

# Curriculum Handbook

# Master of Music – Art of Sound

Academic Year 2022/23

**Royal  
Conservatoire  
The Hague**

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

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

**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.**

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## INTRODUCTION

Sound and media increasingly play an important role in today's society. We not only think of music productions and sound design for concerts or visual media, but also for example new developments in the field of 3D sound, new approaches to spatiality in sound amplification or the artificial creation of virtual sound worlds. New techniques such as object-based audio make their entrance into the sound world, where, among other things, spatiality, placement and mixing preferences are described with meta-data and the listener can ultimately even have an influence on the sound image.

Partly due to these technological developments, we see that there is a need for specialists who can design the content for these media in a professional and creative way. Not only does technology offer new creative possibilities, but these possibilities also require new creative insights. This means that these specialists must not only have technical skills, but especially creative skills at a high level.

**Profile:** You have a Bachelor of Music degree with a Tonmeister / Music Recording specialisation, or similar. You have a clear idea about the position that you want to take in the professional practice, but you are looking for more knowledge and in-depth knowledge that are needed to achieve your goal. You have a specific research question that follows directly from your ideas about your position in the professional practice. You are good at conducting research independently, but you need an expert who challenges and inspires you. You have a clear vision of what your graduation project should be and how it is related to your research question and your future position in the professional practice. You show initiative, you have organizational skills and you are willing to work hard at irregular times.

### **Master Project**

In the Master of Music programme, you have the unique opportunity to create a Master Project with your own future in mind. A Master Project is an overarching term which combines the three domains of our master curriculum: **artistic development, research and professional integration**. As part of the curriculum, you will receive individual lessons in your main subject to aid you in your artistic development, you will conduct research on a topic of your own choice, and you will design and initiate your own professional integration activity. These elements and activities all come together in the Master Project. To help you develop your Master Project successfully, you will receive guidance and support from your instrumental/vocal teacher, research supervisor and professional integration coach. Additionally, you will take part in a peer group, in which you can discuss what you are working on. Designing your own Master Project gives you an opportunity to consider your future career and experiment with developing your own professional practice during your studies. When creating your Master Project, you should take into consideration whether it will help you find your place in the professional practice after you have finished your studies. We encourage you to collaborate, and therefore it is possible to do a Master Project together with other students.

### **Educational Philosophy**

The educational philosophy of the Master of Music at the Royal Conservatoire enables you to develop your individual artistic vision, personal growth, inquisitive attitude, entrepreneurship and independence, while broadening your cultural horizon, as well as developing your instrumental and technical skills at a high qualitative level. We want our alumni to be excellent performers and composers, but also professionals who can reflect on their role in society, and know how to collaborate and navigate the complex realities of today's and tomorrow's music profession.

This Curriculum Handbook aims to provide you with all necessary information related to the curricula and courses of the Bachelor of Music in Art of Sound programme. After the programme objectives and a schematic overview of the curricula, you will find descriptions of all courses, including learning goals (called 'objectives') and assessment criteria. For information regarding when the assessments will take place, please refer to the Art of Sound exam calendar. We recommend that you read this document, the Master of Music Handbook, the study guide and the Education and Examination Regulations (EER) carefully.

## PROGRAMME OBJECTIVES

Below you will find a set of requirements which we call programme objectives. These are the minimum requirements that you need to meet in order to obtain a Master of Music degree from the Royal Conservatoire. Our programme objectives are based on the AEC Learning Outcomes (2017)<sup>1</sup>, an international qualification framework developed by the European Association of Conservatoires (AEC), which is based on a broad consultation with institutions all over Europe and experts from the music profession. The objectives have been adapted where necessary to fit the study programme of our MMus in Art of Sound.

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

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

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

- 2.A.1. Realise, recreate, create, manipulate, record, amplify and/or produce music to a high professional level, expressing your own artistic concepts and reflecting a well-developed musical personality.
- 2.A.4. Demonstrate ability to create, realise and express your own artistic concepts, ensuring that any areas of relative weakness in relation to creative, practice, aural, presentation and production skills have been addressed.
- 2.A.5. Play a leading role in a music recording, amplification or other collaborative activity.
- 2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within your own artistic practice.
- 2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice and its presentation to both specialist and non-specialist audiences.
- 2.A.9. Exhibit competence in technological utilisation and application, and employ these in an artistic way.
- 2.A.11. Within the context of the musical production environment, recognise and identify individual musicians’ needs, and exhibit the ability to differentiate and facilitate activity accordingly.
- 2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies.
- 2.A.13. Evidence ability to translate theoretical knowledge into practical activities to enable and strengthen musical and creative processes in others, to enhance the quality of the performance or recorded music.
- 2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work.
- 2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate an advanced understanding of the working field, and identify, formulate and apply strategies for developing engagement with them.
- 2.A.16. Develop artistic concepts before starting a production process in order to achieve a carefully considered timeline in cooperation with composers or performers.

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

- 2.B.2. Exhibit comprehensive knowledge of repertoire within your area of musical study,<sup>2</sup> in a historical and technological context, demonstrating an advanced level of skill in creating and providing coherent

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

<sup>2</sup> NB in this context the word ‘repertoire’ should be understood to include an original work, recording or production created by an individual composer, performer, ensemble or music technologist.

musical experiences and interpretations which engage with both well- and lesser-, or unknown repertoire.

2.B.3. Develop and extend your knowledge of the theoretical, historical and technological contexts in which music is performed, recorded, amplified, produced and presented.

2.B.4. Exhibit knowledge of musical styles and an advanced and critical understanding of their associated performing and sonic traditions, both in a historical and technological context.

2.B.5. Develop, present and realise productions that are coherent and suitable to a wide range of different performing and recording contexts.

2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within your area of study.

2.B.9. Identify and employ advanced research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth artistic project.

2.B.10. Utilise specific music production technologies to enable the creation, dissemination and/or performance of music appropriate to your artistic practice.

2.B.12. Demonstrate a thorough understanding of the role of the music technologist in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.

### **C. Generic outcomes**

2.C.1. Exhibit advanced skills in critical thinking and critical awareness, as well as exhibiting an individual vision on music technology practice.

2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.

2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.

2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic and corporate contexts.

2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.

2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:

- extended and complex
- in new or unfamiliar contexts
- based upon incomplete or limited information.

2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.

2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.

2.C.11. Exhibit advanced and appropriate presentation skills in all aspects of your practice and activity.

2.C.12. Exhibit awareness of your own learning style, as well as a sensitivity to the learning styles and needs of others, thus facilitating creativity and learning.

2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural contexts.

2.C.14. Engage and share information with specialist and non-specialist musicians, music technologists and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.

2.C.15. Exhibit confidence in using your own psychological understanding – and your sense of your own wellbeing, and that of others – to underpin decision making in a variety of situations associated with professional practice.

2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.

2.C.17.KC. Demonstrate a strong commitment to the integration of your artistic development, research interests and professional practice.

