May – June 2027 (t.b.a.)
Deadline re-examination self-reflective report Professional Integration	16 June 2027
Re-examinations research presentations	21 – 22 June 2027

## COURSE DESCRIPTIONS ROYAL CONSERVATOIRE

### MAIN SUBJECT EARLY MUSIC

<b>Course title</b>	<b>Main Subject Early Music</b>
<b>Department responsible</b>	Early Music
<b>OSIRIS course code</b>	KC-M-EM-xx
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish the first year of this course to be allowed to enter the second.
<b>Course content</b>	<p>Master's studies of the main subject are divided in two categories: the individual lessons by a specialized main subject teacher, and the participation in projects and/or ensemble lessons.</p> <p>The individual lessons offer you further development on your path towards complete musicianship in the realm of historical performance practice. The master's studies in Early Music include an opportunity to deliver a contribution to the perpetual quest for detailed knowledge about the historical instrument and the way it was played. This contribution will lead to the expansion of your general knowledge about historical performance practice, and will help you to develop a network of colleagues and organisations that you maintain as a starting point of further exploration into the future.</p> <p>At the entry of the master's course, you have shown to possess the basic professional skills on your instrument in terms of sound production, intonation, technical and stylistic accuracy. The second phase is intended to reach a higher level of awareness about the meaning of historical context and its implications on the choices to be made when performing repertoire from various periods of history. The goal of the master's studies is to guarantee that you develop a personal frame of reference which, mastering the instrument, you can use in order to reach a convincing performance that is based on knowledge and understanding as well as taste and intuition. Being challenged to use the tools obtained from the compulsory research training, you develop into an independent historically informed performer with a clear personal approach and view.</p> <p>For the Master Historical Keyboard Instruments you choose two out of these three instruments; harpsichord, fortepiano, organ. In this programme you will receive a total of 90 minutes per week of lessons on the two keyboard instruments of your choice.</p> <p>For the Master Basso Continuo for Harpsichord: you will receive lessons in solo playing for harpsichord in addition to the main subject Basso Continuo lessons.</p>

<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.8, 2.A.12, 2.B.2, 2.B.5, 2.C.5, 2.C.7, 2.C.10, 2.C.11
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>• Evidence sophisticated advanced artistic and technical skills in relation to historically informed performance practice, repertoire, styles and conventions relevant to the chosen area of specialisation;</li> <li>• Demonstrate breadth and/or depth of specialist knowledge in relation to Early Music repertoire, sources, historical contexts and performance traditions, evidencing fluency across a range of styles and/or a distinctive and individual artistic voice within a particular style;</li> <li>• Demonstrate the ability to create, realise and communicate personal artistic concepts and interpretations, informed by historical awareness, critical reflection and artistic imagination;</li> <li>• Demonstrate advanced practical, rehearsal, reading, aural, improvisational, creative and re-creative skills appropriate to professional Early Music practice;</li> <li>• Evidence the ability to develop, research and critically evaluate artistic ideas, concepts, sources and processes as appropriate within the discipline, area of study and/or individual artistic practice;</li> <li>• Demonstrate the ability to integrate artistic research and historical inquiry into performance practice in a coherent and critically informed manner;</li> <li>• Demonstrate autonomy, professionalism and collaborative awareness within artistic and professional contexts relevant to the Early Music field.</li> </ul> <p>You will be assessed on the following areas: Technical skills, Musicality and Artistry, Communication and Presentation. For a breakdown of the sub-criteria and associated grading, please refer to the Assessment Criteria Rubric in the appendix.</p>
<b>Credits</b>	<p>Master I Winter Semester: 16 ECTS  Master I Summer Semester: 16 ECTS  Master II Winter Semester: 16 ECTS  Master II Summer Semester: 16 ECTS</p>
<b>Level</b>	Master
<b>Work form</b>	Individual lessons, group lessons, master classes, projects
<b>Literature</b>	Repertoire to be discussed with teacher.
<b>Language</b>	English
<b>Scheduling</b>	<p>75 minutes per week, 34 weeks per year  90 minutes per week, 34 weeks per year (Master Historical Keyboard Instruments)</p>
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	<p>harpsichord: Fabio Bonizzoni, Carole Cerasi, Patrick Ayrton (basso continuo)   fortepiano: Bart van Oort, Petra Somlai   organ: Hayo Boerema   harp: Christine Pluhar   lute: Joachim Held, Mike Fentross   violin and viola: Kati Debretzeni, Enrico Gatti, Walter Reiter, Ryo Terakado.  Guest teacher: Rachael Beesley   cello: Lucia Swarts  </p>

	viola da gamba: Mieneke van der Velden   violone: Maggie Urquhart   recorder: Inês d'Avena, Stefan Temmingh   traverso: Kate Clark   oboe interim: Neven Lesage   clarinet: Nicola Boud   bassoon: Benny Aghassi   cornetto: Doron Sherwin   natural horn: Anneke Scott   natural trumpet: Susan Williams   trombone: Wim Becu   Guest teacher early music: Barbara Willi   Guest teacher chamber music: Richard Egarr
<b>Contact information</b>	Jeremy Llewellyn- Head Early Music Department (j.llewellyn@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	M1: Presentation
<b>Assignment description</b>	The M1 Presentation is public, in front of a jury.
<b>Assignment requirements</b>	50 minutes, including stage changes. The student is free to choose the programme in consultation with the main subject teacher(s). For the Master Historical Keyboard Instruments both instruments need to be equally represented in the programme. The presented work is the result of and/or has a clear connection with the student's Master Project. The student provides programme notes, containing relevant information on the compositions, the composers, the historical context and, when this is relevant, explain the relation between the programme and their Master Project.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The (final) presentation is assessed using the Assessment Criteria Master Early Music that can be found in Appendix 1 of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with the department
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	M2: Final Presentation
<b>Assignment description</b>	The M2 Presentation is public, in front of a jury.
<b>Assignment requirements</b>	80 minutes including stage changes and small break. The student is free to choose the programme in consultation with the main subject teacher(s). For the Master Historical Keyboard Instruments both instruments need to be equally represented in the programme. The presented work is the result of and/or has a clear connection with the student's Master Project. The student provides programme notes, containing relevant information on the compositions, the composers, the historical context and explain the relation between the programme and their Master Project. The student provides a written artistic reflection of 500-1000 words, analyzing what determines the quality of their playing and how to maintain it, and reflecting on their role, task, and position in the profession as well as in society . The text should also include a reflection on your Master Project and explain how your research component and

	professional integration activity have influenced your artistic development.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The (final) presentation is assessed using the Assessment Criteria Master Early Music that can be found in Appendix 1 of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with the department
<b>Practical Information about Presentations and Final Presentations</b>	<p>For generic practical information on Presentations and Final Presentations, including forms for technical support, go to <a href="#">this KC Portal page</a> and make sure you take a look at the Presentation and Final Presentations documents.</p> <p><b>M2 Final Presentation</b> Please note you are required to submit an Artistic Reflection. Artistic Reflection guidelines: <i>The artistic reflection is a document of approx. 500-1000 words that describes your artistic development over the past two years, and your future artistic visions and dreams. The text should also include a reflection on your Master Project and explain how your research component and professional integration activity have influenced your artistic development. How did the integration of the three domains take place and how will this impact your future plans? If your Final Presentation is strongly connected to or the direct result of your Master Project, this text (which will be read by the Committee of Examiners) will be particularly helpful for all members of the Committee (including external examiners or other main subject teachers).</i></p> <p>For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl or on the KC Portal.</p>

## ENSEMBLES / CHAMBER MUSIC:

### Authentic String Quartet

<b>Course title</b>	<a href="#">Authentic String Quartet (M)</a>
<b>Department responsible</b>	Early Music
<b>OSIRIS course code</b>	KC-M-EM-ASQ1-19; KC-M-EM-ASQ2-19
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	In this course, all bachelor's and master's students of violin, viola and cello play together in string quartets. The focus lies on repertoire from 1750 to 1900. Each quartet is required to learn three string quartets and one piano quintet or a larger scale chamber ensemble with another

	instrument, for the year. Where possible, all violin and viola students will take turns in playing 1st and 2nd violin, as well as viola. Repertoire can be discussed with the teacher, although all new ensembles are encouraged to start with early Mozart or Beethoven.
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.4, 2.A.5, 2.C.3, 2.C.4, 2.C.5, 2.C.9
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have studied and performed string quartet repertoire from 1750 to 1900;</li> <li>▪ are able to analyse a composition on a basic level and incorporate this understanding in your rehearsal process;</li> <li>▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting;</li> <li>▪ are able to demonstrate the ability to communicate, react and cooperate within an ensemble, both during rehearsals and performance;</li> <li>▪ are able to organize the content of a rehearsal and are able to transfer (source) knowledge to the ensemble in a communicative and constructive way;</li> <li>▪ have developed artistically and can show a sense of craftsmanship, both of which enable you to relate independently to the music and the ensemble.</li> </ul>
<b>Credits</b>	Master I Winter Semester: 1 ECTS Master I Summer Semester: 2 ECTS Master II Winter Semester: 2 ECTS Master II Summer Semester: 1 ECTS
<b>Level</b>	Master
<b>Work form</b>	Ensemble lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English
<b>Scheduling</b>	Minimum one coaching of 90 minutes per month, during the whole academic year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Rebecca Huber
<b>Contact information</b>	Rebecca Huber (r.huber@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. You must have an attendance of 80% of the lessons (minimum of 8 lessons of 90 minutes) to be allowed to do the 3rd assignment. Further rules and regulations are circulated by the teacher of this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Informal concert
<b>Assignment description</b>	Student will perform in an informal concert.
<b>Assignment requirements</b>	Students need to perform at least one quartet in the informal concert. You will be assessed individually, as well as an ensemble collectively.
<b>Assignment planning</b>	The informal concert will take place at the end of semester 1
<b>Assessment criteria</b>	During the informal concert the student needs to show communicative and cooperative skills as well as musical, interpretational and stylistic awareness. This first performance is pass/fail and will check the individual

	skills as mentioned above as well as the progress of each string quartet and evaluate the goals for each ensemble for the rest of the school year.
<b>Weighting</b>	16.66%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Practical test
<b>Assignment description</b>	The Master student is asked to prepare and lead one of the lessons/sessions
<b>Assignment requirements</b>	Duration of the lesson/session is 90min. This also includes receiving feedback from teacher and fellow ensemble members.
<b>Assignment planning</b>	During semester 1
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- rehearsal organisation</li> <li>- application of knowledge, use of sources</li> <li>- communication, argumentation, initiative, cooperation</li> <li>- receptiveness to feedback: willingness to receive feedback and to apply it</li> </ul>
<b>Weighting</b>	33,33%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, before assignment 3
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	Presentation for a jury; You will be assessed individually, not as an ensemble collectively.
<b>Assignment requirements</b>	The presentation will be 30 minutes. Students need to perform selections of all of the repertoire they have worked on. This repertoire includes movements from three string quartets and one work with one or more added instruments.
<b>Assignment planning</b>	June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• individual performance within the ensemble</li> <li>• individual effort within the ensemble (e.g. planning, collaborating, studying repertoire)</li> <li>• individual development within the ensemble throughout the course (e.g. craftsmanship, communication, rehearsal techniques)</li> </ul> <p>The assessment criteria are the same for bachelor and master, but for master's students, the level of performance should be more advanced.</p>
<b>Weighting</b>	50%
<b>Grading scale</b>	Qualifying
<b>Re-assignment description</b>	In consultation with teacher
<b>Re-assignment planning</b>	Re-assignments take place in semester 2

### Viol Consort and Recorder Consort / Broken Consort

<b>Course title</b>	<b>Viol Consort and Recorder Consort / Broken Consort (M)</b>
<b>Department responsible</b>	Early Music
<b>OSIRIS course code</b>	KC-M-EM-RCO1/VCO1-20; KC-M-EM-RCO2/VCO2-20
<b>Type of course</b>	Compulsory course

<b>Prerequisites</b>	Non applicable
<b>Course content</b>	All bachelor's and master's students of viola da gamba and recorder play together in their own consort (a family of instruments). Everyone will have the opportunity to play different voices/instruments, so as to become an all-round consort player. You work on developing specific skills that are needed for good consort playing, such as balance, articulation, sound production and counterpoint. The repertoire and styles that will be studied are taken from the wealth of consort music from the early 16th to late 17th century.
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.4, 2.A.5, 2.C.3, 2.C.4, 2.C.5, 2.C.9
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have studied and performed relevant works of the chamber music repertoire from the early 16th to the late 17th century;</li> <li>▪ have developed consort playing skills and are able to function in different positions within the ensemble;</li> <li>▪ are able to analyze consort repertoire such as dances, fantasies etcetera on a basic level and incorporate this knowledge in your rehearsal process;</li> <li>▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting;</li> <li>▪ are able to apply these ensemble skills and this understanding in rehearsals and performance;</li> <li>▪ have developed autonomous artistic vision and can show craftsmanship, both of which enable you to relate to the music and ensemble practice.</li> </ul>
<b>Credits</b>	Master I Winter Semester: 1 ECTS Master I Summer Semester: 2 ECTS Master II Winter Semester: 2 ECTS Master II Summer Semester: 1 ECTS
<b>Level</b>	Master
<b>Work form</b>	Group lesson; Preparation by autonomously rehearsing the repertoire.
<b>Literature</b>	-
<b>Language</b>	English or Dutch
<b>Scheduling</b>	60 minutes per week during 34 weeks (lessons may be clustered)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Mieneke van der Velden (viola da gamba), Daniël Brügger (recorder)
<b>Contact information</b>	Mieneke van der Velden (m.vandervelden@koncon.nl) Daniël Brügger (d.bruegger@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. You must have an attendance of 80% of the lessons to be allowed to do the 2nd assignment. Further rules and regulations are circulated by the teacher of this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Informal concert
<b>Assignment description</b>	Student will perform in an informal concert. This first performance is pass/fail and will check the individual

	skills as mentioned in the criteria as well as the progress of the consort and evaluate the goals for the rest of the school year.
<b>Assignment requirements</b>	Student needs to take a substantial place within the consort during the informal concert. Duration of the informal concert will be in consultation with the teacher.
<b>Assignment planning</b>	The informal concert will take place at the end of semester 1
<b>Assessment criteria</b>	During the informal concert student needs to show communicative and cooperative skills as well as musical, interpretational and stylistic awareness.
<b>Weighting</b>	33.33
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	Presentation for a jury. You will be assessed individually, not as an ensemble collectively.
<b>Assignment requirements</b>	The student needs to perform a minimum of 20 minutes within the consort. Students need to perform selections of all of the repertoire they have worked on.
<b>Assignment planning</b>	June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• individual and team performance within the ensemble</li> <li>• effort (e.g. planning, collaborating, studying repertoire)</li> <li>• development throughout the course (e.g. craftsmanship, communication, rehearsal techniques)</li> </ul> The assessment criteria are the same for bachelor and master, but for master's students, the level of performance should be more advanced.
<b>Weighting</b>	66.66%
<b>Grading scale</b>	Qualifying
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Wind Ensemble

