

Curriculum Handbook

Master of Music
Dutch National Opera Academy

2021 - 2022



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 at our website.

Due to the COVID-19 circumstances, our education programme and Education and Examination Regulations might differ from how these are described in our regulations and Curriculum Handbooks. In the event of any regulatory changes regarding assessment, a 'Corona addendum' will be published.

September 2021

For questions about courses, you can get in touch with the contact person mentioned in the course description.

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INTRODUCTION

In this curriculum handbook you will find important information about your studies at Dutch National Opera Academy. After general information about the programme, an overview of the curriculum and a description of the way of assessing, you will find the programme objectives and the descriptions of the nine courses. These descriptions inform you about the learning goals (objectives) of every course and the criteria on which the courses will be assessed. This handbook ends with the DNOA-addendum to the Education and Examination Regulations (EER) of both institutes.

GENERAL INFORMATION ABOUT DNOA

DNOA is a partnership of the Conservatorium van Amsterdam and the Royal Conservatoire The Hague. DNOA offers a two-year full-time Master's study in which you get the opportunity to fulfil your full potential as an opera singer in order to prepare and facilitate entry into the international opera world. The programme issues a Master of Music degree.

ABOUT THE PROGRAMME

The academic year is divided in two semesters (September–January and February–August). Every semester consists of a lesson period (6 -8 weeks) and a production period (8-10 weeks) in which a fully staged opera production is being rehearsed and performed. Voice lessons and individual coaching sessions continue throughout the academic year.

To establish a good ensemble spirit while meeting your individual needs, the programme balances between group lessons and one-to-one lessons. Education takes place on a daily basis with individual lessons generally taking place in the mornings and group classes/rehearsals in the afternoon/evening.

DNOA students have the opportunity to work with a wide range of well-established and respected specialists from the international opera scene. These include vocal coaches and teachers, directors, conductors and agents as well as people from the field of cultural management and performance psychology who lead masterclasses, seminars and workshops.

This exposure to a wide range of experience and perspectives also serves as a practical means by which to broaden and develop professional networks.

THE CURRICULUM

The curriculum is based on four areas of development:

- vocal/musical skills
- performance skills
- performing opera (main subject)
- reflective and career skills

The total study load of the programme is 120 ECTS.

MONITORING AND ASSESSMENT

The main subject of DNOA's programme is the integrated subject Performing Opera. By rehearsing and performing a number of fully staged productions a year, you will learn to integrate singing, acting and physicality. The constructive dialogue between the respective teachers takes an important place in the monitoring and assessment of your progression. Next to regular informal evaluation by the artistic leader

and other teachers, formal assessment happens at the end of every semester.

This takes place in two forms:

- the assessment of your *performance* during the opera production by a commission of examiners, including DNOA faculty and external experts. This assessment will lead to a mark, 1–10 (including 0.5).
- the evaluation of your *progression* during the semester regarding the individual courses by the respective teachers. This takes place during the semester evaluation.

After the semester evaluation, an individual feedback session takes place between you, the artistic leader and the Head of Music. In this session the observations during the semester evaluation will be discussed and you will receive the mark for your performance in the opera production.

PROGRAMME OBJECTIVES

The intended learning outcomes describe the minimum requirements that you need to meet in order to obtain a Master of Music degree with specialization Opera. The intended learning outcomes are based on the *National Framework Music (2017)* of the *Netwerk Muziek* and are divided in 6 areas of competencies:

- technical skills
- creative skills
- contextual skills
- research and development skills
- communication skills
- organisational skills

Where necessary the programme objectives of the *National Framework Music* have been adapted to match the DNOA programme. The following table indicates what courses in the DNOA programme contribute to the 6 areas of competencies.

PROGRAMME OBJECTIVES DNOA

1. TECHNICAL SKILLS	
The student has a wide range of professional knowledge and skills, and applies them in different musical contexts.	
	COURSES
1.1 The student actively contributes to and realises artistic concepts at a high professional level.	<ul style="list-style-type: none"> • Individual singing lesson • Correpitition/Language Coaching/Repertoire Development • Ensemble class • Acting skills • Body and space awareness • Opera productions/ staged recitals • Auditioning • Master research