## CURRICULUM OVERVIEW

code	Art of Sound - Master	Year 1	Year 2
<b>Master of Music 2022-2023</b>			
<b>KC-M-AS- Artistic Development</b>			
HV	Main Subject Art of Sound	14	14
PR1	Semester Project 1	6	
PR2	Semester Project 2	6	
PR3	Semester Project 3		6
PR4	Semester Project 4		6
BIMA	Instrument	9	9
<b>Subtotal</b>		<b>35</b>	<b>35</b>
<b>KC-M- Research</b>			
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
SO-WS	Writing Skills	4	
AS-IRT	Individual Research Trajectory	6	12
<b>Subtotal</b>		<b>15</b>	<b>15</b>
<b>KC-M- Professional Integration</b>			
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-PP	Projects and Professional Practice	3	3
AL-PF	Portfolio	2	2
<b>Subtotal</b>		<b>10</b>	<b>10</b>
<b>Total per year</b>		<b>60</b>	<b>60</b>
<b>Total</b>			<b>120</b>

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

## COURSE DESCRIPTIONS – ARTISTIC DEVELOPMENT

### MAIN SUBJECT M1

<b>Course title:</b>	<b>Main Subject M1</b>
Osiris course code:	KC-AS-MSM1
Course content:	<p>The individual main subject lessons are intended to give personal supervision to the student in his professional development and to guide the student in preparation for the test / exam at the end of the academic year. During these lessons the student's portfolio is discussed and he receives feedback on his work. This helps the student to develop a creative and personal audio-technical vision of sound which corresponds with the relevant musical event. The student is advised on the choice of projects and the choice of a particular working method. In that context, the creative approach, the preproduction, production and postproduction of the project, the communication during the project and the need to keep adequate administrative records of the project are explored in more depth.</p> <p>Although the student does not specialize in one of the directions as defined in the Art of Sound bachelor curriculum, the student may express a preference for a mainsubject teacher. However, the final decision about assigning a main subject teacher is taken by the department.</p>
Objectives:	<p>At the completion of this course, the student:</p> <ul style="list-style-type: none"> <li>can present a portfolio of music recordings, music productions and/or sound reinforcement projects that are the result of and/or have a strong and evident relationship with the research of the student;</li> <li>can present a portfolio of music recordings, music productions and/or sound reinforcement projects at a professional level;</li> <li>can work independently and professionally as a team leader in a music recording, music production and/or a sound reinforcement project;</li> <li>can express and communicate her/his artistic vision on music recordings, music productions and/or sound reinforcement projects to others involved in those projects.</li> </ul>
Programme objectives:	<p>2.A.1, 2.A.4, 2.A.5, 2.A.7, 2.A.8, 2.A.9, 2.A.11, 2.A.13, 2.A.14, 2.A.15, 2.A.16                  2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.8, 2.B.9, 2.B.10, 2.B.12                  2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.10, 2.C.14, 2.C.15, 2.C.16, 2.C.17</p>
Type of course:	Compulsory
Level:	M1
Duration:	32 lessons à 0:50
Prior qualifications/prerequisites:	-

Teachers:	Daan van Aalst Attie Bauw Hans Ravestein
Credits:	14
Literature:	-
Work form:	Individual lesson
Assessment:	<p>At the end of each academic year (M1 and M2), the individual student's level in the main subject will be assessed by means of a public presentation of the student's work to a committee of teachers and to an audience. The presented work will contain 3 projects that the student has realized during the past 2 years. This exam will generally take place in June of the academic year and lasts 60 minutes.</p> <p>The aim of the exam is: to assess the musical and acoustical value of the student's work on the basis of the work presented; to assess the student's creative approach on the basis of the work presented; to assess the student's professional approach on the basis of the work presented.</p> <p>The assessment of the musical and acoustical value of the student's work is a subjective auditory assessment of perceived sound quality, based on the following criteria:</p> <p>Pitch levels and relationship (melody, harmony, register, range, tonal organization, pitch areas); Loudness levels and relationship (program dynamic contour, musical balance, dynamic concept or form of the work); Duration concept and relationship (rhythm, rhythmic patterns, tempo, time, density and rates of activities, patterns of duration); Timbre (selection, modification and/or creation of sound sources, timbral balance, spectral balance, arrangement, performance intensity); Space (spatial properties, localisation, phantom images, moving sources, distance location, sound-stage dimensions, imaging, environmental characteristics).</p> <p>The assessment of the creative approach is based on the following criteria:</p> <p>Originality (unique, new, surprising, personal, critical, innovative); Relevance (socially, culturally, economically, politically, philosophically, psychologically); Concept (musical complexity, sonic complexity, unity, form, contrast, development).</p> <p>The assessment of the professional approach is based on the following criteria:</p> <p>Professional practise (Operates at a professional level, operates legally, operates ethically, engages in continuous professional development, supports inclusion and diversity, supports sustainability); Personal skills (leadership skills, decision making skills, team working skills, communication skills, reflection skills); Organisational and management skills (Self-management skills, coaching skills,</p>

	<p>workspace management skills, quality assurance).</p> <p>The presented work is the result of and/or has a strong and evident connection with the student's research and professional integration trajectory. This connection is clearly expressed in the student's (e-)portfolio.</p> <p>The presentation must contain relevant audio and possibly video examples from which the examination committee can make an assessment of the candidate's technical, artistic and entrepreneurial competences.</p> <p>In preparation for the presentation the exam candidate must provide each individual member of the committee with a working (possibly temporary) hyperlink to the e-portfolio and the pdf project reports (written in the English language) no later than 14 days before the presentation. The student's (e-)portfolio contains a table of contents mentioning all relevant projects and clearly showing which projects the student initiated and which 3 projects will be presented.</p> <p>During the exams the student will submit an audio CD with the listening examples for the archives. The CD must be accompanied by documentation of all relevant information concerning composers, titles, performers, data of recording, recording locations and names and functions of those who worked on the production.</p> <p>The presented work is the result of and/or has a strong and evident connection with the student's research and professional integration trajectory. This connection is clearly expressed in the student's (e-)portfolio.</p> <p>The presentation must contain relevant audio and possibly video examples from which the examination committee can make an assessment of the candidate's technical, artistic and entrepreneurial competences.</p> <p>In preparation for the presentation the exam candidate must provide each individual member of the committee with a working (possibly temporary) hyperlink to the e-portfolio and the pdf project reports (written in the English language) no later than 14 days before the presentation. The student's (e-) portfolio contains a table of contents mentioning all relevant projects and clearly showing which projects the student initiated and which 3 projects will be presented.</p> <p>During the exams the student will submit an audio CD with the listening examples for the archives. The CD must be accompanied by documentation of all relevant information concerning composers, titles, performers, data of recording, recording locations and names and functions of those who worked on the production.</p>
Schedule, time, venue:	Schedule to be agreed upon with the teacher
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