<b>Course title</b>	<b>Wind Ensemble (M)</b>
<b>Department responsible</b>	Early Music
<b>OSIRIS course code</b>	KC-M-EM-WE1-20; KC-M-EM-WE2-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	In the Wind Ensemble lessons, all bachelor's and master's students playing a wind instrument are involved. Depending on your instrument you play together in various settings, within a formation such as Loud Band, Trumpet Ensemble, Oboe Band, Wind Quintet, etc. The repertoire and styles that will be studied are taken from the wealth of music varying from the 16th consort music to early 19th century chamber music. By experiencing various roles within an ensemble, you work on developing specific technical skills that are needed for good wind ensemble playing, such as intonation, balance, articulation and sound production as well as leading or accompanying. In consultation with the

	teacher, it is allowed to work in the second semester with a mixed wind/non-wind ensemble of at least three players.
<b>Programme objectives</b>	2.A.5, 2.A.10, 2.A.13, 2.C.3, 2.C.4, 2.C.10, 2.C.13
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have studied and performed relevant ensemble repertoire taken from the 16th to the early 19th century;</li> <li>▪ have developed ensemble playing skills and are able to function in different positions within a variety of instrumental ensemble formations at a professional level;</li> <li>▪ are able to analyse a musical work at an advanced level and incorporate this knowledge in your rehearsal process;</li> <li>▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting;</li> <li>▪ are able to demonstrate these ensemble skills in rehearsals and performance;</li> <li>▪ are able to organize the content of a rehearsal and are able to transfer (source) knowledge to the ensemble in a communicative and constructive way;</li> <li>▪ have developed an autonomous artistic vision and can show craftsmanship, both of which enable you to relate independently to the music and ensemble practice.</li> </ul>
<b>Credits</b>	Master I Winter Semester: 1 ECTS Master I Summer Semester: 2 ECTS Master II Winter Semester: 2 ECTS Master II Summer Semester: 1 ECTS
<b>Level</b>	Master
<b>Work form</b>	Group lesson
<b>Literature</b>	To be decided at the beginning of each semester
<b>Language</b>	English or Dutch
<b>Scheduling</b>	8 lessons of 75 minutes per academic year
<b>Date, time &amp; venue</b>	In consultation with the teacher
<b>Teachers</b>	Benny Aghassi, Nicola Boud, Antoine Torunczyk, Kate Clark, Wouter Verschuren, Susan Williams and guest teachers for wind instruments.
<b>Contact information</b>	Jeremy Llewellyn (J.llewellyn@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. You must have an attendance of 80% of the lessons to be allowed to do the 3rd assignment. Further rules and regulations are circulated by the teacher of this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Informal concert
<b>Assignment description</b>	Student will perform in an informal concert. This first performance is pass/fail and will check the individual skills as mentioned in the criteria as well as the progress of each ensemble and evaluate the goals for each ensemble for the rest of the school year.
<b>Assignment requirements</b>	Students need to perform at least one ensemble piece in the informal concert.
<b>Assignment planning</b>	The informal concert will take place at the end of semester 1.

<b>Assessment criteria</b>	During the informal concert student needs to show communicative and cooperative skills as well as musical, interpretational and stylistic awareness.
<b>Weighting</b>	0%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Practical test
<b>Assignment description</b>	The Master student is asked to prepare and lead one of the lessons/sessions
<b>Assignment requirements</b>	Duration of the lesson/session is 90min. This also includes receiving feedback from teacher and fellow ensemble members.
<b>Assignment planning</b>	During semester 1
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- rehearsal organisation</li> <li>- application of knowledge, use of sources</li> <li>- communication, argumentation, initiative, cooperation</li> <li>- receptiveness to feedback: willingness to receive feedback and to apply it</li> </ul>
<b>Weighting</b>	33.33
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, before assignment 3
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	Presentation for a jury; You will be assessed individually, not as an ensemble collectively.
<b>Assignment requirements</b>	Student needs to perform 20 minutes within the ensemble. Students need to perform selections of all the repertoire they have worked on.
<b>Assignment planning</b>	June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• individual and team performance within the ensemble</li> <li>• effort (e.g. planning, collaborating, studying repertoire)</li> <li>• development throughout the course (e.g. craftsmanship, communication, rehearsal techniques)</li> </ul> <p>The assessment criteria are the same for bachelor and master, but for master's students, the level of performance should be more advanced.</p>
<b>Weighting</b>	66.66%
<b>Grading scale</b>	Qualifying
<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## BASSO CONTINUO

<b>Course title</b>	<b>Basso Continuo</b>
<b>Department responsible</b>	Early Music
<b>OSIRIS course code</b>	KC-EMEM-BC
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable

<b>Course content</b>	<p>In the individual Basso Continuo lessons, you work on developing a profound understanding of figured bass realisations within the context of a musical work. The focus is on instant harmonisation as accompaniment, while expanding your flexibility and improving relevant instrumental skills. Repertoire ranges from the early 17th to the end of the 18th century.</p> <p>If Basso Continuo is not applicable, then there are other possibilities such as Intensive Course on Historically Informed Performance Practice or Historical Keyboard Skills.</p>
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to play from a figured bass and realise harmonisation according to style, genre and function;</li> <li>▪ are able to improvise on an ostinato bass and play a partimento in 17th and 18th century styles;</li> <li>▪ are able to accompany a prima vista, a chamber music or vocal work of an average complexity.</li> </ul>
<b>Credits</b>	<p>Master I Winter Semester: 1 ECTS  Master I Summer Semester: 1 ECTS  Master II Winter Semester: 1 ECTS</p>
<b>Level</b>	Master
<b>Work form</b>	Individual lesson
<b>Literature</b>	-
<b>Language</b>	English
<b>Scheduling</b>	30 minutes per week during 34 weeks per academic year BC for Lute is 60min per week during 34 weeks per academic year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Patrick Ayrton (harpsichord), Mike Fentross and Joachim Held (lute)
<b>Contact information</b>	Patrick Ayrton (p.ayrton@koncon.nl), Mike Fentross (m.fentross@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	M1: Practical presentation
<b>Assignment description</b>	Presentation
<b>Assignment requirements</b>	<p>25-minute practical exam. In the case of lute and harp, basso continuo is an integrated part of the main subject presentation.</p> <p>For harpsichord:</p> <ul style="list-style-type: none"> <li>- a prepared 17th C ensemble piece, 6 min max</li> <li>- a prepared 18th century cantata, 8 min max, led from the harpsichord</li> <li>- the realization of a figured bass, given 30 minutes beforehand</li> <li>- the realisation of a partimento, given 24 hours beforehand</li> <li>- a composition in 17th or 18th C style</li> <li>- an improvisation on material studied in the individual or group lessons (preludes, fugue, dances, toccatas, fantasies...)</li> </ul>

<b>Assignment planning</b>	The basso continuo exam for harpsichord takes place in March/April. The basso continuo exam for lute and harp takes place in May/June, during the main subject presentation.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• figured bass playing showing knowledge and fluency</li> <li>• harmonization according to style and genre</li> <li>• improvisation (e.g. fluency, style)</li> <li>• a prima vista accompaniment (e.g. accuracy, tempo)</li> </ul> <p>The assessment criteria are the same for bachelor and master, but for master's students, the level of repertoire should be more advanced.</p>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	M2: Practical Exam
<b>Assignment description</b>	Presentation
<b>Assignment requirements</b>	<p>25-minute practical exam. In the case of lute and harp, basso continuo is an integrated part of the main subject presentation.</p> <p>For harpsichord:</p> <ul style="list-style-type: none"> <li>- a prepared 17th C ensemble piece, 6 min max</li> <li>- a prepared 18th century cantata, 8 min max, led from the harpsichord</li> <li>- the realization of a figured bass, given 30 minutes beforehand</li> <li>- the realisation of a partimento, given 24 hours beforehand</li> <li>- a composition in 17th or 18th C style</li> <li>- an improvisation on material studied in the individual or group lessons (preludes, fugue, dances, toccatas, fantasies...)</li> </ul>
<b>Assignment planning</b>	The basso continuo exam for harpsichord takes place in March/April. The basso continuo exam for lute and harp takes place in May/June, during the main subject presentation.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• figured bass playing showing knowledge and fluency</li> <li>• harmonization according to style and genre</li> <li>• improvisation (e.g. fluency, style)</li> <li>• a prima vista accompaniment (e.g. accuracy, tempo)</li> </ul> <p>The assessment criteria are the same for bachelor and master, but for master's students, the level of repertoire should be more advanced.</p>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## INTRODUCTION TO PROJECT MANAGEMENT

<b>Course title</b>	<b>Introduction to Project Management</b>
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<b>Department responsible</b>	Master Professional Integration
<b>OSIRIS course code</b>	KC-M-AL-IPM-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	This course will prepare you to design your own Professional Integration Activity (PIA). You will develop competencies and understanding of the skills required to effectively design, develop and realise artistic projects. The course consists of five seminars with accompanying assignments in which you will develop a plan for your Professional Integration Activity (PIA). You will be taught to create the following components that together will form a project plan: a brief description of your PIA that defines the values to be created, the quantifiable results and the goals, a product based planning, a budget, a risk analysis, a pilot/prototype in which you test the essence of your PIA, a communication plan.
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.15, 2.C.16
<b>Course objectives</b>	At the end of this course, you will be able to: - demonstrate an understanding of a variety of project management topics; - formulate your own professional goals; - create a brief description of an artistic project.
<b>Credits</b>	2 ECTS
<b>Level</b>	Master
<b>Work form</b>	Seminars, tutorials, individual study, assignments
<b>Literature</b>	Course reader available in Teams
<b>Language</b>	English
<b>Scheduling</b>	5 seminars of 120 minutes during the 1st semester
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Renee Jonker and guests
<b>Contact information</b>	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. Both assignments needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written assignments
<b>Assignment description</b>	After every seminar you will be given an assignment. There are five assignments in total (equally weighted): - BDPIA (Brief Description of Professional Integration Activities) - Product Based Planning and Risk Log - Budget - Design of Prototype/Pilot and test - Communication plan The BDPIA will become part of the Master Project proposal.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Each seminar is followed by an assignment
<b>Assessment criteria</b>	- Being able to give a clear description of a deliverable - Being able to define quantifiable results - Being able to define goals

	<ul style="list-style-type: none"> <li>- Being able to describe values created</li> <li>- Giving evidence of a coherent relation between the three domains of the Master Project (artistic development, research and professional integration)</li> <li>- Creating a budget</li> <li>- Making a product-based planning</li> <li>- Designing a pilot/prototype</li> <li>- Creating a communication plan</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Deadline for re-assignments will be in January 2026
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Active Participation
<b>Assignment description</b>	
<b>Assignment requirements</b>	80% attendance
<b>Assignment planning</b>	Continuous assessment
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Contribution to discussion: asking relevant questions, expressing your own opinion.</li> <li>- Group skills: sharing ideas with others.</li> <li>- Attendance (at least 80%): includes punctuality.</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	A significant written assignment, in consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher

## PROFESSIONAL INTEGRATION TRAJECTORY 1

<b>Course title</b>	<a href="#">Professional Integration Trajectory 1</a>
<b>Department responsible</b>	Master Professional Integration
<b>OSIRIS course code</b>	KC-M-AL-PIT1-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>In this course you develop and realise your Professional Integration Activity (PIA) with the help of a professional integration coach. A PIA is an activity initiated by yourself that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. It is an activity that brings you one step further in the direction of your goals for your (future) professional practice. The PIA is driven by your artistic development goals. It can be supported by your research, or it can function as a case study for your research. It is also the starting point for a professional practice that stretches beyond the duration of your master's programme. You will be assigned a Professional Integration Coach in September of your first year. You are entitled to 9 hours of coaching spread over the two years of your master studies.</p> <p>You will finish your Professional Integration Trajectory at the end of the 2nd year of the master by writing a self-reflective report in which you reflect on the process and deliverable of your PIA. In preparation for this, you will do a pilot or create a prototype of your PIA. You start working on this in the first year of the master. The</p>

	formative assignment in which you describe your pilot/prototype and provide documentation is due in November of your 2nd year.
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.15, 2.C.16
<b>Course objectives</b>	At the end of this course, you: - will be able to design, develop and realise professional activities that are initiated by yourself; - have developed an understanding of how artistic goals can shape a project and how research can support and contextualize a project or activity.
<b>Credits</b>	3 ECTS
<b>Level</b>	Master
<b>Work form</b>	Coaching sessions, self-study
<b>Literature</b>	
<b>Language</b>	English
<b>Scheduling</b>	Individual appointments: 9 hours over two years, M1 and M2.
<b>Date, time &amp; venue</b>	In consultation with your coach. The frequency of coaching is entirely up to the coach and to you and will differ from one individual to another.
<b>Teachers</b>	Your coach will be selected from a pool of experts from the professional field.
<b>Contact information</b>	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Progress Assessment
<b>Assignment description</b>	In April of your first year, your coach will be asked to write a brief report on the progress of your PIA, which will also be sent to your master circle leader.
<b>Assignment requirements</b>	You need to be in contact with your coach and regularly update them on your progress.
<b>Assignment planning</b>	The progress report is submitted by your coach in April of your first year.
<b>Assessment criteria</b>	- good communication with your coach - having settled on a viable PIA - having a clear idea on what steps to take to realise your PIA - showing motivation in moving forward with development of your PIA
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	A 'fail' mainly functions as a warning and indicator; your coach can re-assess your progress once you are back on track.
<b>Re-assignment planning</b>	If you do not pass the first time, your progress can be re-assessed by your coach at any point in time.