<p>1.2 The student commands a representative, varied repertoire within his/her field, has enhanced or broadened his/her knowledge and knows how to set himself/herself apart as a professional artist.</p>	<ul style="list-style-type: none"> • Opera productions/ staged recitals • Auditioning and Professional Studies • Individual singing lesson • Correpitition/Language coaching/ Repertoire Development • Acting skills • Body and space awareness
<p>1.3 The student works in ensembles or in creative collectives varying in composition, size and style and context.</p>	<ul style="list-style-type: none"> • Ensemble class • Opera productions/ staged recitals • Body and space awareness • Acting skills
<p>1.4 The student has enhanced and/or broadened his/her practical knowledge of repertoire, music history, musical styles and performance practices.</p>	<ul style="list-style-type: none"> • Opera productions • Master research • Workshops/ Masterclasses • Ensemble class • Correpitition/Language Coaching/ Repertoire Development • Auditioning
<p>1.5 The student demonstrates that he/she is capable of analyzing music he/she hears, or notated music with which he/she is presented, based on his/her understanding of rhythmic, melodic and harmonic structures and forms, and on that basis, can interpret and perform it.</p>	<ul style="list-style-type: none"> • Individual singing lesson • Correpitition • Ensemble class • Opera productions/ staged recitals
<p>1.6 The student demonstrates the ability to be creative and adaptable and apply individual advanced-level strategies to function consistently in a rehearsal and performance context.</p>	<ul style="list-style-type: none"> • Ensemble class • Opera productions/ staged recitals • Auditioning • Correpitition/Language Coaching/ Repertoire Development
<p>1.7 The student has mastered effective study, practice and rehearsal skills.</p>	<ul style="list-style-type: none"> • Planning and Reflective Portfolio • Correpitition/Language Coaching/ Repertoire Development • Opera productions/ staged recitals
<p>1.8 The student is aware of his/her physicality. He/she demonstrates awareness of health risks and takes preventative measures to ensure vocal and physical well-being.</p>	<ul style="list-style-type: none"> • Body and space awareness • Acting skills • Opera productions/ staged recitals

2. CREATIVE SKILLS

The student can realise the concept and vision of the conductor/ director in various productions.

	COURSES
2.1 The student shows artistic initiative at a high professional level based on his/her own artistic concept.	<ul style="list-style-type: none"> • Opera productions/ staged recitals • Individual singing lesson • Correpetition/ Language Coaching/ Repertoire Development • Ensemble class • Acting Skills • Body and space awareness
2.2 The student shows extensive creativity in his/her choice of repertoire, and realising the concept and vision of a creative team (conductor, director etc) both in a rehearsal and performance context.	<ul style="list-style-type: none"> • Ensemble class • Opera productions/ staged recitals • Acting skills • Workshops/ Masterclasses
2.3 The student uses research methods to develop and enrich his/her work in an artistic sense.	<ul style="list-style-type: none"> • Master research • Auditioning • Repertoire development
2.4 The student expresses a musically artistic personality.	<ul style="list-style-type: none"> • Ensemble class • Opera productions/ staged recitals • Role study • Auditioning • Acting skills • Body and space awareness
2.5 The student puts his/her musically artistic personality and skills at the service, and in the context of, a larger whole.	<ul style="list-style-type: none"> • Opera productions/ staged recitals • Role study • Auditioning • Master research
2.6 The student can also function as an initiator, of projects of musical, dramatic and/or social value.	<ul style="list-style-type: none"> • Master research • Opera productions/ staged recitals

3. CONTEXTUAL FOCUS

The student identifies developments in the national and international professional world and in society at large, positioning himself/herself and his/her work in relation to these.

	COURSES
3.1 The student is aware of developments in his/her specialist field, the wider professional music world and society at large. The student demonstrates how he/she integrates that awareness into his/her professional abilities and uses it to enhance his/her own career and to serve the community.	<ul style="list-style-type: none"> • Auditioning and Professional Studies • Master research • Opera productions/ staged recitals • Workshops/ Masterclasses
3.2 The student identifies opportunities, turning these into concrete actions. He/she is not afraid to take risks and positions himself/herself with his/her products or activities.	<ul style="list-style-type: none"> • Auditioning and Professional Studies • Opera productions/ staged recitals
3.3 The student demonstrates an understanding of how the national and international music markets function and are organised. To that end, he/she has knowledge of music marketing and production, money flows and revenue models, and applies that knowledge to position himself/herself in the professional music world.	<ul style="list-style-type: none"> • Auditioning and Professional Studies • Opera productions/ staged recitals
3.4 The student participates in professional/cultural life, and networks with peers, other musicians, members of the public and press, and potential and current clients.	<ul style="list-style-type: none"> • Opera productions/ staged recitals • Auditioning and Professional Studies
3.5 The student demonstrates resourcefulness and is capable of securing engagements, jobs and/or work.	<ul style="list-style-type: none"> • Opera productions/ staged recitals • Auditioning and Professional Studies • Planning and Reflective Portfolio

4. RESEARCH AND DEVELOPMENT SKILLS

The student constantly evaluates his/her own artistic performance through self-initiated research and reflection on his/her own identity, actions and work with the aim of improving that performance and simultaneously contributing to innovation in his/her field where relevant.