## MAIN SUBJECT M2

<b>Course title:</b>	<b>Main Subject M2</b>
Osiris course code:	KC-AS-MSM2
Course content:	<p>The individual main subject lessons are intended to give personal supervision to the student in his professional development and to guide the student in preparation for the test / exam at the end of the academic year. During these lessons the student's portfolio is discussed and he receives feedback on his work. This helps the student to develop a creative and personal audio-technical vision of sound which corresponds with the relevant musical event. The student is advised on the choice of projects and the choice of a particular working method. In that context, the creative approach, the preproduction, production and postproduction of the project, the communication during the project and the need to keep adequate administrative records of the project are explored in more depth.</p> <p>Although the student does not specialize in one of the directions as defined in the Art of Sound bachelor curriculum, the student may express a preference for a main subject teacher. However, the final decision about assigning a main subject teacher is taken by the department.</p>
Objectives:	<p>At the completion of this course, the student:</p> <ul style="list-style-type: none"> <li>can present a portfolio of music recordings, music productions and/or sound reinforcement projects that are the result of and/or have a strong and evident relationship with the research of the student;</li> <li>can present a portfolio of music recordings, music productions and/or sound reinforcement projects at a professional level;</li> <li>can work independently and professionally as a team leader in a music recording, music production and/or a sound reinforcement project;</li> <li>can express and communicate her/his artistic vision on music recordings, music productions and/or sound reinforcement projects to others involved in those projects.</li> </ul>
Programme objectives:	<p>2.A.1, 2.A.4, 2.A.5, 2.A.7, 2.A.8, 2.A.9, 2.A.11, 2.A.13, 2.A.14, 2.A.15, 2.A.16            2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.8, 2.B.9, 2.B.10, 2.B.12            2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.10, 2.C.14, 2.C.15, 2.C.16, 2.C.17</p>
Type of course:	Compulsory
Level:	M2
Duration:	32 lessons à 0:50
Prior qualifications/prerequisites:	-
Teachers:	Daan van Aalst Attie Bauw Hans Ravestein
Credits:	14

Literature:	-
Work form:	Individual lesson
Assessment:	<p>At the end of each academic year (M1 and M2), the individual student's level in the main subject will be assessed by means of a public presentation of the student's work to a committee of teachers and to an audience. The presented work will contain 3 projects that the student has realized during the past 2 years. This exam will generally take place in June of the academic year and lasts 60 minutes.</p> <p>The aim of the exam is:  to assess the musical and acoustical value of the student's work on the basis of the work presented;  to assess the student's creative approach on the basis of the work presented;  to assess the student's professional approach on the basis of the work presented.</p> <p>The assessment of the musical and acoustical value of the student's work is a subjective auditory assessment of perceived sound quality, based on the following criteria:</p> <p>Pitch levels and relationship (melody, harmony, register, range, tonal organization, pitch areas);  Loudness levels and relationship (program dynamic contour, musical balance, dynamic concept or form of the work);  Duration concept and relationship (rhythm, rhythmic patterns, tempo, time, density and rates of activities, patterns of duration);  Timbre (selection, modification and/or creation of sound sources, timbral balance, spectral balance, arrangement, performance intensity);  Space (spatial properties, localisation, phantom images, moving sources, distance location, sound-stage dimensions, imaging, environmental characteristics).</p> <p>The assessment of the creative approach is based on the following criteria:</p> <p>Originality (unique, new, surprising, personal, critical, innovative);  Relevance (socially, culturally, economically, politically, philosophically, psychologically);  Concept (musical complexity, sonic complexity, unity, form, contrast, development).</p> <p>The assessment of the professional approach is based on the following criteria:</p> <p>Professional practise (Operates at a professional level, operates legally, operates ethically, engages in continuous professional development, supports inclusion and diversity, supports sustainability);  Personal skills (leadership skills, decision making skills, team working skills, communication skills, reflection skills);  Organisational and management skills (Self-management skills, coaching skills, workspace management skills, quality assurance).</p>

	<p>The presented work is the result of and/or has a strong and evident connection with the student's research and professional integration trajectory. This connection is clearly expressed in the student's (e-)portfolio.</p> <p>The presentation must contain relevant audio and possibly video examples from which the examination committee can make an assessment of the candidate's technical, artistic and entrepreneurial competences.</p> <p>In preparation for the presentation the exam candidate must provide each individual member of the committee with a working (possibly temporary) hyperlink to the e-portfolio and the pdf project reports (written in the English language) no later than 14 days before the presentation. The student's (e-)portfolio contains a table of contents mentioning all relevant projects and clearly showing which projects the student initiated and which 3 projects will be presented.</p> <p>During the exams the student will submit an audio CD with the listening examples for the archives. The CD must be accompanied by documentation of all relevant information concerning composers, titles, performers, data of recording, recording locations and names and functions of those who worked on the production.</p>
Schedule, venue, time:	Schedule to be agreed upon with the teacher
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

## SEMESTER PROJECT 1

<b>Course title:</b>	<b>Semester Project 1</b>
Osiris course code:	KC-AS-MP1
Course content:	<p>Semester Project 1 ... 4 is a practice-oriented group lesson in which a theme is discussed per semester. The courses are given by international experts and are project based. The structure of the projects is as follows:</p> <p>Introduction: 1 day. During this introduction, the theme is presented, a first theoretical explanation (historical context, musical aspects, technical aspects, introduction of international experts, project preparation) and literature will be presented so that students can prepare for the practical blocks. The initial ideas for the outcome of the project is discussed.</p> <p>Masterclass 1: 2 days intensive coaching by an international expert. In this block, the students work intensively with the international expert on the theme project. A concrete assignment arises from these two days, which is carried out independently by the students.</p> <p>Masterclass 2: 2 days intensive by international expert. In this block, the student receives feedback on the progress of the assignment and work continues towards the end result.</p> <p>Presentation: the students present the results of the project to a committee of Art of Sound staff and the international expert.</p> <p>The result of the course is not an imitation of what has been learned. It is a creative and innovative result, created by experiment and research. The result can be individual or collective. Artistic and technical choices are motivated. The project result is presented in the form of audio, video, writing, performance or installation or a combination thereof.</p> <p>The project is documented in a concise report (max. 800 words, excluding addenda) which includes the following information:  an explanation of the artistic concept;  an explanation of the technological concept;  an explanation of the relationship between the artistic and technological concept;  addenda with time planning, technical information, literature specification and other relevant information.</p>
Objectives:	<p>At the completion of this course, the student:</p> <ul style="list-style-type: none"> <li>has acquired practical experience with the artistic and technological aspects of the theme in question;</li> <li>is able to make appropriate artistic choices for the theme in question;</li> <li>is able to apply technology in an appropriate way for the theme in question.</li> </ul>
Programme objectives:	<p>2.A.1, 2.A.4, 2.A.5, 2.A.7, 2.A.9, 2.A.11, 2.A.13, 2.A.16  2.B.2, 2.B.8, 2.B.10  2.C.4, 2.C.10</p>
Type of course:	Compulsory
Level:	M1

Duration:	1 day introduction, 2 x 2 days masterclass, 1 x 60 minutes presentation
Prior qualifications/prerequisites:	-
Teachers:	Various
Credits:	6
Literature:	tba
Work form:	Group lesson
Assessment:	<p>The assessment consists of a 30 minutes presentation in which both the creation process and the conclusion of the project are shown. The presentation will make clear how technology is applied in an appropriate way in order to reach the creative goal of the project, but with the emphasis on the artistic aspects of the project.</p> <p>The presentation will clarify and illustrate the documentation of the project with the help of audio, video or other examples and will include the following information:  an explanation of the artistic concept;  an explanation of the technological concept;  an explanation of the relationship between the artistic and technological concept;</p> <p>The presentation will be assessed by a committee consisting of Art of Sound staff and, preferably, the international expert who has been coaching the project.  Assessment criteria are:  quality of the artistic concept in relation to the media in question;  quality of the technological concept in relation to the media in question.</p> <p>The end result of the project, including all documentation, will be made available to all individual committee members at least 14 days prior to the presentation date, by means of physical or online media suitable for long term filing (e-portfolio).</p>
Schedule, time, venue:	tba
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