## PROFESSIONAL INTEGRATION TRAJECTORY 2

<b>Course title</b>	<b>Professional Integration Trajectory 2</b>
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<b>Department responsible</b>	Master Professional Integration
<b>OSIRIS course code</b>	KC-M-AL-PIT2-21
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>In this course you develop and realise your Professional Integration Activity (PIA) with the help of a professional integration coach. A PIA is an activity initiated by yourself that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. It is an activity that brings you one step further in the direction of your goals for your (future) professional practice. The PIA is driven by your artistic development goals. It can be supported by your research, or it can function as a case study for your research. It is also the starting point for a professional practice that stretches beyond the duration of your master's programme. You will be assigned a Professional Integration Coach in September of your first year. You are entitled to 9 hours of coaching spread over the two years of your master studies.</p> <p>You will finish this course at the end of the 2nd semester by writing a self-reflective report in which you reflect on the process and deliverable of your PIA. In preparation for this, you will do a pilot or create a prototype of your PIA. The formative assignment in which you describe your pilot/prototype and provide documentation is due in November.</p>
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.15, 2.C.16
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>- will be able to design, develop and realise professional activities that are initiated by yourself;</li> <li>- have developed an understanding of how artistic goals can shape a project and how research can support and contextualize a project or activity.</li> </ul>
<b>Credits</b>	5 ECTS
<b>Level</b>	Master
<b>Work form</b>	coaching sessions, self-study
<b>Literature</b>	
<b>Language</b>	English
<b>Scheduling</b>	Individual appointments: 9 hours over two years, M1 and M2.
<b>Date, time &amp; venue</b>	In consultation with your coach. The frequency of coaching is entirely up to the coach and to you and will differ from one individual to another.
<b>Teachers</b>	Your coach will be selected from a pool of experts from the professional field.
<b>Contact information</b>	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeidng@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>

<b>Assignment type</b>	Self-Reflective Report
<b>Assignment description</b>	You will finish the Professional Integration Trajectory by writing a self-reflective report in which you reflect on the process of designing, developing and realising your PIA and on the deliverable of your PIA.
<b>Assignment requirements</b>	<p>A written report including documentation (video and/or audio recording, images, photos, written statements, etc.), in which you reflect on your PIA by answering the questions provided below:</p> <ol style="list-style-type: none"> <li>1. Provide documentation of your PIA and describe it: <ul style="list-style-type: none"> <li>- What is the deliverable of your PIA?</li> </ul> </li> <li>2. Provide documentation<sup>1</sup> of your Pilot/Prototype and describe it: <ul style="list-style-type: none"> <li>- What did you test?</li> <li>- How did you test this?</li> <li>- How have the results influenced your PIA?</li> </ul> </li> <li>3. Describe your goals and the values your PIA has created: <ul style="list-style-type: none"> <li>- What were your short-term goals (described in quantitative terms)? To what extent did you achieve them?</li> <li>- What were your long-term goals (described in qualitative terms)? How do you see your long-term goals now?</li> <li>- Describe what values your PIA has created or will create.</li> </ul> </li> <li>4. Reflect on the deliverable of your PIA: <ul style="list-style-type: none"> <li>- How would you qualify your deliverable? What is good about it, what could be improved and how?</li> <li>- How did you collect feedback from others? (please provide documentation)</li> <li>- What did you learn from this feedback?</li> </ul> </li> <li>5. Reflect on the process: <ul style="list-style-type: none"> <li>- Describe the different roles you had in the process of developing and realizing your PIA (for example: leader, initiator, producer, performer, writer, editor, creator, crisis manager, problem solver, facilitator, fundraiser, conductor, manager, educator)</li> <li>- Which roles fitted you best?</li> <li>- What did you learn from taking these roles?</li> <li>- What worked well in the process and what would you do differently next time?</li> </ul> </li> </ol>
<b>Assignment planning</b>	<p>Deadline Pilot/Prototype: 28 October.  Deadline Self-reflective Report: 6 May.</p>
<b>Assessment criteria</b>	For a detailed assessment rubric including the exact assessment criteria see Appendix 2 of this curriculum handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	The deadline for the re-assignment is 16 June

## EXTERNAL ACTIVITIES - CAREER DEVELOPMENT OFFICE (CDO)

<b>Course title</b>	<b>External Activities - Career Development Office (CDO)</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-M-AL-CDO1-21; KC-M-AL-CDO2-21
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>Besides designing and developing your own Professional Integration Activities as part of your Master Project, we ask you to engage with the field of professional work in different ways by doing external activities. These activities are in addition to your Master Project and cannot be part of your Professional Integration Activities. These can be activities that you have found or organised yourself, or activities that have been done through the Career Development Office (CDO).</p> <p>The Career Development Office (CDO) is a central place in the Royal Conservatoire where you can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities, as well as information on and assistance with work-related issues such as job applications, CVs, the Dutch tax system etc. For more information, contact Dominy Clements on <a href="mailto:d.clements@koncon.nl">d.clements@koncon.nl</a></p> <p>The assignment asks you to fill in a form which includes a reflective section, and to upload any supporting materials relevant to your activities. The CDO will process your form and a CDO teachers will allocate the relevant credits. The CDO has the administrative task of processing these credits.</p> <p>Proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> <li>- gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations.</li> <li>- creating an own ensemble, band, or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions.</li> <li>- making a website and engaging with online media platforms such as Instagram or Facebook.</li> <li>- engaging in challenging activities such as (online) competitions/masterclasses.</li> <li>- engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity.</li> <li>- broadening of repertoire through engagement with unfamiliar genres.</li> <li>- involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations.</li> <li>- setting up your own teaching practice or participating in other educational activities</li> <li>- producing online content (recordings, tutorials, etc.)</li> </ul>

<b>Programme objectives</b>	2.A.15, 2.B.10, 2.B.12, 2.C.2, 2.C.4, 2.C.10, 2.C.16
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to take initiatives with regard to your employment or the advancement of your external activities beyond the institute;</li> <li>▪ are able to identify career opportunities and demonstrate sufficient organisational and motivational skills to function in the profession;</li> <li>▪ have developed autonomous administrative, communication and management skills with regard to your own professional activities.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Master
<b>Work form</b>	Depending on the activity, but based on working towards increased employability in the profession.
<b>Literature</b>	See CDO portal pages for recommendations and further information: <a href="https://denhaagkabk.sharepoint.com/sites/CareerDevelopmentOffice-Podiumbureau">https://denhaagkabk.sharepoint.com/sites/CareerDevelopmentOffice-Podiumbureau</a>
<b>Language</b>	English or Dutch
<b>Scheduling</b>	n/a
<b>Date, time &amp; venue</b>	n/a
<b>Teachers</b>	Carolien Drewes (vocal studies) Rik Mol (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Jaike Bakker (conducting) Mayke Nas (composition) Kees Tazelaar (sonology)
<b>Contact information</b>	Dominy Clements (D.Clements@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	External activities
<b>Assignment description</b>	Evaluation of activities on the basis of the submitted form, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). See the appendix for further information and the assessment criteria below.
<b>Assignment requirements</b>	<b>Procedure</b> When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented as an assignment in MS Teams. You will need to fill in the information sections of the form once each activity has been completed, and also upload any relevant materials (promotional materials, programmes, links to recordings etc.). You will also need to fill in the reflective section of the form describing your most significant work experiences during the academic year, and what you gained from participating in them. The completed form then has to be submitted for approval by the CDO, after which the relevant number of study credits will be allocated to each task (see appendix). Allocation of CDO credits is done by a teacher nominated by the Head of Department. In case of any disagreement

	or conflict the results will be evaluated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.
<b>Assignment planning</b>	<p>Master I students: you can obtain CDO credits from activities from 01-09-26 to 31-08-27.</p> <p>Master II students: you can normally obtain CDO credits from activities from 01-09-26 to 01-05-27 (assignment submission deadline).</p> <p>If the activity occurs outside those dates it will not be valid for the 26/27 academic year.</p>
<b>Assessment criteria</b>	<p>Assessment criteria including Pass/Fail indications:</p> <ul style="list-style-type: none"> <li>● Basic information (hours invested etc.)</li> </ul> <p>Pass: Times and dates clearly indicated and hours invested are accurate and divided where necessary.</p> <p>Fail: Not credible, unclear or absent, project dates are outside the enrolment period or academic year.</p> <ul style="list-style-type: none"> <li>● Presentation of report</li> </ul> <p>Pass: A lot of care and attention has been given to both presentation and content.</p> <p>Fail: Insufficient content.</p> <ul style="list-style-type: none"> <li>● Learning experience/ability to reflect</li> </ul> <p>Pass: Excellent information about and reflection on learning experiences during project/activity. Good perspective on plans for future projects/activities with points for improvement where necessary.</p> <p>Fail: Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.</p> <ul style="list-style-type: none"> <li>● Project content</li> </ul> <p>Pass: Challenging project that has a relevant connection to the master programme. Student has been involved in many aspects of the project (organisation/promotion/management etc.).</p> <p>Fail: Level is too low or not relevant to the master programme. Passive rather than active involvement in masterclasses.</p> <ul style="list-style-type: none"> <li>● Proofs/ publicity material (where possible)</li> </ul> <p>Pass: At least three of the following: programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.</p> <p>Fail: Photos, programme or other proofs not present.</p>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>APPENDIX</b>	<p><b><u>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF EXAMPLES:</u></b></p> <p>GENERAL: CDO credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main subject study.</p>

	<ul style="list-style-type: none"> <li>- Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir will not usually qualify for ECTS.</li> <li>- Teaching for a few hours per week for a year = on average 3 ECTS.</li> <li>- Making a website = maximum 2 ECTS.</li> <li>- Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value.</li> <li>- In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO.</li> <li>- Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS.</li> <li>- Passive attendance of masterclasses does not qualify for ECTS.</li> </ul> <p><b>CLASSICAL:</b></p> <ul style="list-style-type: none"> <li>- One week working with a professional orchestra/ensemble = 2 ECTS.</li> <li>- NJO (National Youth Orchestra) winter tour = 3 ECTS.</li> <li>- EuYO/Gustav Mahler orchestras etc. = 5 ECTS.</li> </ul> <p><b>CONDUCTING:</b></p> <p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> <li>- One year rehearsing with a permanent ensemble = 3 ECTS.</li> <li>- One week with a professional orchestra (ca 15 hours rehearsal &amp; 6 hours concerts) = 2 ECTS.</li> </ul> <p><b>VOCAL STUDIES:</b></p> <ul style="list-style-type: none"> <li>- Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS.</li> <li>- Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average 0,5 ECTS.</li> <li>- Solo work with a professional ensemble/organisation (depending on the repertoire) = up to 2 ECTS.</li> <li>- Participation in competitions or masterclasses is seen as part of the usual main subject activities. Value depends on level, degree of involvement etc. = average 1 ECTS.</li> </ul>
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## INTRODUCTION TO RESEARCH IN THE ARTS

<b>Course title</b>	<b>Introduction to Research in the Arts</b>
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<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-AL-IRA-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of artistic research methodologies, giving you the opportunity to develop the research component of your Master Project. This includes an introduction to the 10 focus areas we have set up to facilitate the Master Projects of our Master students:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation</li> <li>2. Instruments, Techniques &amp; Technologies</li> <li>3. Music in Public Space</li> <li>4. Creative Processes</li> <li>5. Beyond Discipline</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Co-creative and Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> <li>10. Artistic Knowledge &amp; Scientific Inquiry</li> </ol> <p>The course will include an exploration of the various methods of documenting and presenting the research component of your Master Project, addressing questions such as: 'How do I formulate a viable research question that is close to my own artistic practice?' and 'What sources can I use and where can I find them?'</p> <p>Furthermore, you will be required to follow a workshop by Casper Schipper on using the Research Catalogue for the documentation of your research. The Research Catalogue (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>) is an international online repository for the documentation and publication of artistic research results, which you will use to document and present your research.</p> <p>During the course, you will be required to complete assignments incorporating the various research skills and strategies that were introduced and discussed during the sessions.</p>
<b>Programme objectives</b>	2.A.7, 2.A.9, 2.A.12, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16
<b>Course objectives</b>	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are aware of how artistic research can be used to develop skills as a reflective practitioner;</li> <li>▪ understand how to use source materials correctly;</li> <li>▪ are aware of the possibilities for effectively documenting research results;</li> <li>▪ are able to document your project process and results on the Research Catalogue.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Master
<b>Work form</b>	Interactive seminars, individual study and workshops
<b>Literature</b>	t.b.a.
<b>Language</b>	English

<b>Scheduling</b>	6 interactive sessions of 2 hours during the first semester + 1 workshop Research Catalogue of 1 hour and 45 minutes.
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Kathryn Cok, Casper Schipper and others
<b>Contact information</b>	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written assignments
<b>Assignment description</b>	<p>During the course you will receive the following 6 assignments via Teams:</p> <ol style="list-style-type: none"> <li>1. From Concept to Component: Designing a Research Framework</li> <li>2. A. Plagiarism Awareness Contract. B. When in Doubt, Cite: A Guide to Proper Attribution</li> <li>3. Finding and Contextualizing Research Sources</li> <li>4. Developing a Research Question: From Broad Concept to Narrow Focus</li> <li>5. Grant Application Stichting De Zaaier</li> <li>6. Final Assignment: Demonstrating skills acquired from Introduction to Research in the Arts &amp; the Research Catalogue Workshop</li> </ol> <p>You will be informed about these assignments in more detail by the teacher during the course.</p>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Every seminar is followed by an assignment.
<b>Assessment criteria</b>	For a detailed assessment rubric including the exact assessment criteria for the written assignments, see Appendix 3 of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place at the end of semester 1
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Active participation
<b>Assignment description</b>	
<b>Assignment requirements</b>	You need to attend at least 80% of this course. Only two absences are permitted, and must be communicated to the teacher beforehand. In addition, the attendance of one Research Catalogue workshop is required.
<b>Assignment planning</b>	Continuous assessment
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Contribution to discussion: asking relevant questions, expressing your own opinion.</li> <li>- Group skills: sharing ideas with others.</li> <li>- Attendance (at least 80%): includes punctuality.</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	A significant written assignment, in consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher

## MASTER CIRCLE 1 & 2

<b>Course title</b>	<b>Master Circle 1 &amp; 2</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-AL-MCA1-20; KC-M-AL-MCA2-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	-
<b>Course content</b>	<p>Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, which is facilitated by a master circle leader. The master circle is the place where the three elements of the Master Project come together and where the Master Project is discussed as a whole. At meetings of the Master Circles, students will discuss the progress of their Master Projects, acquired insights and problems they have encountered with their peers. In addition, circle leaders may host guest lectures from alumni or (guest) professors, as well as provide common assignments and group discussions on topics within the focus area of the circle. There will also be presentation trainings available. In addition, first year students will deliver their Master Project Proposal, demonstrating an understanding of the importance of the three domains of artistic development, research, and professional integration, and indicating their plan for undertaking and completing this important element of the Master programme. The Master Project Proposals can be discussed in the master circle, but will be assessed by the main subject teacher of the student in question, the Head of Master Research and the Head of Professional Integration.</p> <p>From January on, trial presentations for all second-year students will be held in the Master Circles in preparation of the annual Master Research Symposium. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Master Project Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles.</p> <p>You will be assigned a Master Circle depending on your chosen focus area. The Master Circles are based on the following focus areas:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation</li> <li>2. Instruments, Techniques &amp; Technologies</li> <li>3. Music in Public Space</li> <li>4. Creative Processes</li> <li>5. Beyond Discipline</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Co-creative and Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> <li>10. Artistic Knowledge &amp; Scientific Inquiry</li> </ol>
<b>Programme objectives</b>	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14, 2.C.17.KC