	COURSES
4.1 The student asks critical questions and is open to the questions of others.	<ul style="list-style-type: none"> • Opera production/ staged recitals • Auditioning and Professional Studies • Planning and Reflective Portfolio • Body and space awareness • Acting skills
4.2 The student reflects on his/her own assumptions, preferences, strengths and weaknesses, and understands their implications for his/her development and career opportunities.	<ul style="list-style-type: none"> • Opera production/ staged recitals • Auditioning and Professional Studies • Planning and Reflective Portfolio • Master research • Body and space awareness
4.3 The student reflects on his/her own working methods, and thus understands the implications of choices and decisions, which he/she can defend retrospectively both to colleagues and to individuals working outside the field.	<ul style="list-style-type: none"> • Opera production/ staged recitals • Auditioning and Professional Studies • Planning and Reflective Portfolio • Master research
4.4 The student gives a justified assessment of the artistic merit of his/her own work and that of others, as well as an assessment as to how effectively it meets his/her intentions.	<ul style="list-style-type: none"> • Opera production/ staged recitals • Auditioning and Professional Studies • Planning and Reflective Portfolio • Master research
4.5 The student independently collects, analyses and interprets knowledge and information relevant to his/her field and contributes through his/her own research to the development of new source material, where relevant.	<ul style="list-style-type: none"> • Master research • Opera productions/ staged recitals • Repertoire development
4.6 The student conducts structured research on issues directly or indirectly related to his/her own field.	<ul style="list-style-type: none"> • Master research • Opera productions/ staged recitals
4.7 The student proactively organises his/her own input in the form of reflection, feedback and research, using knowledge, insight and skills to help further develop his/her work, professional status and field.	<ul style="list-style-type: none"> • Master research • Planning and Reflective Portfolio • Auditioning and Professional Studies • Opera productions/ staged recitals
4.8 The student explores, identifies and experiments with innovations in his/her field, in addition to fostering innovation himself/herself.	<ul style="list-style-type: none"> • Opera productions/ staged recitals • Master research

5. COMMUNICATION SKILLS

The student interacts effectively in various professional contexts, using appropriate forms and means of communication.

	COURSES
5.1 The student presents himself/herself and his/her work, individually and/or collectively, in a way that is suited to the work presented and the intended audience. The student actively and demonstrably contributes to multi- and/or interdisciplinary collaborations in his/her own discipline.	<ul style="list-style-type: none">• Opera productions/ staged recitals• Master research
5.2 The student participates in creative processes, projects and/or collaborations	<ul style="list-style-type: none">• Opera productions/ staged recitals• Master research• Ensemble class• Acting skills
5.4 The student uses his/her oral, written and IT skills to convincingly and effectively convey his/her competencies, working method, vision and research results to professionals and the public.	<ul style="list-style-type: none">• Planning and Reflective Portfolio• Auditioning and Professional Studies• Master research
5.5 The student deals strategically and respectfully with the various roles, responsibilities, interests and qualities inherent in a collaborative undertaking.	<ul style="list-style-type: none">• Opera productions/ staged recitals• Master research• Ensemble class
5.6 The student demonstrates effective intercultural communication skills.	<ul style="list-style-type: none">• Opera productions/ staged recitals• Master research• Ensemble class

6. ORGANISATIONAL SKILLS

The student creates sustainable work situations and networks, enabling himself/herself to achieve his/her goals.

	COURSES
6.1 The student sets realistic goals and makes and works according to a plan.	<ul style="list-style-type: none"> • Opera productions/ staged recitals • Master research
6.2 The student has sufficient business, organisational and administrative knowledge and skills, operating as a professional to ensure the success and sustainability of his/her career.	<ul style="list-style-type: none"> • Opera productions/ staged recitals • Master research • Ensemble class • Acting skills
6.3 The student organises workflows mutually with others, seeking an appropriate balance between artistic, business and facilitating activities.	<ul style="list-style-type: none"> • Master research • Opera productions/ staged recitals • Professional Studies
6.4 The student maintains sustainable professional networks and contacts, thereby strengthening his/her own activities and those of others.	<ul style="list-style-type: none"> • Auditioning and Professional Studies • Planning and Reflective Portfolio • Opera productions/ staged recitals
6.5 The student responds to changing situations and circumstances and contributes to solving complex context-specific problems and issues.	<ul style="list-style-type: none"> • Opera productions/ staged recitals • Auditioning and Professional Studies
6.6 The student is aware of relevant parameters and deals with them appropriately.	<ul style="list-style-type: none"> • Individual singing lesson • Corpetition/ Language Coaching/ Repertoire Development • Ensemble class • Acting skills • Body and space awareness • Opera productions/ staged recitals • Auditioning • Master research