## SEMESTER PROJECT 2

<b>Course title:</b>	<b>Semester Project 2</b>
Osiris course code:	KC-AS-MP2
Course content:	<p>Semester Project 1 ... 4 is a practice-oriented group lesson in which a theme is discussed per semester. The courses are given by international experts and are project based. The structure of the projects is as follows:</p> <p>Introduction: 1 day. During this introduction, the theme is presented, a first theoretical explanation (historical context, musical aspects, technical aspects, introduction of international experts, project preparation) and literature will be presented so that students can prepare for the practical blocks. The initial ideas for the outcome of the project is discussed.</p> <p>Masterclass 1: 2 days intensive coaching by an international expert. In this block, the students work intensively with the international expert on the theme project. A concrete assignment arises from these two days, which is carried out independently by the students.</p> <p>Masterclass 2: 2 days intensive by international expert. In this block, the student receives feedback on the progress of the assignment and work continues towards the end result.</p> <p>Presentation: the students present the results of the project to a committee of Art of Sound staff and the international expert.</p> <p>The result of the course is not an imitation of what has been learned. It is a creative and innovative result, created by experiment and research. The result can be individual or collective. Artistic and technical choices are motivated. The project result is presented in the form of audio, video, writing, performance or installation or a combination thereof.</p> <p>The project is documented in a concise report (max. 800 words, excluding addenda) which includes the following information:  an explanation of the artistic concept;  an explanation of the technological concept;  an explanation of the relationship between the artistic and technological concept;  addenda with time planning, technical information, literature specification and other relevant information.</p>
Objectives:	<p>At the completion of this course, the student:</p> <ul style="list-style-type: none"> <li>has acquired practical experience with the artistic and technological aspects of the theme in question;</li> <li>is able to make appropriate artistic choices for the theme in question;</li> <li>is able to apply technology in an appropriate way for the theme in question.</li> </ul>
Programme objectives:	<p>2.A.1, 2.A.4, 2.A.5, 2.A.7, 2.A.9, 2.A.11, 2.A.13, 2.A.16  2.B.2, 2.B.8, 2.B.10  2.C.4, 2.C.10</p>
Type of course:	Compulsory
Level:	M1

Duration:	1 day introduction, 2 x 2 days masterclass, 1 x 60 minutes presentation
Prior qualifications/prerequisites:	-
Teachers:	Various
Credits:	6
Literature:	tba
Work form:	Group lesson
Assessment:	<p>The assessment consists of a 30 minutes presentation in which both the creation process and the conclusion of the project are shown. The presentation will make clear how technology is applied in an appropriate way in order to reach the creative goal of the project, but with the emphasis on the artistic aspects of the project.</p> <p>The presentation will clarify and illustrate the documentation of the project with the help of audio, video or other examples and will include the following information:  an explanation of the artistic concept;  an explanation of the technological concept;  an explanation of the relationship between the artistic and technological concept;</p> <p>The presentation will be assessed by a committee consisting of Art of Sound staff and, preferably, the international expert who has been coaching the project.  Assessment criteria are:  quality of the artistic concept in relation to the media in question;  quality of the technological concept in relation to the media in question.</p> <p>The end result of the project, including all documentation, will be made available to all individual committee members at least 14 days prior to the presentation date, by means of physical or online media suitable for long term filing (e-portfolio).</p>
Schedule, time, venue:	tba
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

## SEMESTER PROJECT 3

<b>Course title:</b>	<b>Semester Project 3</b>
Osiris course code:	KC-AS-MP3
Course content:	<p>Semester Project 1 ... 4 is a practice-oriented group lesson in which a theme is discussed per semester. The courses are given by international experts and are project based. The structure of the projects is as follows:</p> <p>Introduction: 1 day. During this introduction, the theme is presented, a first theoretical explanation (historical context, musical aspects, technical aspects, introduction of international experts, project preparation) and literature will be presented so that students can prepare for the practical blocks. The initial ideas for the outcome of the project is discussed.</p> <p>Masterclass 1: 2 days intensive coaching by an international expert. In this block, the students work intensively with the international expert on the theme project. A concrete assignment arises from these two days, which is carried out independently by the students.</p> <p>Masterclass 2: 2 days intensive by international expert. In this block, the student receives feedback on the progress of the assignment and work continues towards the end result.</p> <p>Presentation: the students present the results of the project to a committee of Art of Sound staff and the international expert.</p> <p>The result of the course is not an imitation of what has been learned. It is a creative and innovative result, created by experiment and research. The result can be individual or collective. Artistic and technical choices are motivated. The project result is presented in the form of audio, video, writing, performance or installation or a combination thereof.</p> <p>The project is documented in a concise report (max. 800 words, excluding addenda) which includes the following information:  an explanation of the artistic concept;  an explanation of the technological concept;  an explanation of the relationship between the artistic and technological concept;  addenda with time planning, technical information, literature specification and other relevant information.</p>
Objectives:	<p>At the completion of this course, the student:</p> <ul style="list-style-type: none"> <li>has acquired practical experience with the artistic and technological aspects of the theme in question;</li> <li>is able to make appropriate artistic choices for the theme in question;</li> <li>is able to apply technology in an appropriate way for the theme in question.</li> </ul>
Programme objectives:	<p>2.A.1, 2.A.4, 2.A.5, 2.A.7, 2.A.9, 2.A.11, 2.A.13, 2.A.16  2.B.2, 2.B.8, 2.B.10  2.C.4, 2.C.10</p>
Type of course:	Compulsory
Level:	M2

Duration:	1 day introduction, 2 x 2 days masterclass, 1 x 60 minutes presentation
Prior qualifications/prerequisites:	-
Teachers:	Various
Credits:	6
Literature:	tba
Work form:	Group lesson
Assessment:	<p>The assessment consists of a 30 minutes presentation in which both the creation process and the conclusion of the project are shown. The presentation will make clear how technology is applied in an appropriate way in order to reach the creative goal of the project, but with the emphasis on the artistic aspects of the project.</p> <p>The presentation will clarify and illustrate the documentation of the project with the help of audio, video or other examples and will include the following information:  an explanation of the artistic concept;  an explanation of the technological concept;  an explanation of the relationship between the artistic and technological concept;</p> <p>The presentation will be assessed by a committee consisting of Art of Sound staff and, preferably, the international expert who has been coaching the project.  Assessment criteria are:  quality of the artistic concept in relation to the media in question;  quality of the technological concept in relation to the media in question.</p> <p>The end result of the project, including all documentation, will be made available to all individual committee members at least 14 days prior to the presentation date, by means of physical or online media suitable for long term filing (e-portfolio).</p>
Schedule, time, venue:	tba
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