<b>Course objectives</b>	At the end of this two year course, you: <ul style="list-style-type: none"> <li>- are able to connect your artistic development, research, and professional integration in a way that supports your individual development;</li> <li>- are able to set distinct goals, and involve and proactively engage the relevant stakeholders, showing engagement with your Master Project;</li> <li>- are able to communicate clearly and effectively, in written and spoken form;</li> <li>- are able to give and receive feedback and to reflect on your own work;</li> <li>- are aware of how your Master Project relates to the wider context of your chosen focus area as well as to the professional and artistic field.</li> </ul>
<b>Credits</b>	3 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Group sessions
<b>Literature</b>	T.b.a.
<b>Language</b>	English
<b>Scheduling</b>	Monthly meetings of 2 hours
<b>Date, time &amp; venue</b>	See ASIMUT schedule
<b>Teachers</b>	Depending on focus area. (Possible circle leaders include Kathryn Cok, Bart van Oort, Wieke Karsten, Susan Williams, Wouter Verschuren, Aart Strootman, Anna Scott, Adri de Vugt, Daniël Salbert, Yvonne Smeets, Loes Rusch, Bastiaan Kuijt, Yannis Kyriakides, Alison Isadora, Paul Craenen, Suzan Overmeer, Andrew Wright, Arthur Elsenaar, Inês de Avena Braga)
<b>Contact information</b>	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	M1: Master Project proposal
<b>Assignment description</b>	You must write and develop your personal Master Project Proposal in English in the first semester of the first year of the master's programme in consultation with your main subject teacher, research supervisor and professional integration coach. This proposal will be assessed by your main subject teacher, the Head of Master Research and the Head of Professional Integration.
<b>Assignment requirements</b>	Your Master Project proposal must adhere to the following format: <p><b>Format Master Project proposal</b></p> Your Master Project proposal consists of three elements: <p><b>A.</b> Describe your view on your artistic development, taking into account the following questions:</p> <ol style="list-style-type: none"> <li>1. What characterises you as a musician in terms of skills, motivations and/or interests.</li> <li>2. What kind of musician would you like to become? What are your career aspirations?</li> <li>3. What do you need to work on in order to become this musician?</li> </ol>

	<p>4. How can your Master Project help you achieve your goals? How is your vision for your artistic development reflected in your research (B) and your Professional Integration Activity (C)?</p> <p><b>B.</b> Using the following format, provide a detailed plan for researching and documenting the research component of your Master Project on the Research Catalogue:</p> <ol style="list-style-type: none"> <li>1. Title and possible sub-titles</li> <li>2. A research question</li> <li>3. Possible sub-questions</li> <li>4. A brief description of the topic, including planning, chosen methods, and research process</li> <li>5. Chosen form of documentation and presentation (during the Master Research Symposium)</li> </ol> <p><b>C.</b> Submit your Brief Description of Professional Integration Activities in the following format:</p> <ol style="list-style-type: none"> <li>1. Describe the background and motivation of your PIA including how it is supporting your artistic goals.</li> <li>2. Describe your PIA: what is your deliverable, and for whom are you creating it?</li> <li>3. Describe the scope of your PIA in quantifiable terms.</li> <li>4. Describe the goals of your PIA: what do you want to achieve?</li> <li>5. Describe the values you will create with your PIA.</li> </ol>
<b>Assignment planning</b>	The deadline for the Master Project proposal is 20 January 2027.
<b>Assessment criteria</b>	For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 4 of this curriculum handbook.
<b>Weighting</b>	33,4%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	In case of a re-assignment, you only have to resubmit the domain(s) that you have failed the first time.
<b>Re-assignment planning</b>	The deadline for the re-assignment is 10 March 2027.
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	M1: First Year Master Project Presentation
<b>Assignment description</b>	In May, all first-year students will be asked to present the progress they have made with their Master Project in the master circle.
<b>Assignment requirements</b>	<p>Your presentation should last around 10-15 minutes and address the following 11 questions:</p> <p><b>Master Project</b></p> <ol style="list-style-type: none"> <li>1. How is your Master Project developing?</li> <li>2. What are its aims and how are the three components (artistic development [main subject], research and professional integration) integrated?</li> </ol> <p><b>Artistic Development</b></p> <ol style="list-style-type: none"> <li>3. What are your goals for this area, where are you now and what are your goals for the next academic year?</li> </ol> <p><b>Research</b></p> <ol style="list-style-type: none"> <li>4. What is your research question at this point in time?</li> </ol>

	<p>5. Describe your research in one minute; please ensure the link with the other two components in your Master Project (artistic development and professional integration) is also addressed.</p> <p>6. Are you working with your research supervisor and how is this going?</p> <p><b>Professional integration activity</b></p> <p>7. Describe the status of your Professional Integration Activity and how it relates to your research and artistic development.</p> <p>8. Are you working with your professional integration coach and how is this going?</p> <p>Planning of your Master Project</p> <p>9. What is your timeline from now until the summer holiday?</p> <p>10. How do you see yourself completing your research and professional integration activity in year two?</p> <p>11. What issues, obstacles or challenges need a solution, and what are you doing to find solutions?</p>
<b>Assignment planning</b>	The exact date of your presentation will be communicated to you by your master circle leader.
<b>Assessment criteria</b>	A detailed assessment rubric for the First Year Master Project Presentation can be found in Appendix 5 of this curriculum handbook.
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in June
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	M1: Active participation
<b>Assignment description</b>	
<b>Assignment requirements</b>	<p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> <li>• An outside concert that was organised prior to you receiving the Master Circle schedule (this must be agreed upon with the Master Circle leader before the date in question).</li> <li>• A previously scheduled in-school project (but not one organised by the student).</li> <li>• Illness (extended illness must be accompanied by a doctor's note).</li> </ul> <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master Circle leader before the date in question.</p>
<b>Assignment planning</b>	Continuous assessment
<b>Assessment criteria</b>	- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others.

	<ul style="list-style-type: none"> <li>- Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others.</li> <li>- Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary.</li> <li>- Attendance (at least 80%): includes punctuality.</li> </ul>
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	Too many absences may be compensated by substantial additional assignments in consultation with your Master Circle leader.
<b>Re-assignment planning</b>	In consultation with the Master Circle leader.
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	M2: Active participation
<b>Assignment description</b>	Active participation, including a trial presentation.
<b>Assignment requirements</b>	<p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> <li>• An outside concert that was organised prior to you receiving the Master Circle schedule (this must be agreed upon with the Master circle leader before the date in question).</li> <li>• A previously scheduled in-school project (but not one organised by the student).</li> <li>• Illness (extended illness must be accompanied by a doctor's note).</li> </ul> <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader before the date in question.</p>
<b>Assignment planning</b>	Continuous assessment. The trial presentations take place around January – March. The exact date will be confirmed by your Master Circle leader.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others.</li> <li>- Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others.</li> <li>- Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary.</li> <li>- Attendance (at least 80%): includes punctuality.</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	Too many absences may be compensated by substantial additional assignments in consultation with your Master Circle leader.
<b>Re-assignment planning</b>	In consultation with the Master Circle leader.

## RESEARCH TRAJECTORY 1

<b>Course title</b>	<b>Research Trajectory 1</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-AL-RT1-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	-
<b>Course content</b>	<p>The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realize the professional practice they aspire by integrating three domains: artistic development, research and professional integration. As part of your Master Project you will do research that will help you to reach your goals for your artistic/musical/educational practice. You will present the findings of your research in the context of your Master Project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year.</p> <p>You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor, if applicable). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year. Students and supervisors are advised to discuss which format (thesis or exposition, see course description of 'Research Trajectory 2') best suits the chosen research topic of the student with Head of Master Research Kathryn Cok in year 1.</p> <p>Both you and your supervisor will use the online Research Catalogue (RC) as a collaborative workspace (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present the research component of your Master Project. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.</p>
<b>Programme objectives</b>	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
<b>Course objectives</b>	<p>At the end of this two year course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field;</li> <li>▪ are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources;</li> </ul>

	<ul style="list-style-type: none"> <li>▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and critical reflection;</li> <li>▪ are able to apply a form of documentation that supports the aims and objectives of the research, making use of text, media and artistic material to compellingly communicate the research process and outcomes;</li> <li>▪ are able to give a compelling presentation that is well timed, organized and communicated to the listeners, illustrating select aspects of the research and including artistic elements.</li> </ul>
<b>Credits</b>	7 ECTS
<b>Level</b>	Master
<b>Work form</b>	Supervision sessions
<b>Literature</b>	You will look for relevant literature yourself, based on your chosen research topic.
<b>Language</b>	English
<b>Scheduling</b>	Appointments with your research supervisor. 15 hours over two years, M1 and M2.
<b>Date, time &amp; venue</b>	The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
<b>Teachers</b>	Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area. Research supervisors are trained to support you for the duration of your research trajectory, but may not necessarily be an expert in your topic. Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 1 October 2026 with the Head of Master Research.
<b>Contact information</b>	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Progress assessment
<b>Assignment description</b>	In April of your first year, your supervisor will be asked to write a brief report on the progress of your research, which will also be sent to your master circle leader.
<b>Assignment requirements</b>	You need to be in contact with your supervisor and regularly update them on your progress.
<b>Assignment planning</b>	The progress report is submitted by your supervisor in April of your first year.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Regular communication with your supervisor</li> <li>- Having settled on a viable research topic</li> <li>- Having a clear plan on what steps to take in order to answer your research question</li> </ul>

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

## RESEARCH TRAJECTORY 2

<b>Course title</b>	<b>Research Trajectory 2</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-AL-RT2-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	-
<b>Course content</b>	<p>The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realize the professional practice they aspire by integrating three domains: artistic development, research and professional integration.</p> <p>As part of your Master Project you will do research that will help you to reach your goals for your artistic/musical/educational practice. You will present the findings of your research in the context of your Master Project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year. You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor, if applicable). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year.</p> <p>Both you and your supervisor will use the online Research Catalogue (RC) as a collaborative workspace (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present the research component of your Master Project. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.</p>
<b>Programme objectives</b>	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
<b>Course objectives</b>	<p>At the end of this two year course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field;</li> <li>▪ are aware of what others have done in this area</li> </ul>

	<p>and are able to relate the research to the field of inquiry, with due regard to the correct use of sources;</p> <ul style="list-style-type: none"> <li>▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and critical reflection;</li> <li>▪ are able to apply a form of documentation that supports the aims and objectives of the research, making use of text, media and artistic material to compellingly communicate the research process and outcomes;</li> <li>▪ are able to give a compelling presentation that is well timed, organized and communicated to the listeners, illustrating select aspects of the research and including artistic elements.</li> </ul>
<b>Credits</b>	12 ECTS
<b>Level</b>	Master
<b>Work form</b>	Supervision sessions
<b>Literature</b>	You will look for relevant literature yourself, based on your chosen research topic.
<b>Language</b>	English
<b>Scheduling</b>	Appointments with your research supervisor. 15 hours over two years, M1 and M2.
<b>Date, time &amp; venue</b>	The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
<b>Teachers</b>	Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area. Research supervisors are trained to support you for the duration of your research trajectory, but may not necessarily be an expert in your topic. Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 1 October 2026 with the Head of Master Research.
<b>Contact information</b>	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Master Research Presentation
<b>Assignment description</b>	<p>The presentation of the findings of your research in the context of your Master Project is two-fold: a written submission via the Research Catalogue and an oral presentation during the Master Research Symposium.</p> <p>While the format of presentation and documentation may vary greatly depending on the nature of the research, its outcome, and your main subject study, there must be a coherent relationship between the research subject and the resulting documentation and presentation. You</p>

	<p>should be aware of the importance of the research subject for your own artistic development, for your Master Project, for other students and/or for the music world at large. In the three semesters leading up to the presentation of the research, you will have developed a viable research question, and undertaken research with the guidance of a research supervisor. The results should have a significant impact on your performing practice.</p> <p>The final documentation of the research results must take the form of either a research exposition or thesis and must be presented on the Research Catalogue. Students and supervisors are advised to discuss which format best suits the chosen research topic of the student with Head of Master Research Kathryn Cok, in year 1. During the Master Research Symposium you will give a 30-minute presentation of your research to the committee of examiners in front of an interested audience. The presentation is followed by 15 minutes of questions from the committee of examiners and if time allows, members of the audience. You may use your own device; a screen as well as a back-up computer will be present. If other materials are required (instruments other than a grand piano, equipment, technology, etc.), you must arrange this yourself (via the Planning Department, the IT Department and/or the Electronics Workshop). We will make sure the grand piano has been tuned, but we are not responsible for the tuning of other instruments. The live presentations will be recorded and filmed for quality assurance purposes. This material will only be for internal use and school archives, and cannot be shared with students for personal use.</p>
<p><b>Assignment requirements</b></p>	<p><b>Research exposition or thesis</b> The exposition or thesis must be written in English and adhere to one of the following two formats:</p> <p><b>1. Research exposition</b> The research exposition is the culmination and final product of an in-depth period of research, and should include: critical thinking, source evaluation, and documentation. Information should be presented in a defined structure, including an introduction, a body and a conclusion. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centered upon a process that concerns your musical/educational practice, and at the same time should demonstrate acquired research skills. In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic/educational practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor(s), what balance and configuration of words, sounds and</p>

images, are appropriate to the communication and publication of your research. Here the multimedia possibilities of the Research Catalogue make it possible to choose the most adequate format of the final research exposition.

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

Please note:

- You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course;
- Suggested word count: 5,000-10,000 words, with an absolute maximum of 40,000 words.
- The exposition must be uploaded into the Research Catalogue for submission.

## **2. Thesis**

If you wish to write an academic thesis, you should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which you document your research through reasoning and the use of evidence and the correct use of sources. Students planning to continue on to a PhD programme are advised to choose this format. Your artistic/musical/educational practice will still be the point of departure. You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of doing so providing you with additional multimedia research and documentation skills. This, in addition, aids the presentation and dissemination of your research results to the wider world. The committee of your research presentation will include at least one member with a PhD.

Please note:

- You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course.
- Suggested word count: 15,000-20,000 words, with an absolute maximum of 60,000 words.
- The thesis must be uploaded into the Research Catalogue for submission.