CURRICULUM OVERVIEW

code	Dutch National Opera Academy	Year 1	Year 2
	Master of Opera 2021-2022		
KC-M-OP-	Vocal and Musical Skills		
	Individual Singing Lesson	5	5
	Correpetition/Language Coaching/Repertoire Development	5	5
	Ensemble Class	2	2
	Subtotal	12	12
KC-M-OP-	Performance Skills		
	Acting Skills	4	4
	Body and Space Awareness	4	4
	Workshop/Masterclass/Public Presentation	pm	pm
	Subtotal	8	8
KC-M-OP-	Performing Opera		
	Opera Production 1	15	
	Opera Production 2	15	
	Opera Production 3		15
	Opera Production 4		15
	Subtotal	30	30
KC-M-OP-	Reflective and Career Skills		
	Auditioning and Professional Studies	5	5
	Master Research	4	4
	Planning and Reflective Portfolio	1	1
	Subtotal	10	10
	Total per year	60	60
	Total		120

COURSE DESCRIPTIONS

INDIVIDUAL SINGING LESSON

Course Content	Individual voice lessons are an integral part of the DNOA programme, as a sustainable opera career requires a high level of vocal proficiency. The singing lessons focus on the further development of your vocal technique, as well as the exploration and detailed preparation of the repertoire for both the performance and auditioning modules.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> • display a high level of technical and vocal competency and assurance that is considered as excellent at an international level and that should facilitate your entry into the opera profession; • use your vocal technique to realise your artistic vision and enjoy a sense of freedom as an interpreter; • implement the wishes and instructions of a conductor or director in a way that is vocally consistent, healthy and resilient; • show a good understanding of your vocal identity regarding voice type and repertoire.
Type of course:	Compulsory
Level:	Master I and II
Duration:	60 min per week, 34 weeks per academic year
Prior qualifications/ prerequisites:	-
Teachers:	You will study with a voice teacher at one of the conservatoires or with an approved external teacher
Credits:	5 ECTS per academic year
Literature:	A combination of personal choice and repertoire allocated in consultation with your singing teacher and the artistic leader
Work form:	Individual practical lessons
Assessment:	The assessment is based on your achievements and progression during the semester. These will be evaluated during the semester evaluation, based on the following criteria: <ul style="list-style-type: none"> • technical proficiency and assurance • vocal and artistic initiative • development
Grading system:	Pass/fail
Language:	English or Dutch
Schedule, time, venue:	By individual appointment with your voice teacher, at CvA, KC or a private studio
Information:	Paul McNamara, DNOA Artistic Leader (paul.mcnamara@ahk.nl)

CORREPETITION/LANGUAGE COACHING/REPertoire DEVELOPMENT

Course Content	<p>During this course you will work on an individual basis with a range of experienced and accomplished coaches/pianists on your musical, interpretive and performance skills. You will receive feedback on topics including:</p> <ul style="list-style-type: none"> vocal/musical technique (tone quality, rhythm, phrasing, intonation and pronunciation) interpretation (making informed stylistic choices, character identification and communication) Language and articulation <p>In addition to preparing the opera production and your audition arias, you will work on a core repertoire role that you chose in consultation with the artistic leader and your voice teacher.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> have mastered a broad and appropriate repertoire – including the core repertoire role that you have memorised – that can be used in performances, auditions and competitions; are able to receive and integrate feedback from a wide range of coaches from the international world of opera each of whom brings their own perspective to both the literature and the business; have developed learning strategies and practical skills to choose and prepare new repertoire in a way that is keeping with industry expectations; are able to make informed and appropriate stylistic and interpretative choices; have improved your competency in various languages.
Type of course:	Compulsory
Level:	Master I and II
Duration:	A minimum of 51 hours over 34 weeks during the academic year, ie the equivalent of two forty-five minute sessions per week
Prior qualifications/prerequisites:	-
Teachers:	DNOA faculty and a wide range of guest coaches
Credits:	5 ECTS per academic year
Literature:	A combination of your chosen repertoire and repertoire that has been allocated in consultation with your singing teacher and the artistic leader.
Work form:	Individual practical lessons
Assessment:	<p>The assessment is based on your achievements and progression during the semester. These will be evaluated during the semester evaluation, based on the following criteria:</p> <ul style="list-style-type: none"> vocal/musical technique responsiveness initiative and command of your chosen repertoire language skills development
Grading system:	Pass/fail
Language:	English or Dutch
Schedule, time, venue:	At CvA or KC
Information:	Paul McNamara, DNOA Artistic Leader (paul.mcnamara@ahk.nl)