## SEMESTER PROJECT 4

<b>Course title:</b>	<b>Semester Project 4</b>
Osiris course code:	KC-AS-MP4
Course content:	<p>Semester Project 1 ... 4 is a practice-oriented group lesson in which a theme is discussed per semester. The courses are given by international experts and are project based. The structure of the projects is as follows:</p> <p>Introduction: 1 day. During this introduction, the theme is presented, a first theoretical explanation (historical context, musical aspects, technical aspects, introduction of international experts, project preparation) and literature will be presented so that students can prepare for the practical blocks. The initial ideas for the outcome of the project is discussed.</p> <p>Masterclass 1: 2 days intensive coaching by an international expert. In this block, the students work intensively with the international expert on the theme project. A concrete assignment arises from these two days, which is carried out independently by the students.</p> <p>Masterclass 2: 2 days intensive by international expert. In this block, the student receives feedback on the progress of the assignment and work continues towards the end result.</p> <p>Presentation: the students present the results of the project to a committee of Art of Sound staff and the international expert.</p> <p>The result of the course is not an imitation of what has been learned. It is a creative and innovative result, created by experiment and research. The result can be individual or collective. Artistic and technical choices are motivated. The project result is presented in the form of audio, video, writing, performance or installation or a combination thereof.</p> <p>The project is documented in a concise report (max. 800 words, excluding addenda) which includes the following information:  an explanation of the artistic concept;  an explanation of the technological concept;  an explanation of the relationship between the artistic and technological concept;  addenda with time planning, technical information, literature specification and other relevant information.</p>
Objectives:	<p>At the completion of this course, the student:</p> <ul style="list-style-type: none"> <li>has acquired practical experience with the artistic and technological aspects of the theme in question;</li> <li>is able to make appropriate artistic choices for the theme in question;</li> <li>is able to apply technology in an appropriate way for the theme in question.</li> </ul>
Programme objectives:	<p>2.A.1, 2.A.4, 2.A.5, 2.A.7, 2.A.9, 2.A.11, 2.A.16  2.B.2, 2.B.8, 2.B.10  2.C.4, 2.C.10</p>
Type of course:	Compulsory
Level:	M2

Duration:	1 day introduction, 2 x 2 days masterclass, 1 x 60 minutes presentation
Prior qualifications/prerequisites:	-
Teachers:	Various
Credits:	6
Literature:	tba
Work form:	Group lesson
Assessment:	<p>The assessment consists of a 30 minutes presentation in which both the creation process and the conclusion of the project are shown. The presentation will make clear how technology is applied in an appropriate way in order to reach the creative goal of the project, but with the emphasis on the artistic aspects of the project.</p> <p>The presentation will clarify and illustrate the documentation of the project with the help of audio, video or other examples and will include the following information:  an explanation of the artistic concept;  an explanation of the technological concept;  an explanation of the relationship between the artistic and technological concept;</p> <p>The presentation will be assessed by a committee consisting of Art of Sound staff and, preferably, the international expert who has been coaching the project.  Assessment criteria are:  quality of the artistic concept in relation to the media in question;  quality of the technological concept in relation to the media in question.</p> <p>The end result of the project, including all documentation, will be made available to all individual committee members at least 14 days prior to the presentation date, by means of physical or online media suitable for long term filing (e-portfolio).</p>
Schedule, time, venue:	tba
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

## INSTRUMENT M1

<b>Course title:</b>	<b>Instrument M1</b>
Osiris course code:	KC-AS-IM1
Course content:	<p>The student follows the Instrument course throughout the two years of the master programme. The aim of the instrumental or vocal lessons is to support the development of the student's playing or singing skills and musicality in the main subject. The course assists the music technologist in assessing and communicating with musicians about the artistic and technical aspects of a performance. It covers aspects such as musical interpretation, quality of performance, degree of difficulty, tempo, purity and, in the case of jazz / pop, improvisational skills.</p> <p>At the time of registration for the master programme, the student has already made a choice for either classical or jazz / pop. In both streams, the student practices the technical skills by playing etudes and exercises.</p> <p>Although the aim is to achieve the highest possible technical standard, the level of progress is more important than the absolute technical level. For the two streams, musical development is defined as follows:</p> <p>Classical: The student plays a varied and multifaceted repertoire in which compositions from different style periods of Western music history are represented. The student learns to interpret and perform the various styles.</p> <p>Jazz / Pop: The student plays a varied and multifaceted repertoire in which improvisations and arrangements from various streams in Western jazz and/or pop music are represented. The student learns to improvise in the various streams.</p>
Objectives:	<p>At the completion of this course, the student:</p> <ul style="list-style-type: none"> <li>is able to play an instrument or to sing at a satisfactory musical and technical level;</li> <li>displays progress in musical and technical terms, (a potential for) musical growth, musical diversity and (for jazz and pop) the ability to improvise;</li> <li>classical: is able to interpret and perform a diverse and multifaceted repertoire in which compositions from various style periods of Western music history are represented at an intermediate to advanced level;</li> <li>jazz / pop: is able to interpret and perform a diverse and multifaceted repertoire in which improvisations and arrangements from various streams of Western jazz and/or pop music are represented at an intermediate to advanced level.</li> </ul>
Programme objectives:	<p>2.A.1, 2.A.4, 2.A.5, 2.A.11 2.B.2, 2.B.4 2.C.14, 2.C.16</p>

Type of course:	Compulsory
Level:	M1
Duration:	34 lessons à 00:40
Prior qualifications/prerequisites:	-
Teachers:	Daniel Lottersberger Jack Pisters Instrumental and Vocal Teachers
Credits:	9
Literature:	-
Work form:	Individual lesson
Assessment:	<p>As a rule, the transitional exam in Instrument M1 takes place in May of the first year of the course (the exam lasts 20 minutes).</p> <p>The assessment criteria for the Instrument M1 transitional exam are:  musical development;  instrumental/vocal technical development;  development of ability to work independently;  for jazz / pop: ability to improvise.</p> <p>The Instrument M1 (Classical) transitional exam consists of the live performance in front of a committee of a programme comprising one or more etudes, together with three assigned pieces from three different style periods. The student may bring an accompanist to the exam. The course does not provide accompanists.</p> <p>The Instrument M1 (jazz, pop) transitional exam consists of the live performance in front of a committee of a programme comprising one or more etudes, together with three assigned pieces that differ in style and tempo. The student must arrange his own accompanying musicians and the necessary instruments/ backline. The course does not provide accompanists.</p>
Schedule, time, venue:	Schedule to be agreed upon with the teacher
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

## INSTRUMENT M2

<b>Course title:</b>	<b>Instrument M2</b>
Osiris course code:	KC-AS-IM2
Course content:	<p>The student follows the Instrument course throughout the two years of the master programme. The aim of the instrumental or vocal lessons is to support the development of the student's playing or singing skills and musicality in the main subject. The course assists the music technologist in assessing and communicating with musicians about the artistic and technical aspects of a performance. It covers aspects such as musical interpretation, quality of performance, degree of difficulty, tempo, purity and, in the case of jazz / pop, improvisational skills.</p> <p>At the time of registration for the master programme, the student has already made a choice for either classical or jazz / pop. In both streams, the student practices the technical skills by playing etudes and exercises.</p> <p>Although the aim is to achieve the highest possible technical standard, the level of progress is more important than the absolute technical level. For the two streams, musical development is defined as follows:</p> <p>Classical: The student plays a varied and multifaceted repertoire in which compositions from different style periods of Western music history are represented. The student learns to interpret and perform the various styles.</p> <p>Jazz / Pop: The student plays a varied and multifaceted repertoire in which improvisations and arrangements from various streams in Western jazz and/or pop music are represented. The student learns to improvise in the various streams.</p>
Objectives:	<p>At the completion of this course, the student:</p> <ul style="list-style-type: none"> <li>is able to play an instrument or to sing at a satisfactory musical and technical level;</li> <li>displays progress in musical and technical terms, (a potential for) musical growth, musical diversity and (for jazz and pop) the ability to improvise;</li> <li>classical: is able to interpret and perform a diverse and multifaceted repertoire in which compositions from various style periods of Western music history are represented at an intermediate to advanced level;</li> <li>jazz / pop: is able to interpret and perform a diverse and multifaceted repertoire in which improvisations and arrangements from various streams of Western jazz and/or pop music are represented at an intermediate to advanced level.</li> </ul>
Programme objectives:	<p>2.A.1, 2.A.4, 2.A.5, 2.A.11 2.B.2, 2.B.4 2.C.14, 2.C.16</p>
Type of course:	Compulsory