**Regardless of the chosen format**, the research documentation should contain the following information:

1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Exposition or Thesis);

	<ol style="list-style-type: none"> <li>2. The research question or issue addressed and its relevance for peers, your own artistic development and the music world at large;</li> <li>3. A description of the research process (the search for the solution to the research question) including methodology;</li> <li>4. An analysis or critical discussion of the findings;</li> <li>5. Conclusions;</li> <li>6. A list of the sources consulted: next to the bibliography this may also include a list of interviews, experiments, etc;</li> <li>7. The exposition or thesis should include performance registrations, transcriptions, original compositions, musical analysis, instruction manuals, images or other material relevant to the research. It should be structured and embedded within the Research Catalogue.</li> </ol> <p><b>Master Research Symposium - Presentation</b>  During the Master Research Symposium you are required to give a 30-minute presentation of your research in English to the committee of examiners, having chosen an appropriate format of presentation and documentation. Your presentation should include live performance or audio and/or video examples in order to demonstrate the outcomes of your research. You are in particular encouraged to demonstrate outcomes in connection to your own practice. You should also make clear in your presentation how your research connects to your artistic development and PIA. Your presentation will be followed by 15 minutes of questions from the committee of examiners.</p>
<p><b>Assignment planning</b></p>	<p><b>25 November 2026: Preliminary version</b>  By 25 November 2026, a preliminary version of the final research exposition or thesis must be submitted in English to the Research Catalogue. This deadline is designed as a check-in point for M2 students, their Research Supervisors, and the Master Research Team. Students should invite their Research Supervisor to their exposition or thesis at least two weeks before the deadline to receive their feedback on the contents or current state of the research.  The Head of Master Research will then provide feedback on the design and scope of the exposition or thesis, which at this point should at least include:</p> <ol style="list-style-type: none"> <li>1. A title page that is complete and reflects the contents of the research</li> <li>2. An embedded Table of Contents</li> <li>3. Chapters with content (text and media)</li> <li>4. A bibliography</li> <li>5. Footnotes</li> </ol> <p>This is an opportunity to receive valuable feedback in the run-up to your final version.</p> <p><b>10 February 2027: Research abstract</b>  By 10 February 2027, an abstract of your research must be submitted in English, containing the following:</p>

	<ol style="list-style-type: none"> <li>1. Your name</li> <li>2. Main subject</li> <li>3. Name of research supervisor(s)</li> <li>4. Title of research</li> <li>5. Research question</li> <li>6. Summary of the results of the research (max. 200 words)</li> <li>7. Short biography (max. 100 words)</li> <li>8. At least 3 keywords</li> </ol> <p>This abstract will be included in the Master Research Symposium programme book.</p> <p><b>10 March 2027: Deadline research exposition or thesis</b> A complete digital version of the final research exposition or thesis must be submitted in English on the Research Catalogue by 10 March 2027.</p> <p><b>12-16 April 2027: Master Research Symposium</b> Your research presentation will take place in the week of 12-16 April 2027, in one of the studios of the Royal Conservatoire. You will be given your grade and feedback immediately following the deliberations of the committee. Once the schedule has been made and communicated via ASIMUT (<a href="http://koncon.asimut.net">koncon.asimut.net</a>), it is no longer possible to change times, dates and/or locations. Any date preferences should be sent to the Coordinator Master Research by 1 October 2026. In order to make a correct schedule for the Master Research Symposium in April 2026, all 2nd year students should inform the Master Research Team by 1 October 2026 if their chosen format is a thesis. After this date it is no longer possible to alter the format.</p>
<b>Assessment criteria</b>	For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 6 of this curriculum handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	The same as the original assignment; students may be asked to improve the research exposition or thesis, give an improved research presentation, or both.
<b>Re-assignment planning</b>	The re-examination deadline for the research exposition or thesis is 12 May 2027; the re-examinations of the research presentations takes place on 21 and 22 June 2027.

## MASTER ELECTIVE

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

<b>Course content</b>	<p>The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen focus area. The focus areas are as follows:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation</li> <li>2. Instruments, Techniques &amp; Technologies</li> <li>3. Music in Public Space</li> <li>4. Creative Processes</li> <li>5. Beyond Discipline</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Co-creative and Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> <li>10. Artistic Knowledge &amp; Scientific Inquiry</li> </ol> <p>You must register for a Master Elective via Osiris between 2 - 16 November. Your Master Elective normally takes place in semester two of your first study year. You will find more information about registration and the course descriptions in the <a href="#">Master Electives Handbook</a></p>
<b>Credits</b>	3 ECTS
<b>Level</b>	Master
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Contact information</b>	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)
<b>Assessment</b>	Depending on chosen course. All master electives have an 80% attendance requirement.

**CHARACTERISTIC OF STUDY PROGRAM**

<b>Name of study program</b>	<b>Historical Performance</b>
<b>Type of study program</b>	Master's follow-up
<b>Profile of study program</b>	Academically oriented
<b>Form of study</b>	Full-time
<b>Standard period of study</b>	2
<b>Language of study</b>	English
<b>Academic title awarded</b>	MgA.
<b>Guarantor of study program</b>	prof. Barbara Maria Willi, Ph.D.
<b>Field(s) of education and the combined study program's share of individual subject education in %</b>	
Field of Education: No. 31 The Arts	
<b>Rules and conditions for creating study plans</b>	
<p>This study program revolves around a total of at least 120 credits for the two years of study combined. It has been designed so that the student can achieve a minimum of 30 credits per semester (60 credits per year of study). The program is set out as follows:</p> <p>Compulsory subjects include core courses for the Historical Performance program. To finalize their studies, students must write a master's thesis, perform a graduate recital, and provide documentation of the performance. This set of compulsory courses is designed so that the final total of credits exceeds 60.</p> <p>Compulsory-elective subjects comprise an expanding selection of courses that develop the content of the compulsory subjects. This is intended to ensure that the final sum of credits exceeds 30. The aims of compulsory-elective subjects are to: a) verify students' knowledge and competencies through practical projects, b) extend their knowledge in the field of historically informed performance practice of early music and language competencies, and c) build students' practical skillsets.</p> <p>Students can earn more than 7 credits in elective subjects. In the accreditation file, we present the subjects currently recommended for the program; however, the group of elective subjects may be further supplemented with courses from other HF JAMU programs as they are gradually accredited.</p> <p>The ECTS system is used to create curricula. A lesson lasts 45 minutes, and lessons are generally scheduled in double sessions, i.e., 90 minutes.</p>	
<b>Conditions for admission to study</b>	
<p>The candidate has successfully completed their bachelor's degree study (see the section on Links to Other Types of Study Programs). Their bachelor's thesis and graduate performance demonstrate an exceptional artistic level. The student's declared intentions for further study (including the diploma thesis topic and the graduate project proposal) reflect a high degree of creative thinking and fulfil the prerequisites for teamwork and individual creative activity.</p> <p>A prerequisite is the candidate's demonstrable ability for theoretical reflection. They possess the necessary analytical and critical thinking skills, conceptual problem-solving abilities, and are capable of abstraction, analysis, and synthesis. Furthermore, they exhibit a strong understanding of the creative process and effective collaboration within creative teams.</p>	

Candidates are expected to demonstrate a high level of performance skills during the entrance examination. They will perform highly demanding compositions lasting between 60 and 80 minutes, showcasing their graduate project intentions and their ability to articulate and present their work.

Candidates must also display clear motivation for the program and have a vision for their future professional development. Their level of English proficiency exceeds B2 according to the CEFR. Their knowledge of information technology significantly surpasses that of typical users.

Admission to the master's program is contingent upon successful completion of the admission procedure, which is annually specified by the Dean's Decree. The admissions committee, appointed by the Dean of the Music Faculty at the Janáček Academy of Performing Arts in Brno, evaluates each candidate's motivation, knowledge, and professional qualifications.

#### **Relation to other types of study programs**

Graduates may pursue further studies in the Doctoral Degree Program.

#### **Components of FSE and their content**

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

## CHARACTERISTICS OF SUBJECTS

### MASTER'S DIPLOMA SEMINAR

<b>Subject name</b>	<b>Master's Diploma Seminar</b>
<b>Type of subject</b>	BT – Basic theoretical subject of the profiling base
<b>Recommended year / semester</b>	1 / Summer semester + 2 / Winter semester
<b>Catalogue number</b>	Summer semester: HDH001l Winter semester: HDH001z
<b>Total number of hours</b>	Summer semester: 12 Winter semester: 13
<b>Credits</b>	Summer semester: 1 Winter semester: 1
<b>Prerequisites, corequisites, equivalence</b>	Successfully completed bachelor's degree of study
<b>Modes of assessment and other expectations of the student</b>	
Evaluation of a report on the nature of the thesis. The main requirements include: <ul style="list-style-type: none"> <li>• A precise thematic definition of the thesis</li> <li>• A clearly defined main objective, accompanied by specific partial objectives</li> <li>• Identification of primary and secondary research questions</li> <li>• Description of the methods to be used to achieve the stated objectives</li> <li>• Overview of the current state of research on the topic and its reflection in specialized literature</li> </ul>	
<b>Subject guarantor</b>	Monika Holá
<b>Teachers</b>	
Possible Master's Diploma teachers include: Monika Holá ( <a href="mailto:hola@jamu.cz">hola@jamu.cz</a> ), Petr Lyko ( <a href="mailto:lyko@jamu.cz">lyko@jamu.cz</a> ), Jana Michálková Slimáčková ( <a href="mailto:slimackova@jamu.cz">slimackova@jamu.cz</a> )	
<b>Brief annotation of the subject</b>	
Course Objective: To deepen the methodological framework of the diploma thesis, including adherence to appropriate formal requirements for specialized academic texts.  Outline: This course builds upon the bachelor's diploma seminar and focuses on writing a professional text—primarily on musical topics—at the level required for a master's degree. The course content includes a precise definition of the thesis topic and a thorough development of its methodological framework, along with an introduction to stylistic considerations such as: <ul style="list-style-type: none"> <li>• Formal characteristics and adaptation of the diploma thesis and its composition</li> <li>• Structure of the diploma thesis</li> <li>• Research and use of information sources (information centres, database searches, hyperlinks, quotations)</li> <li>• Techniques for processing and drafting the diploma thesis</li> <li>• Issues related to citations and footnotes</li> <li>• Conceptualization of individual components of the thesis</li> <li>• Definition of the thesis subject and objectives, formulation of main and secondary research questions, and working with hypotheses</li> <li>• Problems of verification and falsification</li> <li>• Analytical and synthetic methods</li> <li>• Source critique and comparative methods</li> </ul>	

**DIPLOMA THESIS**

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

## INSTRUMENTAL/VOCAL TUITION

<b>Subject name</b>	<b>Instrumental/Vocal Tuition I</b>
<b>Type of subject</b>	PB - Subject of the profiling base
<b>Catalogue number</b>	Winter semester: HDH003z Summer semester: HDH003I
<b>Recommended year / semester</b>	1 / Winter semester + 1 / Summer semester
<b>Total number of hours</b>	Winter semester: 221 Summer semester: 204
<b>Credits</b>	Winter semester: 14 Summer semester: 14
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of the Instrumental/Vocal Tuition I
<b>Modes of assessment and other expectations of the student</b>	
<p>Winter Semester: An examination committee assesses the student through an oral analysis of their activity and provides recommendations.</p> <p>Summer Semester: The student extends their knowledge of the aspects presented in the first semester and demonstrates the knowledge, abilities, and skills acquired throughout their studies in a full evening recital. The student also performs a commission examination, which is evaluated and followed by an oral analysis with recommendations.</p>	
<b>Subject guarantor</b>	Barbara Maria Willi
<b>Teachers</b>	
<p>Irena Troupová – historical voice (<a href="mailto:troupova@jamu.cz">troupova@jamu.cz</a>)  Michaela Šikulová Ambrosi – traverso (<a href="mailto:ambrosi@jamu.cz">ambrosi@jamu.cz</a>)  Jakub Kydlíček – recorder (<a href="mailto:kydlicek@jamu.cz">kydlicek@jamu.cz</a>)  Tereza Samsonová – historical oboe (<a href="mailto:samsonova@jamu.cz">samsonova@jamu.cz</a>)  Jana Anýžová – historical violin (<a href="mailto:anyzova@jamu.cz">anyzova@jamu.cz</a>)  Petr Mašlaň – historical violoncello (<a href="mailto:maslan@jamu.cz">maslan@jamu.cz</a>)  Martin Hroch – harpsichord and historical keyboard instruments (<a href="mailto:hroch@jamu.cz">hroch@jamu.cz</a>)  Barbara Maria Willi – harpsichord and historical keyboard instruments (<a href="mailto:willi@jamu.cz">willi@jamu.cz</a>)  Filip Hrubý – harpsichord and historical keyboard instruments (<a href="mailto:hrubyfilip@post.jamu.cz">hrubyfilip@post.jamu.cz</a>)  Kateřina Maňáková – lute and early plucked instruments (<a href="mailto:manakova@jamu.cz">manakova@jamu.cz</a>)</p>	
<b>Brief annotation of the subject</b>	
<p>Course Objective:</p> <p>Students should deepen their awareness of early music interpretation styles. The study is intended to support each student's interpretive development based on knowledge of historical sources, which provide a framework for artistic decision-making and communication. The student's development should enable them to contribute through both individual research and personal reflection to the ongoing need for detailed knowledge of historical instruments and their performance practices.</p> <p>Students are expected to reach an advanced level of understanding of the historical context and the contents of historical treatises and other sources, as related to their own interpretive choices. They should be aware that historical music encompasses significant stylistic diversity, requiring varied interpretative approaches. They should also be able to recognize that different styles and trends call for different methods—just as in present-day performance.</p>	

The aim of the teacher's technical and aesthetic guidance is to support the student's development so that they can independently achieve a convincing performance, one based not only on knowledge and understanding, but also on taste and interpretive intuition.