ENSEMBLE CLASS

Course Content	Opera is a collaborative undertaking, hence the importance of ensemble classes in the DNOA programme. This course focus on musical, interpretative and dramatic interaction in operatic ensembles and teaches you how to balance technical and musical autonomy with the requests of conductors, directors and colleagues.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> • are able to function optimally in an ensemble with finely honed musical-dramatic insight; • are able to technically and musically realise the wishes and directions of a conductor and/or a director; • are able to blend with the other voices or stand out individually according to the repertoire in hand; • are adaptable and able to function as part of a team that shares common goals.
Type of course:	Compulsory
Level:	Master I and II
Duration:	3 hours per week during lesson periods
Prior qualifications/ prerequisites:	-
Teachers:	Peter Nilsson
Credits:	2 ECTS per academic year
Literature:	To be announced, according the programmed opera production and scenes
Work form:	Group lessons
Assessment:	The assessment is based on your achievements during the lessons, there is no separate assessment. Criteria: <ul style="list-style-type: none"> • proficiency • stylistic awareness • responsiveness • development
Grading system:	Pass/fail
Language:	English or Dutch
Schedule, time, venue:	at CvA or KC
Information:	Paul McNamara, DNOA Artistic Leader (paul.mcnamara@ahk.nl)

ACTING SKILLS

Course Content	<p>The theatrical training of an opera singer is a combination of various acting techniques derived from the methods employed in today's theatrical practice. Utilising those techniques, you will learn to combine your own stage personality with the psychology of the character, to work in direct relation to the audience and to use the actual situation during the performance, manipulating it in the here and now.</p> <p>The primary elements in the course are:</p> <ul style="list-style-type: none"> • text scenes without singing; both monologue and dialogue: going step by step from analysis to mise-en-scène on stage • elementary acting scenes using music but without text: without words but set on music you will physically act out a directed parcours as if inventing it on the spot • physical improvisation: partly based on the method of Lecoq, you will work with several improvisation formats wherein body language and sensitivity to space are crucial • sung scenes: combining singing in a fixed musical timing with being and reacting in the here and now as a character.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> • have developed your acting skills through techniques such as improvisation, use of speed and dynamics, concentration of attention, body language and control, change of emotions and atmosphere and manipulation of here and now; • have inhabited various characters from the operatic and theatrical literature in a meaningful way; • are able to communicate truthfully with your audience and your colleagues on stage; • are able to create the unique moment anew and bring something uniquely personal into every performance; • are able to process requirements of musical and stage directors into a personal blend.
Type of course:	Compulsory
Level:	Master I and II
Duration:	Regular classes and workshops throughout the academic year
Prior qualifications/ prerequisites:	-
Teachers:	Daniel van Klaveren and a selection of guest teachers and directors
Credits:	4 ECTS per academic year
Literature:	A selection of spoken texts and repertoire of choice
Work form:	Group lessons and individual sessions
Assessment:	<p>The assessment is based on your achievements and progression during the semester. These will be evaluated during the semester evaluation, based on the following criteria:</p> <ul style="list-style-type: none"> • craftsmanship • assurance and credibility • communication • physicality • responsiveness • development
Grading system:	Pass/fail
Language:	English or Dutch
Schedule, time, venue:	At CvA and/or KC
Information:	Paul McNamara, DNOA Artistic Leader (paul.mcnamara@ahk.nl)