Level:	M2
Duration:	34 lessons à 00:40
Prior qualifications/prerequisites:	Instrument M1
Teachers:	Instrumental and Vocal Teachers
Credits:	9
Literature:	-
Work form:	Individual lesson
Assessment:	<p>As a rule, the concluding exam in Instrument M2 takes place in May of the fourth year of the course (the exam lasts 20 minutes).</p> <p>The assessment criteria for the concluding Instrument M2 exam are:  musical development;  instrumental/vocal technical development;  development of ability to work independently;  for jazz / pop: ability to improvise.</p> <p>The Instrument M2 (Classical) concluding exam consists of the live performance in front of a committee of a programme comprising one or more etudes, together with three assigned pieces from three different style periods. The student may bring an accompanist to the exam. The course does not provide accompanists.</p> <p>The Instrument M2 (jazz, pop) concluding exam consists of the live performance in front of a committee of a programme comprising one or more etudes, together with three assigned pieces that differ in style and tempo. The student must arrange his own accompanying musicians and the necessary instruments/ backline. The course does not provide accompanists.</p>
Schedule, time, venue:	Schedule to be agreed upon with the teacher
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

## COURSE DESCRIPTIONS – RESEARCH

### INTRODUCTION TO RESEARCH IN THE ARTS

Course title:	<b>Introduction to Research in the Arts</b>
Osiris course code:	KC-M-AL-IRA
Course content:	<p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, including an introduction to the nine focus areas we have set up to facilitate the Master Projects of our Master students:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation: historically/contextually informed performance practice</li> <li>2. Instruments &amp; Techniques: instrumental design/techniques/acoustics</li> <li>3. Music in Public Space: diversity/interculturality/social engagement</li> <li>4. Creative Practice: improvisation/composition/experimental practice</li> <li>5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol> <p>There will also be an exploration of the various methods of documenting and presenting the research component of your Master Project, addressing questions such as: ‘How do I formulate a viable research question that is close to my own artistic practice?’ and ‘What sources can I use and where can I find them?’</p> <p>Furthermore, you will receive an introduction to the use of the Research Catalogue through a workshop by Casper Schipper. The Research Catalogue (<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 discussed during the sessions. In addition, you will present your Master Project Proposal on the Research Catalogue, demonstrating an understanding of the importance of the three domains of artistic development, research, and professional integration, and indicating your plan for undertaking and completing this important element of the Master programme.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to demonstrate an understanding of what research in the master’s programme of the conservatoire comprises;</li> <li>▪ show an understanding of the use of source material;</li> <li>▪ show an understanding of the skills required to document your research results;</li> <li>▪ are able to demonstrate skills for formulating a project proposal and abstract;</li> </ul>

	<ul style="list-style-type: none"> <li>▪ are able to document your project process and results on the Research Catalogue.</li> </ul>
Programme objectives:	2.A.7, 2.A.9, 2.A.12, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16
Type of course:	Compulsory
Level:	Master I
Duration:	6 meetings during the first semester + 1 workshop Research Catalogue
Prior qualifications/ prerequisites:	-
Teachers:	Kathryn Cok, Casper Schipper and others
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Seminar, individual study and workshops
Assessment:	<p>1. 6 Home assignments (50%) You will be informed about these assignments by the teacher during the course. For a detailed assessment rubric including the exact assessment criteria for the Home Assignments, see Appendix 2 of this curriculum handbook.</p> <p>2. A written Master Project Proposal (50%) The requirements and deadline for the Master Project Proposal can be found in the Master of Music Handbook. For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 3 of this curriculum handbook.</p> <p><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. In case of a reassessment, you only have to resubmit the domain(s) that you have failed the first time.</p> <p>Both assessments must be passed in order to pass this course.</p>
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Via ASIMUT ( <a href="https://koncon.asimut.net">https://koncon.asimut.net</a> ) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning department) and/or the teacher.
Information:	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)

## MASTER CIRCLE

Course title:	<b>Master Circle</b>
Osiris course code:	KC-M-AL-MCA
Course content:	<p>Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, under the guidance of a chairperson who is knowledgeable in the focus area of that circle. 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.</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: historically/contextually informed performance practice</li> <li>2. Instruments &amp; Techniques: instrumental design/techniques/acoustics</li> <li>3. Music in Public Space: diversity/interculturality/social engagement</li> <li>4. Creative Practice: improvisation/composition/experimental practice</li> <li>5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ will be aware of the skills required to successfully communicate the results of your Master Project;</li> <li>▪ will be aware of how your Master Project relates to the wider context of your chosen focus area and to the professional field;</li> <li>▪ will be able to give and receive feedback and to reflect on your own work.</li> </ul>
Programme objectives:	<p>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</p>
Type of course:	Compulsory
Level:	Master I-II
Duration:	10 sessions throughout the year
Prior qualifications/ Pre-requisites:	-

Teachers:	Depending on focus area. (Possible circle leaders include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Renee Jonker, Tony Overwater, Martin Prchal, Anna Scott, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Yvonne Smeets, Marlon Titre, Loes Rusch, Daan van Aalst, Paul Jeukendrup)
Credits:	3 ECTS per academic year
Literature:	t.b.a.
Work form:	Group sessions
Assessment:	<p>Master I:</p> <ul style="list-style-type: none"> <li>• Participation</li> <li>• First Year Master Project Presentation: Prepare a short presentation of 10 minutes on your Master Project so far in which you answer a set of questions. The presentations take place in your Master Circle in May. The set of questions can be found in the Master of Music Handbook.</li> </ul> <p>For a detailed assessment rubric including the exact assessment criteria for the First Year Master Project Presentation, see Appendix 4 of this curriculum handbook.</p> <p>Master II:</p> <ul style="list-style-type: none"> <li>• Participation, including a trial presentation. The trial presentations take place around January – March. The date will be confirmed by your Master Circle leader.</li> </ul> <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 <u>before</u> the date in question. Too many absences will lead to substantial additional assignments.</p>
Grading system:	<p>Master I:</p> <ul style="list-style-type: none"> <li>• Participation: Pass/Fail</li> <li>• First Year Master Project Presentation: Numeric</li> </ul> <p>Master II:</p> <ul style="list-style-type: none"> <li>• Participation, including a trial presentation: Pass/Fail</li> </ul> <p>In the first year, both assessments must be passed in order to pass the first year of the course.</p>
Language:	English / Dutch
Schedule, time, venue:	See ASIMUT schedule
Contact:	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)