Outline:

- Intonation and tuning in relation to selected repertoire and historical sources
- Distinguishing playing techniques according to national styles
- Articulation in relation to the chosen composition's style and rhetorical character
- Time management and the function of rubato within the context of the composition
- Ornamentation and its influence on the character of the composition
- Historical context of the composition
- Fingering charts and technical parameters
- In-depth focus on a selected style (e.g. early Italian Baroque or late French Baroque), including typical stylistic and interpretative features

Information

Michaela Šikulová Ambrosi ([ambrosi@jamu.cz](mailto:ambrosi@jamu.cz)), Martin Hroch ([hroch@jamu.cz](mailto:hroch@jamu.cz))

<b>Subject name</b>	<b>Instrumental/Vocal Tuition II</b>
<b>Type of subject</b>	PB - Subject of the profiling base
<b>Catalogue number</b>	Winter semester: HDH004z Summer semester: HDH004I
<b>Recommended year / semester</b>	2 / Winter semester + 2 / Summer semester
<b>Total number of hours</b>	Winter semester: 221 Summer semester: 204
<b>Credits</b>	Winter semester: 14 Summer semester: 14
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successfully completed 1 <sup>st</sup> year of study Summer semester: Successfully completed winter semester of the Instrumental/Vocal Tuition II
<b>Modes of assessment and other expectations of the student</b>	
Winter semester: Credit based on a joint assessment of student activity Summer semester: Defence of the final recital	
<b>Subject guarantor</b>	Barbara Maria Willi
<b>Teachers</b>	
Irena Troupová – historical voice ( <a href="mailto:troupova@jamu.cz">troupova@jamu.cz</a> ) Michaela Šikulová Ambrosi – traverso ( <a href="mailto:ambrosi@jamu.cz">ambrosi@jamu.cz</a> ) Jakub Kydlíček – recorder ( <a href="mailto:kydlicek@jamu.cz">kydlicek@jamu.cz</a> ) Tereza Samsonová – historical oboe ( <a href="mailto:samsonova@jamu.cz">samsonova@jamu.cz</a> ) Jana Anýžová – historical violin ( <a href="mailto:anyzova@jamu.cz">anyzova@jamu.cz</a> ) Petr Mašlaň – historical violoncello ( <a href="mailto:maslan@jamu.cz">maslan@jamu.cz</a> ) Martin Hroch – harpsichord and historical keyboard instruments ( <a href="mailto:hroch@jamu.cz">hroch@jamu.cz</a> ) Barbara Maria Willi – harpsichord and historical keyboard instruments ( <a href="mailto:willi@jamu.cz">willi@jamu.cz</a> ) Filip Hrubý – harpsichord and historical keyboard instruments ( <a href="mailto:hrubyfilip@post.jamu.cz">hrubyfilip@post.jamu.cz</a> ) Kateřina Maňáková – lute and early plucked instruments ( <a href="mailto:manakova@jamu.cz">manakova@jamu.cz</a> )	
<b>Brief annotation of the subject</b>	
<p>Course Objective:</p> <p>Students should extend their awareness of early music interpretation styles. The study is intended to encourage experimentation based on knowledge of historical sources, which provide students with a framework for artistic decision-making and communication. The students' development should enable them to contribute through both their own research and reflections to the ongoing demand for detailed knowledge of historical instruments and their performance practices.</p> <p>Students are expected to achieve an advanced level of awareness regarding the historical context and the content of treatises and other historical sources, in relation to their own interpretative choices. They should understand that there are significant stylistic differences in historical music that require distinct interpretative solutions. They should also recognize that different styles and trends call for different approaches, as is the case in contemporary music.</p> <p>The goal of the teacher's technical and aesthetic guidance is to support students in developing the ability to independently deliver convincing performances based on knowledge, understanding, taste, and interpretive intuition.</p> <p>Outline – Winter Semester:</p>	

- Intonation and tuning in relation to selected repertoire and historical sources
- Distinguishing playing techniques according to national styles
- Articulation in relation to the style and rhetorical character of the chosen composition
- Time management and the function of rubato in the context of the composition
- Ornamentation and its influence on the character of the composition
- Context of the composition
- Fingering charts and technical parameters
- Focus on a chosen style, such as early Italian Baroque or late French Baroque, including elaboration of typical stylistic and interpretative features

Outline – Summer Semester:

- Preparation and implementation of the graduate performance
- Deepening of stylistic and technical skills
- The relationship between practice intensity and stage fright
- Expression of musical phrases
- Convincing stage presence
- Technical exercises
- Reflection on consistency between style and technique, tone colour, tempo, articulation, etc.

Information

Michaela Šikulová Ambrosi ([ambrosi@jamu.cz](mailto:ambrosi@jamu.cz)), Martin Hroch ([hroch@jamu.cz](mailto:hroch@jamu.cz))

## PERFORMANCE SEMINAR

<b>Subject name</b>	<b>Performance Seminar I</b>
<b>Type of subject</b>	PB - Subject of the profiling base
<b>Catalogue number</b>	Winter semester: HDH005z Summer semester: HDH005I
<b>Recommended year / semester</b>	1 / Winter semester + 1 / Summer semester
<b>Total number of hours</b>	Winter semester: 260 Summer semester: 240
<b>Credits</b>	Winter semester: 1 Summer semester: 1
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of the Performance Seminar I
<b>Modes of assessment and other expectations of the student</b>	
Analysis of student performance – continuous monitoring of the student's stage presentation through performances and discussions within the seminar group.	
<b>Subject guarantor</b>	Barbara Maria Willi
<b>Teachers</b>	
Kateřina Maňáková ( <a href="mailto:manakova@jamu.cz">manakova@jamu.cz</a> ), Filip Hrubý ( <a href="mailto:hrubyfilip@post.jamu.cz">hrubyfilip@post.jamu.cz</a> )	
<b>Brief annotation of the subject</b>	
<p>Course Objective:</p> <p>Learning outcomes – The aim of this course is to give students the opportunity to perform and to have the conceptualization and quality of their interpretation assessed and challenged by fellow students and teachers in the department. This involves a critical discussion of the performance based on the knowledge gained during the current study of vocational subjects, as well as through their own interpretative and pedagogical practice. The goal is to cultivate both artistic perception and an understanding of historical interpretation in context. The course encourages comparison of individual interpretative approaches and foundational principles, along with their reverse analysis.</p> <p>Outline:</p> <ul style="list-style-type: none"> <li>• Presentation of the student's performance</li> <li>• Verification of the quality of interpretation</li> <li>• Challenging the student's interpretative concept through feedback from other students and department teachers</li> <li>• Discussion of peers' performances using all knowledge gained from current vocational study and personal interpretative and pedagogical experience</li> <li>• Comparison of individual interpretative approaches and their underlying principles, including reverse analysis</li> </ul>	

<b>Subject name</b>	<b>Performance Seminar II</b>
<b>Type of subject</b>	PB - Subject of the profiling base
<b>Catalogue number</b>	Winter semester: HDH006z Summer semester: HDH006I
<b>Recommended year / semester</b>	2 / Winter semester + 2 / Summer semester
<b>Total number of hours</b>	Winter semester: 26 Summer semester: 24
<b>Credits</b>	Winter semester: 1 Summer semester: 1
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successfully completed Historical Performance I Summer semester: Successfully completed winter semester of the Performance Seminar II
<b>Modes of assessment and other expectations of the student</b>	
Analysis of student performance – continuous monitoring of the student’s stage presentation through performances and discussions within the seminar group.	
<b>Subject guarantor</b>	Barbara Maria Willi
<b>Teachers</b>	
Kateřina Maňáková ( <a href="mailto:manakova@jamu.cz">manakova@jamu.cz</a> ), Filip Hrubý ( <a href="mailto:hrubyfilip@post.jamu.cz">hrubyfilip@post.jamu.cz</a> )	
<b>Brief annotation of the subject</b>	
<p>Course Objective:</p> <p>Learning outcomes – The aim of this course is to give students the opportunity to perform and to have the conceptualization and quality of their interpretation assessed and challenged by fellow students and teachers in the department. This involves a critical discussion of the performance based on the knowledge gained during the current study of vocational subjects, as well as through their own interpretative and pedagogical practice. The goal is to cultivate both artistic perception and an understanding of historical interpretation in context. The course encourages comparison of individual interpretative approaches and foundational principles, along with their reverse analysis.</p> <p>Outline:</p> <ul style="list-style-type: none"> <li>• Presentation of the student’s performance</li> <li>• Verification of the quality of interpretation</li> <li>• Challenging the student’s interpretative concept through feedback from other students and department teachers</li> <li>• Discussion of peers’ performances using all knowledge gained from current vocational study and personal interpretative and pedagogical experience</li> <li>• Comparison of individual interpretative approaches and their underlying principles, including reverse analysis</li> </ul>	

## INTERPRETATION OF EARLY MUSIC

<b>Subject name</b>	<b>Interpretation of Early Music I</b>
<b>Type of subject</b>	PB - Subject of the profiling base
<b>Catalogue number</b>	Winter semester: HDH007z Summer semester: HDH007I
<b>Recommended year / semester</b>	1 / Winter semester + 1 / Summer semester
<b>Total number of hours</b>	Winter semester: 26 Summer semester: 24
<b>Credits</b>	Winter semester: 2 Summer semester: 3
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of the Interpretation of Early Music I
<b>Modes of assessment and other expectations of the student</b>	
The teacher evaluates students based on their knowledge, contributions, progress, individual preparation, abilities, and more. The teacher monitors both the students' theoretical knowledge and the extent of their understanding and orientation within the subject.	
<b>Subject guarantor</b>	Barbara Maria Willi
<b>Teachers</b>	
Barbara Maria Willi ( <a href="mailto:willi@jamu.cz">willi@jamu.cz</a> )	
<b>Brief annotation of the subject</b>	
<p>Course Objective:</p> <p>The course supports the creativity and individuality of the student and prepares them for independent work in highly competitive environments. It aims to develop the student's adaptability and flexibility for the labour market. The course offers students the opportunity to connect the theory of historically informed performance practice with their practical skills on classical or historical instruments. Future graduates should acquire the knowledge, abilities, and skills necessary to incorporate this understanding into their concert activity. The aim is to prepare students for authentic interpretation in solo and ensemble performance, as well as in specialized orchestras. For students to interpret early music correctly, they must be familiar with essential aspects such as tempo, instrumentation, articulation, phrasing, tuning, ornamentation, etc. These topics should be supported by appropriate literature.</p> <p>Outline:</p> <p>The subject is based on the study of period sources (treatises, methods, prefaces to compositions, ornament tables, encyclopaedic works, musical dictionaries); contemporary sources (RISM, source catalogues such as <i>Méthodes et Traités</i>, thematic catalogues, dictionaries like <i>Grove</i> and <i>MGG</i>, bibliographies, musical and academic journals); iconography (paintings, graphics, drawings, sculptures); historical documentation (archival materials, periodicals, memoirs, polemical and aesthetic writings); musical documentation (manuscripts, prints, posthumous editions, journals); and instrumental documentation (construction and related literature). Additional key areas include declamation and rhetoric, phrasing and the hierarchy of beats, tempo and rhythmic elements, the creation of ornaments and melodic embellishments (e.g. appoggiaturas, trills, free ornaments, vibrato, <i>messa di voce</i>, glissando), basso continuo, and other historically informed performance elements.</p>	

<b>Subject name</b>	<b>Interpretation of Early Music II</b>
<b>Type of subject</b>	BT - Basic theoretical subject of the profiling base
<b>Catalogue number</b>	Winter semester: HDH008z Summer semester: HDH008I
<b>Recommended year / semester</b>	2 / Winter semester + 2 / Summer semester
<b>Total number of hours</b>	Winter semester: 26 Summer semester: 24
<b>Credits</b>	Winter semester: 2 Summer semester: 3
<b>Prerequisites, corequisites existence, equivalence</b>	Winter semester: Successfully completed Interpretation of Early Music I Summer semester: Successfully completed winter semester of the Interpretation of Early Music II
<b>Modes of assessment and other expectations of the student</b>	
The teacher evaluates students based on their knowledge, contributions, progress, individual preparation, abilities, etc. The teacher monitors the theoretical knowledge of the students as well as well as the extent of their orientation in the given subject.	
<b>Subject guarantor</b>	Barbara Maria Willi
<b>Teachers</b>	
Barbara Maria Willi ( <a href="mailto:willi@jamu.cz">willi@jamu.cz</a> )	
<b>Brief annotation of the subject</b>	
<p>Course Objective:</p> <p>The course supports the creativity and individuality of the student and prepares them for independent work in highly competitive environments. It aims to develop the student's adaptability and flexibility for the labour market. The course offers students the opportunity to connect the theory of historically informed performance practice with their practical skills on classical or historical instruments. Future graduates should acquire the knowledge, abilities, and skills necessary to incorporate this understanding into their concert activity. The aim is to prepare students for authentic interpretation in solo and ensemble performance, as well as in specialized orchestras. For students to interpret early music correctly, they must be familiar with essential aspects such as tempo, instrumentation, articulation, phrasing, tuning, ornamentation, etc. These topics should be supported by appropriate literature.</p> <p>Outline:</p> <p>The subject is based on the study of period sources (treatises, methods, prefaces to compositions, ornament tables, encyclopaedic works, musical dictionaries); contemporary sources (RISM, source catalogues such as <i>Méthodes et Traités</i>, thematic catalogues, dictionaries like <i>Grove</i> and <i>MGG</i>, bibliographies, musical and academic journals); iconography (paintings, graphics, drawings, sculptures); historical documentation (archival materials, periodicals, memoirs, polemical and aesthetic writings); musical documentation (manuscripts, prints, posthumous editions, journals); and instrumental documentation (construction and related literature). Additional key areas include declamation and rhetoric, phrasing and the hierarchy of beats, tempo and rhythmic elements, the creation of ornaments and melodic embellishments (e.g. appoggiaturas, trills, free ornaments, vibrato, <i>mesa di voce</i>, glissando), basso continuo, and other historically informed performance elements.</p>	

## HISTORY AND REPERTOIRE

<b>Subject name</b>	<b>History and Repertoire I</b>
<b>Type of subject</b>	COM - Compulsory subjects
<b>Catalogue number</b>	Winter semester: HDH009z Summer semester: HDH009I
<b>Recommended year / semester</b>	1 / Winter semester + 1 / Summer semester
<b>Total number of hours</b>	Winter semester: 13 Summer semester: 12
<b>Credits</b>	Winter semester: 2 Summer semester: 2
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of the History and Repertoire I
<b>Modes of assessment and other expectations of the student</b>	
Winter semester: Dialogue Summer semester: Oral / Written examination	
<b>Subject guarantor</b>	Barbara Maria Willi
<b>Teachers</b>	
Irena Troupová – historical voice ( <a href="mailto:troupova@jamu.cz">troupova@jamu.cz</a> ) Michaela Šikulová Ambrosi – traverso ( <a href="mailto:ambrosi@jamu.cz">ambrosi@jamu.cz</a> ) Jakub Kydlíček – recorder ( <a href="mailto:kydlicek@jamu.cz">kydlicek@jamu.cz</a> ) Tereza Samsonová – historical oboe ( <a href="mailto:samsonova@jamu.cz">samsonova@jamu.cz</a> ) Jana Anýžová – historical violin ( <a href="mailto:anyzova@jamu.cz">anyzova@jamu.cz</a> ) Petr Mašlaň – historical violoncello ( <a href="mailto:maslan@jamu.cz">maslan@jamu.cz</a> ) Martin Hroch – harpsichord and historical keyboard instruments ( <a href="mailto:hroch@jamu.cz">hroch@jamu.cz</a> ) Barbara Maria Willi – harpsichord and historical keyboard instruments ( <a href="mailto:willi@jamu.cz">willi@jamu.cz</a> ) Filip Hrubý – harpsichord and historical keyboard instruments ( <a href="mailto:hrubyfilip@post.jamu.cz">hrubyfilip@post.jamu.cz</a> ) Kateřina Maňáková – lute and early plucked instruments ( <a href="mailto:manakova@jamu.cz">manakova@jamu.cz</a> )	
<b>Brief annotation of the subject</b>	
<p>Course Objective:</p> <p>The aim of this course is to deepen theoretical reflections on the development of vocal and instrumental music and the historical development of instruments, their construction, and tuning. Students deepen their knowledge of the history of historical vocal and instrumental art. They acquire a deeper insight into the issues of historical tuning, which are closely related to the development of disciplines. The lectures deal with the constructional features and specifics of the instruments, the ways of playing, and the vocal approaches coming from the branches of early music. They focus on a deeper reflection on the development of musical literature in the context of regional fields and the specifics of their interpretation.</p> <p>Outline:</p> <ul style="list-style-type: none"> <li>• Basic developmental starting points of given branches of early music practice</li> <li>• Reflection on historical tuning related to the development of historical branches</li> <li>• Development of musical literature in the context of regional areas and the specifics of their interpretative origins</li> <li>• Theoretical reflection on the repertoire of the fields of historically informed performance practice</li> </ul>	
<b>Information</b>	Michaela Šikulová Ambrosi ( <a href="mailto:ambrosi@jamu.cz">ambrosi@jamu.cz</a> ), Martin Hroch ( <a href="mailto:hroch@jamu.cz">hroch@jamu.cz</a> )