BODY AND SPACE AWARENESS

Course Content	<p>In this course the body is regarded as "the instrument" in the context of singing. It is addressed as an organic self-regulated system; physicality and movement are explored and practiced, to experience and open up new pathways. The course is based on the somatic practice of BMC (Body-Mind-Centering) integrated with principles from new dance, Alexander technique, yoga improvisation and physical theatre. The course is given in two classes:</p> <p><i>Embodiment encompasses:</i></p> <ul style="list-style-type: none"> • Focus and Presence: practice in placing attention in the body • Kinesthetic awareness, availability and alertness • Experiential anatomy: hands-on and study of different body systems: skeleton, facia-muscular, organs • Space awareness • Musicality and physical timing <p><i>Performative Body Coaching:</i></p> <p>This class consists of the integration of physicality into the singing practice. It provides you a context of exploration, by approaching and understanding your voice from the body and its physicality, taking risks and exploring new connections. The lesson can take place either in a group or in one to one setting and is regularly in collaboration with a pianist.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> • have foundation and trust in your performative singing; • are able to recognize and release physical patterns; • are able to embody physical alignment; • have spatial awareness and are able to assess its implication in performance; • have reading skills of physicality and its relation to the voice; • are able to name your process and reflect on it.
Type of course:	Compulsory
Level:	Master I and II
Duration:	3-4 hours per week during lesson periods
Prior qualifications/ prerequisites:	-
Teachers:	Marisa Grande
Credits:	4 ECTS per academic year
Literature:	<p>Self-made study material sourced from: '<i>Anatomy of Movement</i>', '<i>Anatomy and Voice</i>', '<i>Anatomy of Breathing</i>' by Blandine Calais-Germain '<i>Body Space Image</i>' by Miranda Tufnell & Chris Crickmay BMC study material by Bonnie Bainbridge Cohen</p>
Work form:	Group lessons and individual sessions
Assessment:	<p>The assessment is based on your achievements and progression during the semester. These will be evaluated during the semester evaluation, based on the following criteria:</p> <ul style="list-style-type: none"> • responsiveness • reflection • alignment • physical and spatial awareness • development
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	At CvA
Information:	Paul McNamara, DNOA Artistic Leader (paul.mcnamara@ahk.nl)

OPERA PRODUCTION 1-4

Course Content	The domain Performing Opera, which incorporates Opera Production 1 to 4, is the main subject of your studies, being the combination of singing, acting and physicality. The primary focus of the course is the preparation and performance of fully staged productions as well as operatic scenes/concerts with experienced guest directors from the international world of opera. You will develop a keen sense of the process of preparing and rehearsing a wide range of roles and gain the experience of performing regularly in public under diverse circumstances.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> • have studied, rehearsed and performed a comprehensive and challenging range of appropriate roles and repertoire in an environment that mirrors a professional opera company; • are able to give performances which demonstrate an integration of vocal, dramatic and physical skills at a high level and to a standard that is in keeping with the expectations of the operatic profession; • are able to realise the concept and vision of a director and conductor in various production contexts
Type of course:	Compulsory
Level:	Master I and II
Duration:	At least two production periods per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Experienced and respected guest directors and conductors working in conjunction with the DNOA faculty
Credits:	15 ECTS per production
Literature:	The repertoire over the two years covers a range of époques and styles
Work form:	Practicum and public presentation
Assessment:	The assessment takes place during selected performances after every production Criteria: <ul style="list-style-type: none"> • vocal technique • musicality/ stylistic awareness • diction • role interpretation/ acting skills • physicality • artistic initiative • ensemble spirit The criteria above will lead to a general mark for technical assurance and artistic credibility
Grading system:	Numeric (1-10 scale)
Language:	English
Schedule, time, venue:	At CvA, KC and/or an external location. Note: performances of the summer productions may take place during the vacation period
Information:	Paul McNamara, DNOA Artistic Leader (paul.mcnamara@ahk.nl)