## WRITING SKILLS

Course title:	<b>Writing Skills</b>
Osiris course code:	KC-M-SO-WS
Course content:	<p>This course focuses on refining your ability to organise and express your ideas in written English. Practical exercises oriented towards developing these skills in the context of your own research directives are mandatory components for the course. Other exercises will bolster your command of writing professional texts in English (e.g., reviews, critical responses to texts, programme notes, grant proposals, article-abstracts, various online writings, and technical descriptions relevant to their work). You will also review the fundamentals necessary for proper academic citation of a wealth of research sources. In contrast to the Bachelor level course, students in this course will be expected to display a broader and deeper grasp of their research field through a greater knowledge of secondary sources, more developed research objectives, and an accelerated trajectory in the research process. Master projects will also be expected to have a more public profile through forums such as the online Research Catalogue and the Sonology website. Instructor feedback will be provided on an individual basis, thereby helping to address and accommodate a wide range of challenges. Group discussion of students' research as well as a variety of texts, both within and outside the field of your discipline, will also play a significant role in the course. This will help you to refine your presentation skills by providing a forum for the elaboration and evolution of your ideas.</p>
Objectives:	<p>At the end of this course, you will:</p> <ul style="list-style-type: none"> <li>▪ have improved your ability to write independently about your work within the context of electronic music production;</li> <li>▪ have refined your research topic and begun the thesis writing process;</li> <li>▪ be able to apply a formal citation style (Chicago style) to written texts in connection with your thesis;</li> <li>▪ have improved your ability to present your work, as well as to write texts such as biographies, programme notes, reviews, grant proposals, and other texts related to your work.</li> </ul>
Programme objectives:	2.B.7, 2.B.8, 2.C.5, 2.C.11
Level:	Master I
Duration:	120-minute group lesson per week, during 2 semesters
Prior qualifications/ prerequisites:	–
Teachers:	Thomas Aldrich
Credits:	4 ECTS
Literature:	Course kit and in-class presentations
Work form:	Group lesson
Assessment:	<p>Students are assessed on the basis of their active contribution to the group sessions and a selection from their responses to assignments given throughout the year (Biography, Programme Notes, Text Summary, Research Proposal, Bibliography, Outline and Chapter of Thesis).</p> <p>Assessment criteria (assignments):</p> <ul style="list-style-type: none"> <li>• coherence and incisiveness of thought</li> <li>• use of sources</li> <li>• language and tone</li> </ul>

	<ul style="list-style-type: none"> <li>• clarity of written discourse</li> <li>• logic, relevance, and strength of argument</li> </ul>
Grading system:	Final result: Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Thomas Aldrich ( <a href="mailto:t.aldrich@koncon.nl">t.aldrich@koncon.nl</a> )

## INDIVIDUAL RESEARCH TRAJECTORY

Course title:	<b>Individual Research Trajectory</b>
Osiris course code:	KC-M-AL-IRT
Course content:	<p>Research and entrepreneurship training in the master's programme centres on undertaking and completing a Master Project, where you specialise in your own field. As a rule, your artistic/musical practice will be the point of departure when choosing a topic for your Master Project and when formulating a research question.</p> <p><b>Individual research and presentation:</b> In order to complete the requirements of the Master of Music programme, you must successfully undertake an individual Master Project, and present the findings of this 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. The format of the final presentation can vary.</p> <p><b>Individual supervising:</b> The curriculum provides that you will have a personal research supervisor from October in the first semester of the first year up to your research presentation in March or April of the second year (15 hours over the entire course of the programme). You will be assigned a research supervisor, who will be knowledgeable in your focus area. Both you and your supervisor use the online Research Catalogue as collaborative workspace (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>).</p> <p>Please read the Master of Music Handbook for more detailed information.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field;</li> <li>▪ are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources;</li> <li>▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection;</li> <li>▪ are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.</li> </ul>
Programme objectives:	<p>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</p>
Type of course:	Compulsory
Level:	Master I-II
Duration:	Individual supervision: 15 hours over two years

Prior qualifications/ Pre-requisites:	–
Teachers:	Each student will be assigned a research supervisor selected from a pool consisting of teachers whose duties also include research supervision, as well as specialised supervisors.
Credits:	Master I: 7 ECTS, Master II: 12 ECTS
Literature:	t.b.a.
Work form:	The individual research supervising will occur on a one to one basis and/or in groups. Students are required to maintain regular contact with supervisors and work independently on their research.
Assessment:	<p>Master I: Individual progress, assessed by your research supervisor in April. Your supervisor will base their assessment on the following questions:</p> <ol style="list-style-type: none"> <li>1. <i>How would you describe the communication and working relationship between you and the student so far?</i></li> <li>2. <i>Has the student settled on a viable research topic?</i></li> <li>3. <i>To what extent does the student show insight into what steps to take in order to answer their research question?</i></li> <li>4. <i>How would you describe the student's motivation in moving forward at this point in the development of their research?</i></li> </ol> <p>Master II: Presentation of your project results on the Research Catalogue and during the Master Research Symposium. The requirements and deadlines can be found in the Master of Music Handbook. For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 5 of this curriculum handbook.</p> <p>The final presentation of the research is given before a committee of examiners consisting of three or more persons, including:</p> <ol style="list-style-type: none"> <li>1. A chairperson (generally the Head of a Department or the Head of Master Research);</li> <li>2. Your own research supervisor(s);</li> <li>3. If possible, your Master Circle leader;</li> <li>4. If possible, your main subject teacher;</li> <li>5. An external member, usually from an institution abroad;</li> <li>6. If possible, first year master students who are invited to attend the research presentation and participate in the deliberations of the committee. However, their assessment is not binding and they may not award a grade.</li> </ol>
Grading system:	Master I: Pass/Fail Master II: Numeric
Language:	English
Schedule, time, venue:	<p>Individual research supervision takes place based on appointments made between the student and his or her supervisor(s).</p> <p>Please see the Master of Music Handbook for the dates of the Master Research Symposium. A detailed schedule for the research presentation will be communicated via ASIMUT (<a href="https://koncon.asimut.net">https://koncon.asimut.net</a>) at the beginning of 2023. Any changes will be communicated via ASIMUT (Planning department) and the Coordinator Master Research.</p>
Information:	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)