<b>Subject name</b>	<b>History and Repertoire II</b>
<b>Type of subject</b>	COM - Compulsory subjects
<b>Catalogue number</b>	Winter semester: HDH010z Summer semester: HDH010I
<b>Recommended year / semester</b>	2 / Winter semester + 2 / Summer semester
<b>Total number of hours</b>	Winter semester: 13 Summer semester: 12
<b>Credits</b>	Winter semester: 2 Summer semester: 2
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successfully History and Repertoire I Summer semester: Successfully completed winter semester of the History and Repertoire II
<b>Modes of assessment and other expectations of the student</b>	
Winter semester: Dialogue Summer semester: Oral / Written examination	
<b>Subject guarantor</b>	Barbara Maria Willi
<b>Teachers</b>	
Irena Troupová – historical voice ( <a href="mailto:troupova@jamu.cz">troupova@jamu.cz</a> ) Michaela Šikulová Ambrosi – traverso ( <a href="mailto:ambrosi@jamu.cz">ambrosi@jamu.cz</a> ) Jakub Kydlíček – recorder ( <a href="mailto:kydlicek@jamu.cz">kydlicek@jamu.cz</a> ) Tereza Samsonová – historical oboe ( <a href="mailto:samsonova@jamu.cz">samsonova@jamu.cz</a> ) Jana Anýžová – historical violin ( <a href="mailto:anyzova@jamu.cz">anyzova@jamu.cz</a> ) Petr Mašlaň – historical violoncello ( <a href="mailto:maslan@jamu.cz">maslan@jamu.cz</a> ) Martin Hroch – harpsichord and historical keyboard instruments ( <a href="mailto:hroch@jamu.cz">hroch@jamu.cz</a> ) Barbara Maria Willi – harpsichord and historical keyboard instruments ( <a href="mailto:willi@jamu.cz">willi@jamu.cz</a> ) Filip Hrubý – harpsichord and historical keyboard instruments ( <a href="mailto:hrubyfilip@post.jamu.cz">hrubyfilip@post.jamu.cz</a> ) Kateřina Maňáková – lute and early plucked instruments ( <a href="mailto:manakova@jamu.cz">manakova@jamu.cz</a> )	
<b>Brief annotation of the subject</b>	
<p>Course Objective:</p> <p>The aim of this course is to deepen theoretical reflections on the development of vocal and instrumental music and the historical development of instruments, their construction, and tuning. Students deepen their knowledge of the history of historical vocal and instrumental art. They acquire a deeper insight into the issues of historical tuning, which are closely related to the development of disciplines. The lectures deal with the constructional features and specifics of the instruments, the ways of playing, and the vocal approaches coming from the branches of early music. They focus on a deeper reflection on the development of musical literature in the context of regional fields and the specifics of their interpretation.</p> <p>Outline:</p> <p>Musical literature of historical branches and regional specifics of musical literature in the context of interpretation.</p>	
Information	Michaela Šikulová Ambrosi ( <a href="mailto:ambrosi@jamu.cz">ambrosi@jamu.cz</a> ), Martin Hroch ( <a href="mailto:hroch@jamu.cz">hroch@jamu.cz</a> )

**SELF-MANAGEMENT**

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

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

## BASSO CONTINUO

<b>Subject name</b>	<b>Basso Continuo I</b>
<b>Type of subject</b>	COM - Compulsory subjects
<b>Catalogue number</b>	Winter semester: HDH013z Summer semester: HDH013I
<b>Recommended year / semester</b>	1 / Winter semester + 1 / Summer semester
<b>Total number of hours</b>	Winter semester: 143 Summer semester: 132
<b>Credits</b>	Winter semester: 2 Summer semester: 2
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of the Basso Continuo I
<b>Modes of assessment and other expectations of the student</b>	
Examination Committee	
<b>Subject guarantor</b>	Barbara Maria Willi
<b>Teachers</b>	
<p>Basso Continuo teachers include:</p> <p>Martin Hroch – harpsichord and historical keyboard instruments (<a href="mailto:hroch@jamu.cz">hroch@jamu.cz</a>)            Barbara Maria Willi – harpsichord and historical keyboard instruments (<a href="mailto:willi@jamu.cz">willi@jamu.cz</a>)            Filip Hrubý – harpsichord and historical keyboard instruments (<a href="mailto:hrubyfilip@post.jamu.cz">hrubyfilip@post.jamu.cz</a>)            Daria Savvateeva – harpsichord and historical keyboard instruments (<a href="mailto:20529@post.jamu.cz">20529@post.jamu.cz</a>)            Kateřina Maňáková – lute and early plucked instruments (<a href="mailto:manakova@jamu.cz">manakova@jamu.cz</a>)</p>	
<b>Brief annotation of the subject</b>	
<p>Course Objective: In the basso continuo course, a master's degree student learns a confident and stylistically informed approach to basso continuo technique, including the ability to distinguish between French, Italian, and German styles. Students of the harpsichord class will also gain insight into the specific characteristics of basso continuo in the early, middle, and late Baroque, as well as the galant style. The course provides a framework of knowledge that enables students to make independent artistic decisions. Students develop fluency in reading figured bass and are able to realize basso continuo independently, applying self-reflection and comparing different solutions. They are also capable of integrating improvisational reflexes into regular performance. The student reaches an advanced level of awareness regarding the historical context and the content of treatises and other historical sources in relation to their own interpretative choices.</p> <p>Outline – Winter Semester:</p> <ul style="list-style-type: none"> <li>• Realization of basso continuo based on period sources</li> <li>• Study of German basso continuo according to Heinichen, Mattheson, and Händel</li> <li>• <i>Transitus irregularis</i></li> <li>• Ornamentation in German basso continuo (arpeggios, figurations, trills, mordents, etc.)</li> <li>• Contrapuntal principles in four-voice texture</li> </ul> <p>Outline – Summer Semester:</p> <ul style="list-style-type: none"> <li>• Further study of German basso continuo</li> <li>• Cantabile soprano voice leading</li> <li>• <i>Quarta italica</i></li> <li>• Sequences in German basso continuo</li> <li>• Forms of first inversion triads</li> </ul>	

<b>Subject name</b>	<b>Basso Continuo II</b>
<b>Type of subject</b>	COM - Compulsory subjects
<b>Catalogue number</b>	Winter semester: HDH014z Summer semester: HDH014I
<b>Recommended year / semester</b>	2 / Winter semester + 2 / Summer semester
<b>Total number of hours</b>	Winter semester: 143 Summer semester: 132
<b>Credits</b>	Winter semester: 2 Summer semester: 2
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successfully completed Basso Continuo I Summer semester: Successfully completed winter semester of the Basso Continuo II
<b>Modes of assessment and other expectations of the student</b>	
Winter semester: Commission examination Summer semester: Commission examination / Graduate performance	
<b>Subject guarantor</b>	Barbara Maria Willi
<b>Teachers</b>	
Basso Continuo teachers include: Martin Hroch – harpsichord and historical keyboard instruments ( <a href="mailto:hroch@jamu.cz">hroch@jamu.cz</a> ) Barbara Maria Willi – harpsichord and historical keyboard instruments ( <a href="mailto:willi@jamu.cz">willi@jamu.cz</a> ) Filip Hrubý – harpsichord and historical keyboard instruments ( <a href="mailto:hrubyfilip@post.jamu.cz">hrubyfilip@post.jamu.cz</a> ) Daria Savvateeva – harpsichord and historical keyboard instruments ( <a href="mailto:20529@post.jamu.cz">20529@post.jamu.cz</a> ) Kateřina Maňáková – lute and early plucked instruments ( <a href="mailto:manakova@jamu.cz">manakova@jamu.cz</a> )	
<b>Brief annotation of the subject</b>	
<p>Course Objective:</p> <p>In the basso continuo course, a master's degree student learns a confident and stylistically informed approach to basso continuo technique and understands the differences in style between French, Italian, and German basso continuo. Students of the harpsichord class also gain knowledge of the typical features of basso continuo in the early, middle, and late Baroque, as well as the galant styles. The course provides a framework of knowledge that enables students to make independent artistic decisions. Students develop fluency in reading figured bass and are able to realize basso continuo independently, applying self-reflection and exploring different interpretative solutions. They are capable of integrating improvisational reflexes into regular performance. The student reaches an advanced level of awareness regarding the historical context and the meaning of treatises and other historical sources in relation to their own interpretative choices.</p> <p>Outline – Winter Semester:</p> <ul style="list-style-type: none"> <li>• Figured bass in the 17th century</li> <li>• Three-voice textures</li> <li>• Splitting the texture between right and left hand</li> <li>• Elements of counterpoint</li> </ul> <p>Outline – Summer Semester:</p> <ul style="list-style-type: none"> <li>• Italian figured bass</li> <li>• Full-voice realization</li> <li>• Interpretation of recitative</li> <li>• Use of dynamics in basso continuo performance</li> </ul>	

## CHAMBER MUSIC

<b>Subject name</b>	<b>Chamber Music I</b>
<b>Type of subject</b>	COM - Compulsory subjects
<b>Recommended year / semester</b>	1 / Winter semester + 1 / Summer semester
<b>Total number of hours</b>	Winter semester: 26 Summer semester: 24
<b>Credits</b>	Winter semester: 3 Summer semester: 4
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successful admission to the master's degree study of Historical Performance Summer semester: Successfully completed winter semester of the Chamber Music I
<b>Modes of assessment and other expectations of the student</b>	
Continuous monitoring of student performance through interpretation and discussion. A recital is held at the end of each semester.	
<b>Subject guarantor</b>	Barbara Maria Willi
<b>Teachers</b>	
Chamber Music teachers include: Michaela Šikulová Ambrosi – traverso ( <a href="mailto:ambrosi@jamu.cz">ambrosi@jamu.cz</a> ) Tereza Samsonová – historical oboe ( <a href="mailto:samsonova@jamu.cz">samsonova@jamu.cz</a> ) Jana Anýžová – historical violin ( <a href="mailto:anyzova@jamu.cz">anyzova@jamu.cz</a> ) Kateřina Maňáková – lute and early plucked instruments ( <a href="mailto:manakova@jamu.cz">manakova@jamu.cz</a> )	
<b>Brief annotation of the subject</b>	
<p>Course Objective:</p> <p>The subject <i>Chamber Music Performance</i> enables students to become acquainted with the historically informed performance practice of early music. Students work closely with the style of Baroque and Classical music through a broad range of chamber music repertoire from these periods. During the course, students collaborate in variable instrumental and vocal settings – melodic instruments, basso continuo instruments, and voices. Throughout their studies, students compare different instruments, their capabilities, and the interconnection between musical style, interpretation, ornamentation, and performance. Upon completion of the course, the student should reach an artistic and interpretative level that will allow them to apply their acquired knowledge not only as members of chamber ensembles but also as soloists. The course aims to guide students toward becoming flexible chamber musicians with the independent ability to apply historically informed performance practice.</p> <p>Outline:</p> <p>Focus on topics: declamation and rhetoric, phrasing, hierarchy of beats, gestures, tempo, rhythm and rhythmic elements, ornamentation and melodic embellishments (appoggiaturas, trills, free ornaments, vibrato, <i>messa di voce</i>, glissando, etc.).</p>	
<b>Information</b>	Michaela Šikulová Ambrosi ( <a href="mailto:ambrosi@jamu.cz">ambrosi@jamu.cz</a> )

<b>Subject name</b>	<b>Chamber Music II</b>
<b>Type of subject</b>	COM - Compulsory subjects
<b>Recommended year / semester</b>	2 / Winter semester + 2 / Summer semester
<b>Total number of hours</b>	Winter semester: 26 Summer semester: 24
<b>Credits</b>	Winter semester: 3 Summer semester: 4
<b>Prerequisites, corequisites, equivalence</b>	Winter semester: Successfully completed Chamber Music I Summer semester: Successfully completed winter semester of the Chamber Music II
<b>Modes of assessment and other expectations of the student</b>	
Continuous monitoring of student performance through interpretation and discussion. A recital is held at the end of each semester.	
<b>Subject guarantor</b>	Barbara Maria Willi
<b>Teachers</b>	
Chamber Music teachers include: Michaela Šikulová Ambrosi – traverso ( <a href="mailto:ambrosi@jamu.cz">ambrosi@jamu.cz</a> ) Tereza Samsonová – historical oboe ( <a href="mailto:samsonova@jamu.cz">samsonova@jamu.cz</a> ) Jana Anýžová – historical violin ( <a href="mailto:anyzova@jamu.cz">anyzova@jamu.cz</a> ) Kateřina Maňáková – lute and early plucked instruments ( <a href="mailto:manakova@jamu.cz">manakova@jamu.cz</a> )	
<b>Brief annotation of the subject</b>	
Course Objective: The subject <i>Chamber Music Performance</i> enables students to become acquainted with the historically informed performance practice of early music. Students work closely with the style of Baroque and Classical music through a broad range of chamber music repertoire from these periods. During the course, students collaborate in variable instrumental and vocal settings – melodic instruments, basso continuo instruments, and voices. Throughout their studies, students compare different instruments, their capabilities, and the interconnection between musical style, interpretation, ornamentation, and performance. Upon completion of the course, the student should reach an artistic and interpretative level that will allow them to apply their acquired knowledge not only as members of chamber ensembles but also as soloists. The course aims to guide students toward becoming flexible chamber musicians with the independent ability to apply historically informed performance practice.  Outline:  Focus on topics: declamation and rhetoric, phrasing, hierarchy of beats, gestures, tempo, rhythm and rhythmic elements, ornamentation and melodic embellishments (appoggiaturas, trills, free ornaments, vibrato, <i>messa di voce</i> , glissando, etc.).	
Information	Michaela Šikulová Ambrosi ( <a href="mailto:ambrosi@jamu.cz">ambrosi@jamu.cz</a> )