AUDITIONING AND PROFESSIONAL STUDIES

Course Content	<p>The audition training and professional studies module is an ongoing comprehensive series of classes, seminars and simulated auditions where you can develop, expand and practice your repertoire as well as hone your skills to optimise the chance of success in an audition context.</p> <p>The core aim of the module is to develop a structured and coherent approach to auditioning be it for a Young Artist Programme, an opera company, an agent or a competition.</p> <p>Furthermore, the course aims to equip you with a range of practical skills to complement your vocal and artistic competencies. Areas of focus include market orientation, preparing an effective performance biography, finding management, negotiation skills, networking, and working with the media.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> • master a wide and serviceable range of operatic repertoire that can be used in any audition context • have developed a tactical approach to choosing audition repertoire both in terms of personal strengths and market expectations • are resourced in every respect to deal with competitive and challenging circumstances • will be equipped with a range of managerial and entrepreneurial skills.
Type of course:	Compulsory
Level:	Master I and II
Duration:	Two years
Prior qualifications/ prerequisites:	-
Teachers:	P. McNamara and various industry experts including conductors, agents, journalists and casting directors.
Credits:	5 ECTS per academic year
Literature:	A combination of repertoire that you have chosen in consultation with your singing teacher and the artistic leader
Work form:	Practicum, individual lessons and group lessons
Assessment:	<p>Each year you will be assessed in the form of a written assignment and in the context of a simulated audition for a panel of industry experts.</p> <p>Repertoire requirements:</p> <p>Master I: Four contrasting arias, including one from the classical period (with a recitative) and one in the German language.</p> <p>Master II: Eight contrasting arias, including one from the classical period (with a recitative), at least one in the German language, and one by a composer born after 1950.</p> <p>Criteria:</p> <ul style="list-style-type: none"> • technical proficiency • artistic and stylistic assurance • appropriateness of repertoire • presentation
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	Regular group and individual classes throughout the year at CvA and/or KC
Information:	Paul McNamara, DNOA Artistic Leader (paul.mcnamara@ahk.nl)

MASTER RESEARCH

Course Content	<p>Research in DNOA's programme centres on completing a research project within a chosen area that has relevance to your practice as an opera singer.</p> <p>This can be, for example, a role study of the repertoire you perform during the programme but also an area with a social or cultural character.</p> <p>In the first year a range of different types of research will be discussed, offering you the opportunity to discover which form of research is most suitable for you, as well as the various methods of documenting and presenting your research. Forms of presentation may combine a theoretical approach connected or illustrated with live singing or mounting an exhibition that opens a link between academic findings and appearing in a performance. Issues such as: <i>How do I formulate a viable research question that is close to my own artistic practice?</i> and <i>What sources can I use and where can I find them?</i> will be addressed during the classes. You will determine your research area and question in the second semester of the first year. During the second year you will complete your research and present the findings in a public presentation during the fourth semester.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> • have acquired an understanding of the role research can play in a performance career • be able to demonstrate skills of formulating a project proposal and abstract • show an understanding of the use of source material and the skills required to document and present your research results. • have enhanced your artistic and professional understanding through the findings of your research.
Type of course:	Compulsory
Level:	Master I and II
Duration:	Two years
Prior qualifications/ prerequisites:	-
Teachers:	Klaus Bertisch
Credits:	4 ECTS per academic year
Literature:	Dependent on your research area and to be agreed in consultation with the course supervisor.
Work form:	Master Research Circles (group context) and individual supervision throughout the year culminating with a presentation in the fourth semester.
Assessment:	<p>Criteria MI:</p> <ul style="list-style-type: none"> • relevance of the research area for your artistic development and for a wider context • exploration and articulation of your research question • participation during Master Circles and supervision <p>Criteria MII :</p> <ul style="list-style-type: none"> • project design (articulation of the results and its relation to the research question, use of sources, documentation, methodology) • argumentation and presentation
Grading system:	MI: pass/fail, MII: numeric (scale 1-10 including 0,5)
Language:	English
Schedule, time, venue:	Master Circles will be scheduled during October, January and March at CvA and/or KC or online. Supervision on individual appointment with the course supervisor at CvA.
Information:	Paul McNamara, DNOA Artistic Leader (paul.mcnamara@ahk.nl)

PLANNING AND REFLECTIVE PORTFOLIO

Course Content	The Planning and Reflective Portfolio serves as a structured means to develop and hone critical and self-awareness attributes that are a vital tool in career development and sustaining a career. In addition, it aims to be an aid for planning and effective use of time, and for setting objectives for the respective modules and establishing strategies by which to achieve them. Your planning and reflective portfolio will also serve you as a frame of reference with which to reflect on your progress when it comes to the semester evaluations and getting the best out of your time at the DNOA.
Objectives:	At the end of this course you: <ul style="list-style-type: none"> • have explored and developed both your self-reflective and writing skills • have identified your strengths and weaknesses and learned ways to optimize the former while alleviate the latter • have clearly defined documents to use as a reference when it comes to monitoring all aspects of your development (artistic, managerial etc). • have learned to articulate your goals and set out ways to achieve them.
Type of course:	Compulsory
Level:	Master I and II
Duration:	Two years
Prior qualifications/ prerequisites:	-
Teachers:	P. McNamara
Credits:	1 ECTS per academic year
Literature:	-
Work form:	Self-reflection, written submissions and individual discussions/consultations
Assessment:	<ul style="list-style-type: none"> • Realisation of the goals established in the Planning Portfolio will be assessed in the context of the semester evaluations. similarly the Reflective Portfolio for the students at the start of the third semester at DNOA. <p>Criteria:</p> <ul style="list-style-type: none"> • critical awareness • reflective skills • structure and articulation • attainability and realisation of goals
Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	An average of 20 hours of reflection and writing hours per year, in addition to one-to-one consultation sessions
Information:	Paul McNamara, DNOA Artistic Leader (paul.mcnamara@ahk.nl)