## APPENDICES

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

	Technical Skills	Musicianship & Style	Artistry & Communication
	<p>sound</p> <p>accuracy</p> <p>virtuosity</p> <p>control</p> <p>facility</p> <p>intonation</p>	<p>sense of style</p> <p>character</p> <p>variety</p> <p>dynamics</p> <p>timing</p> <p>phrasing</p>	<p>creativity</p> <p>programme</p> <p>stage presence</p> <p>audience experience</p> <p>vision &amp; concept</p> <p>musical interaction</p>
Grade	Description		
10	Full focus on all musical intentions through an exceptional and remarkable mastery of the technical demands.	Extraordinary transmission of personal musical statements within the context of musicianship and style.	Performance marked by flawless concentration on the musical and artistic message while continuously inviting ensemble and/or audience into a shared conviction.
9	Very good control of the instrument, realising all musical intentions.	Imaginative and advanced application of musicianship and personal stylistic awareness in a convincing programme.	Compelling performance with imaginative artistic choices throughout: an engaging and inspired musical interaction with ensemble and/or audience.
8	Good instrumental technique and freedom in the use thereof with room for further growth.	Convincing awareness of pertinent aspects of style and musical language with room for further growth.	Convincing performance showing an artistic vision throughout: good musical interaction with ensemble and/or audience.
7	More than adequate ability to handle the instrument in all technical aspects with room for further growth in terms of consistency and coherence.	Basic yet coherent stylistically-defined realisation of the elements of musicianship and style, with room for further growth.	Satisfying the general needs of musical communication, with room for creative and artistic growth.
5,5 - 6	Basic security of instrumental skills, in need of consistency to support convincing music making.	Limited realisation of stylistic aspects in need of development to create a compelling musical argument.	Able to engage with basic elements of music making (within an ensemble) and directing this to an audience, in need of development to create a convincing performance.
0 - 5	Inadequate control, seriously impinging on the capacity to project musical intentions.	Very limited application of the musicianship elements and awareness of style and no proof of contextual knowledge.	Inadequate throughout in actively sharing musical content in a performance setting.

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

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

To reflect on the process of a PIA	Student is able to collect insights through reflection on the process of a PIA	No reflection.	Reflection is poor and shows that little insights were gained.	Reflection gives evidence of some insights gained.	Reflection is thorough and detailed.	Reflection is thorough and detailed and gives evidence that the student has learned a lot.	20%
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### 3: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: WRITTEN ASSIGNMENTS

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is aware of how artistic research can be used to develop skills as a reflective practitioner	The student has demonstrated an awareness of the <b>role artistic research</b> plays in the development of reflective skills	Currently no evidence of understanding or awareness of the benefits of the role of artistic research as a reflective skill.	Limited understanding or limited awareness is evident. However, student is in contact with head of research.	Student has demonstrated a willingness to improve understanding or awareness and is in contact with head of research.	Good understanding and awareness evident and student has taken the necessary steps to apply themselves to the course-work.	Excellent understanding and awareness evident and student is on track towards developing a viable Master Project topic and to complete the course-work.	25%
The student understands how to use source materials correctly	The student has demonstrated the correct <b>use of source materials</b>	No evidence or understanding of the use of source materials in the documentation	Incorrect use of source materials demonstrated in the assignments, but student	Adequate use and understanding of source materials demonstrated and student is showing more	Correct and fitting use of source materials have been demonstrated and student has shown considerable improvement in this	Excellent use of source materials demonstrated. Student is able to work independently and apply their	25%

		of artistic research.	has sought advice/help in this area.	dedication to the requirements of the course-work.	important area of the course.	understanding to a high level.	
The student is aware of the possibilities for effectively documenting research results	The student has demonstrated an understanding of the skills required to <b>document their research results</b>	No awareness of skills needed for research documentation.	Limited understanding of skills needed for documentation and help is needed.	Adequate understanding of skills needed for documentation and student is demonstrating improvement in this area of the coursework.	Good understanding and demonstration of skills needed for documentation and student is able to function independently in the documentation of their artistic research discoveries/results.	Excellent understanding and demonstration of skills needed for documentation and student is able to apply themselves accordingly.	25%
The student is able to document their project process and results on the Research Catalogue	The student has demonstrated the ability to document their project process and results on the <b>Research Catalogue</b>	Research Catalogue is not used.	Research Catalogue is used ineffectively.	Research Catalogue is used adequately.	Research Catalogue is used well.	Research Catalogue is used well and creatively.	25%

4: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: MASTER PROJECT PROPOSAL

	Learning objectives	Assessment criteria	Points					%
			1	2	3	4	5	
<b>A – artistic development</b>	The student has developed a vision on their artistic development	The student has clearly formulated a feasible and ambitious <b>vision</b> on his/her artistic development	No vision formulated.	Vision is poorly formulated and/or unrealistic.	The vision is adequately formulated and is feasible but moderately ambitious.	Vision is clearly formulated, is feasible and is showing ambition for high achievement.	Vision is very well formulated and is the driving motor for development and high achievement.	33,3%
	The student is able to set goals for their artistic development	The student has set <b>feasible goals</b> matching the his/her vision	No goals are set.	Unclear and/or unrealistic goals are set.	Goals set are feasible and match the student's vision.	Goals set are feasible, and match the student's vision very well.	Goals set are feasible, match the student's vision very well and give strong direction to personal development.	33,3%
	The student is able to connect research and professional integration activities to their artistic development	The student has <b>connected</b> research and professional integration activities to their artistic development	No connection of research and professional integration activities to student's artistic development.	Poor connection of research and professional integration activities to student's artistic development.	Connection of research and professional integration activities to student's artistic development is clear.	Connection of research and professional integration activities to student's artistic development adds value to one or more domains.	Connection of research and professional integration activities to student's artistic development leads to an outstanding result in one or more domains.	33,4%

<b>B – research</b>	The student is able to write a complete, feasible and clearly formulated research plan	The student has written a <b>complete, feasible and clearly formulated</b> research plan	No research plan has been submitted.	The research plan is incomplete, unrealistic and/or unclear.	The research plan is complete, feasible and adequately formulated.	The research plan is complete, feasible and clearly formulated.	The research plan is complete, feasible and clearly formulated, with all elements worked out carefully and in detail.	60%
	The student is able to create an innovative research plan, of which the outcomes could be relevant for the student’s own practice and the artistic field	The student has created an <b>innovative</b> research plan, of which the outcomes could be <b>relevant</b> for the student’s own practice and for the artistic field	No research plan has been delivered or the research plan is not viable.	Very similar research has already been done.	The research offers new elements and is relevant for the student’s own practice.	The research is innovative and relevant for the student’s own practice as well as for the artistic field.	The research is very innovative and very relevant for the student’s own practice as well as for the artistic field.	40%
<b>C – professional</b>	Student is able to describe the PIA and its deliverable	The students gives a clear and complete <b>description of PIA and its deliverable</b>	Missing, incomplete or unclear description of both PIA and deliverable.	Missing, incomplete or unclear description of either PIA or deliverable.	PIA and deliverable are described.	Description of PIA and deliverable are clear and complete.	Description of PIA and deliverable are clear, complete and appealing.	25%
	Student is able to describe the scope of the deliverable in	Student clearly describes the <b>scope</b> of the deliverable in	Scope of the deliverable is not described.	Scope of the deliverable is not described in	Scope of the deliverable is described in quantifiable terms.	Scope of the deliverable is described in quantifiable terms that give	Scope of the deliverable is described in quantifiable terms that convincingly	25%

	quantifiable terms	quantifiable terms		quantifiable terms.		insight into the feasibility of the PIA.	show that the PIA is feasible.	
	Student is able to define ambitious goals	The student clearly defines <b>goals</b> that show ambition	goals are not defined.	goals are insufficiently defined.	goals are sufficiently defined.	goals are clearly defined.	goals are clearly defined and show ambition.	25%
	Student is able to clearly define substantial value(s) that the PIA will create	<b>Value(s)</b> created by the PIA are clearly defined and can be qualified as substantial	Value(s) created by the PIA are not defined.	Value(s) created by the PIA are not clearly defined.	Value(s) created by the PIA are defined.	Value(s) created by the PIA are clearly defined.	Value(s) created by the PIA are clearly defined and can be qualified as substantial.	25%
<b>Please note:</b> You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment.								

**5: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: FIRST YEAR MASTER PROJECT PRESENTATION**

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to connect artistic development, research and professional integration	The student has <b>connected</b> artistic development, research and professional integration within their Master Project, and <b>all three domains</b> are equally present	One or more domains are lacking.	Unequal presence of one or more domains.	Equal presence of the three domains.	Equal presence of the three domains + clear connections between the domains.	Equal presence of the three domains + the connection between the three domains adds value to each of the three domains.	20%
The student is able to communicate with their research supervisor and professional integration coach about current progress and future planning	The student <b>communicates with their research supervisor and professional integration coach</b> about current progress and future planning	Communication is lacking.	Unclear or insufficient communication.	Adequate and regular communication, planning is still in development.	Adequate and regular communication, planning is developed.	Clear and regular communication, planning is strong and fully developed.	10%
The student is able to clearly communicate their	The student has clearly communicated their engagement	Presentation is unclear and unconvincing.	Unclear communication of engagement	Adequate communication of engagement	Clear communication of engagement	Excellent communication of engagement	30%

engagement with their Master Project during a presentation	with their Master Project during the <b>presentation</b>		during presentation.	during presentation.	during presentation.	during presentation.	
The student is able to make progress in the execution of their Master Project	The student has made <b>progress</b> in the execution of their Master Project since handing in their Master Project Proposal	Student has yet to demonstrate any evidence of progress or commitment towards completing their Master Project.	Limited progress and/or student dedication currently evident. Supervisor/Coach advice is needed to assist in getting the project back on track.	Sufficient progress is evident and student is working hard, but still requires assistance and/or advice to make project feasible.	Good progress and development evident, however still work to be done before progress can be considered excellent.	Excellent progress and development evident with a clear connection between the three domains.	40%

## 6: ASSESSMENT CRITERIA & RUBRIC | RESEARCH TRAJECTORY: MASTER RESEARCH PRESENTATION

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to formulate a clear research question, focus or problem, leading to relevant outcomes for the student's own practice as well as for the artistic/educational field.	The student has reached a clear formulation of a <b>research question, focus or problem</b> , leading to <b>relevant</b> outcomes for the student's own practice and for the artistic/educational field.	No clear focus, or relevant questions or problems are formulated.	Insufficient research questions, lack of focus. The relevance for the student's own practice is unclear.	Sufficient research focus, questions or problems, with relevant outcomes for the student's own practice.	Good research focus, questions or problems with outcomes of significant relevance to the student's own practice and the artistic/educational field.	Excellent research focus, original questions or problems leading to new knowledge and outcomes that are relevant to the student's own practice as well as to the artistic/educational field.	20%
The student is aware of what others have done in this area  and is able to relate the research to the field of inquiry, with due regard to the correct use of sources.	The student demonstrates an <b>awareness of what others have done</b> in this area and has related the research <b>to the field of inquiry</b> , with due regard to the correct use of sources.	The student is unaware of what others have done in this area; no relation with the field of inquiry is mentioned; sources are lacking.	The student does not show enough awareness of what others have done in this area; the relation between the research and the field of inquiry is mentioned, but unclear or with inaccurate use of sources.	The student shows sufficient awareness of what others have done in this area. In general, sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student shows good awareness of what others have done in this area and has made the relation between this research and the field of inquiry clear; sources are used properly.	The student provides an excellent contextualization and has made the relationship between this research and the field of inquiry very clear; the use of sources complies with academic standards.	20%
The student is able to apply research	The student has applied <b>research methods</b>	No clear choice of research method or	Insufficient application of	Sufficient application of research methods,	Thorough application of	Excellent and creative application of	20%

methods adequate to the research focus, questions or problems, based on a dialogue between artistic/educational practice and critical reflection.	adequate to the research focus, questions or problems and based on a <b>dialogue between artistic/educational practice and critical reflection.</b>	plan. No dialogue between artistic/educational practice and critical reflection.	research methods, with unclear dialogue between artistic/educational practice and critical reflection.	although the dialogue between artistic/educational practice and critical reflection remains too superficial.	research methods, based on a convincing dialogue between artistic/educational practice and critical reflection.	research methods, based on a strong interaction between artistic/educational practice and critical reflection.	
The student is able to apply a form of documentation that supports the aims and objectives of the research, making use of text, media and artistic material to compellingly communicate the research process and outcomes.	The student has applied a form of <b>documentation</b> that supports the <b>aims and objectives</b> of the research, making use of both <b>text, media and artistic material</b> to compellingly communicate the research process and outcomes.	No description or proper documentation of the research process and outcomes.	The documentation of the research process is weak and does not sufficiently support the aims and objectives of the research.	The research process is sufficiently documented, although the text, media and artistic materials are not in balance or do not adequately support the aims and objectives of the research.	The research process is documented convincingly, with a good balance between text, media and artistic materials; the documentation supports the aims and objectives of the research.	The research process is documented in a compelling and creative way, with an inspiring dialogue between text, media and artistic materials; the documentation admirably supports the aims and objectives of the research.	20%
The student is able to give a compelling presentation that is well timed, organized and communicated to the listeners, illustrating select aspects of the research and including artistic elements.	The student has given a <b>compelling presentation</b> that is well timed, organized and communicated to the listeners, illustrating select aspects of the research and including <b>artistic elements.</b>	No presentation is given.	The presentation is too long or too short, insufficiently organized and/or inadequately communicated, and/or does not include any artistic elements.	The presentation is well timed, sufficiently organized and adequately communicated. It illustrates select parts of the research and includes artistic elements.	The presentation is compelling, well timed, well organized and well communicated. It illustrates select parts of the research and includes artistic elements.	The presentation is compelling, well timed, excellently organized and communicated in a very clear manner. The presentation convinces in both an academic and artistic way.	20%

## 7: GRADING SCALES (ROYAL CONSERVATOIRE)



### GRADING SCALES

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

### QUALIFYING RESULTS

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

### NUMERIC RESULTS

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

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

## PARTICIPATION RESULTS

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

## PASS/FAIL

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

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

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