ADDENDUM EDUCATION AND EXAMINATION REGULATIONS DNOA

To the Education and Examination Regulations (OER) 2021–2022 of the Conservatorium van Amsterdam and the Education and Examination Regulations (OER) 2021–2022 of the Royal Conservatoire for the joint Master of Music degree programme in Opera.

1. General

The boards of the Amsterdam University of the Arts and the University of the Arts The Hague, herewith represented by the directorates of the Conservatorium van Amsterdam and the Royal Conservatoire, attach this addendum to the Education and Examination Regulations (OER) of both conservatoires. The addendum is endorsed by the faculty counsels of both conservatories and concurs with article 7.13 of the Dutch law for higher education and scientific research. It concerns the content and form of the educational programme and tests for the Master of Music in Opera degree at Dutch National Opera Academy (DNOA). This DNOA Master programme is jointly offered by the Music Faculty of the Amsterdam University of the Arts (hereinafter Conservatorium van Amsterdam) and the Royal Conservatoire of the University of the Arts The Hague.

The general provisions, including the enactment and the date of coming into operation of the Education and Examination Regulations of both conservatoires, apply fully to the DNOA. The purpose of this addendum is to synchronise the DNOA programme and its student assessments with the regulations of both conservatoires.

2. Programme

The two-year DNOA programme consists of four semesters. Each semester is composed of an instruction period and a production period. The programme is presented each year in the digital study guide, including course form, learning outcomes, assessment, and number of credits.

3. Auditions

Audition requirements for enrolment at DNOA are specified on the DNOA website. A successful audition for DNOA means that a student has demonstrated sufficient qualities to be able to attain the final qualifications.

4. Sequence of Tests

A prerequisite for admission to a test is that all previous tests in said subject or academic year have been successfully passed, unless the curriculum of a subject specifically allows exception to this prerequisite.

5. Tests and resits

5.1 If a student fails a test, he/she will be offered the opportunity to take the test again within the same academic year. DNOA offers one staged opera production per semester. If a student fails at the production, he/she must consult DNOA's Artistic Leader regarding the next opportunity.

5.2 By way of derogation from article 5.1, students are offered only one opportunity to take a test for a course not on offer in said academic year.

5.3 Students can enrol a maximum of two times for each part of the programme. If still not completed successfully, students must consult DNOA's Artistic Leader on how to prepare for the exam on their own.

6. Type of Tests

The DNOA has two types of tests: written and practical. Exams for cognitive courses will be given as

described in the DNOA study guide. If requested by a student and after consent is obtained from his/her instructor, the committee of examiners may permit a student to take another type of test.

7. Practical Tests

7.1 Each semester students taking practical courses are assessed in a practical test, consisting of the realisation of an opera production at the end of the semester.

7.2 Practical tests are open to the general public, unless determined otherwise in special cases by the principle examiner or the committee of examiners.

8. Test Results

8.1 At the end of each semester the integral development of a student is discussed at a plenary semester evaluation. During this meeting the student's overall development during the past semester is evaluated.

8.2 At the conclusion of the semester evaluation, DNOA's Artistic Leader meets with each student to relay the evaluation. This is followed by a written and motivated statement concerning the student's study progress.

8.3 Twice a year DNOA's Artistic Leader is responsible for relaying student evaluations to the administration of the appropriate conservatory.

9. Overview of roles

Together with the diploma, the student receives a supplement stating the titles of the productions and names of roles that the student has participated in as part of the course Opera Production 1-4, including the grade for each course.

10. Cum laude

DNOA students are eligible for the designation 'cum laude' if they meet all of the following criteria:

1. was awarded an average grade of at least 9.0 in the assessment of Opera Production 1, 2, 3 and 4;
2. was awarded a grade of at least 8.0 in the assessment of the final Master Research;
3. passed all components of the programme at the first attempt;
4. has been enrolled for the Master's programme for a maximum of two academic years;
5. the Exam Committee has never established fraud by the student. Whether the student has met all the requirements is determined retrospectively by the student administration office. The designation 'cum laude' is recorded in an attachment to the certificate.