## COURSE DESCRIPTIONS – PROFESSIONAL INTEGRATION

### INTRODUCTION TO PROJECT MANAGEMENT

Course title:	<b>Introduction to Project Management</b>
Osiris course code:	KC-M-AL-IPM
Course content:	This module seeks to prepare the students to design their Professional Integration Activity (PIA). They will develop competencies and understanding of the skills required to effectively plan and implement projects and performance events in a variety of contexts. The course consists of five seminars. At the end of this course, students will have written a plan for their Professional Integration Activity (PIA). In these five seminars students will be taught to create the following components that together will form a project plan: how to define and create value, how to define short term and long term goals, how to make a product based planning, how to make a budget, how to make a risk analysis, how to design a prototype/pilot for the PIA and a test for this prototype/pilot and how to communicate your PIA.
Objectives:	At the end of this course, you will be able to: <ul style="list-style-type: none"> <li>▪ demonstrate an understanding of a variety of project management topics;</li> <li>▪ formulate your own professional integration goals;</li> <li>▪ create a brief description of your professional integration activity (BDPIA)</li> </ul>
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory
Level:	Master I
Duration:	Five seminars of 2 hours
Prior qualifications/ prerequisites:	-
Teachers:	Renee Jonker and others
Credits:	2 ECTS
Literature:	Cutler D. The savvy musician, Helius Press – Pittsburg (ISBN-13: 978-0-9823075-0-2) 2010 Online course reader
Work form:	Seminars, tutorials, assignments
Assessment:	After every seminar you will be given an assignment. There is a total of five assignments (equally weighted): <ul style="list-style-type: none"> <li>• BDPIA (Brief Description of Professional Integration Activities)</li> <li>• Product Based Planning and Risk Log</li> <li>• Budget</li> <li>• Design of Prototype/Pilot and test</li> <li>• Pitch</li> </ul> <p>The BDPIA will become part of the Master Project proposal.</p> <p>Assessment criteria:</p>

	<ul style="list-style-type: none"> <li>• Being able to give a clear description of the deliverable of the PIA</li> <li>• Being able to describe short-term and long-term goals of the PIA</li> <li>• Being able to describe the values created by the PIA</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>• Formulating a message for a specific receiver and with a specific objective</li> </ul>
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Five seminars either on Monday or Wednesday mornings from 10:00 till 12:00 (students can choose on which day they want to attend these five sessions). See ASIMUT schedule for the dates.
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

## PROFESSIONAL INTEGRATION TRAJECTORY

Course title:	<b>Professional Integration Trajectory</b>
Osiris course code:	KC-M-AL-PIT
Course content:	<p>In this course students further develop and execute their Professional Integration Activities (PIA) with the help of a professional integration coach. The content of the PIA is defined by the student but is in any case a project, initiated and executed by the student, which needs to take place outside the conservatoire and will bring the student further in the direction of their goals for their future professional practice. The PIA is part of your Master Project which encompasses the three domains of the Master programme: artistic development, research and professional integration and is also the starting point for a professional practice that stretches beyond the duration of your master's programme.</p> <p>Please note: In the External Activities – Career Development Office (CDO) course, you are expected to obtain credits based on your external activities. These activities cannot be the same as your Professional Integration Activities; these activities should be examples of proactive engagement in the professional field of work in addition to your Master Project.</p>
Objectives:	<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 made a clear connection between your professional integration activity, your artistic development and your research.</li> </ul>
Programme objectives:	<p>2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12  2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16</p>
Type of course:	Compulsory
Level:	Master I-II

Duration:	Eight hours of coaching spread over the 2nd, 3rd and 4th semester of the two years
Prior qualifications/ prerequisites:	-
Teachers:	Various coaches from the professional field
Credits:	Master I: 3 ECTS Master II: 5 ECTS
Literature:	t.b.a.
Work form:	Coaching sessions, self-study
Assessment:	<p>Master I: Progress report written by your coach in April. Your coach will base their assessment on the following questions:</p> <ol style="list-style-type: none"> <li><i>1. How would you describe the communication and working relationship between you and the student so far?</i></li> <li><i>2. Has the student settled on a viable PIA (Professional Integration Activity)?</i></li> <li><i>3. To what extent does the student have a clear idea on what steps to take to realise their PIA?</i></li> <li><i>4. How would you describe the student's motivation in moving forward at this point in the development of the Professional Integration Activities?</i></li> </ol> <p>Master II: Self-reflective Report, due at the end of the 4<sup>th</sup> semester. Your self-reflective report consists of documentation, a reflection on the process and deliverable of your PIA. For the self-reflective report requirements and a detailed assessment rubric including the exact assessment criteria see Appendix 6 &amp; 7 of this curriculum handbook.</p>
Grading system:	Master I: Pass/Fail Master II: Numeric
Language:	English
Schedule, time, venue:	In consultation with your coach
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

## PROJECTS AND PROFESSIONAL PRACTICE M1

<b>Course title:</b>	<b>Projects and Professional Practice M1</b>
Osiris course code:	KC-AL-PP1
Course content:	<p>Throughout the entire course period students will carry out professional practice projects. A professional practice project is work performed independently by a student, alone or in a team, that is part of or shows strong similarities with the work process in the regular professional practice, for example recording projects, music production projects or sound reinforcement projects. The aim of these projects is to prepare in a practical and very direct way for professional practice by learning professional skills such as recognizing and taking responsibility, working under pressure, functioning in a team and communicating and being productive in an artistic environment.</p> <p>A professional practice project must be carefully planned and documented. The physical evidence of the projects is kept in the student's portfolio.</p> <p>The project coordinator monitors the progress of the student in the portfolio and awards the relevant credit points. Factors in his decision are the degree of difficulty and creativity, the extensiveness of the project and the student's role in the project. The project coordinator monitors deadlines and, if necessary, addresses the student for not meeting these deadlines.</p> <p>The project coordinator does not personally supervise the projects. If active supervision of a project is needed (as in the case of a question about quality), the project coordinator can designate a supervisor.</p> <p>The main subject teacher (individual main subject) may provide the student with professional feedback on the basis of and by means of the portfolio. The student has to request the feedback, it is not initiated by the main subject teacher. The student may not claim any time from the individual main subject lessons for the teacher's supervision of a project. If active supervision of a project is needed (as in the case of a question about quality), the project coordinator can designate a supervisor.</p> <p>Every project will be carried out by one or more students, of which the master student typically functions as a team leader. Where applicable, the team leader will qualify for extra credit points for his work. The tasks of the team leader are as follows:          initiating the project and produce the creative concept of the project;          principal responsibility for and contact person for the entire project;          assembling the project team;          submitting a project application to the project coordinator;          writing the project report and submitting the report to the project coordinator within a month of completion of the project;          providing the department, in the person of the project coordinator, with the final results of the project (as a rule in the form of audio) within one month of the completion of the project;          in the case of a project initiated by the student him/herself, the team leader will</p>

	<p>be the initiator of the project.</p> <p>When working in the professional practice, the student will take a responsible role, independently or under guidance of a professional. Initiating and applying creativity is an integral part of this role.</p> <p>The student is in principle obliged to attend every lesson. However, it is inevitable that some lessons will be missed because of participation in a project. Students are personally responsible for minimising their absence. If projects coincide with exams or tests, exams and tests take priority. If attendance at lessons is an assessment criterion for a course, the assessment criteria set out in the in the curriculum apply; participation in a project is not an alternative to this assessment criterion. Students must take this into account in their planning. When planning projects, students must take account of the fact that obligations regarding the course always take priority over the obligations relating to projects. That applies in particular for attendance at exams and tests.</p> <p>With a commitment to participate in a project, a student undertakes to actually carry out the project. If, because of unforeseen circumstances or force majeure, there is a valid reason for not taking part in the project, the student concerned must arrange an adequate substitute so that the project as a whole can continue.</p>
Objectives:	<p>At the completion of this course, the student:</p> <ul style="list-style-type: none"> <li>is able to initiate projects and to produce a creative project concept at an advanced level;</li> <li>is able to work independently at an advanced level in a professional environment;</li> <li>has acquired practical experience with working in a team at an advanced level;</li> <li>is able to plan and to organise at an advanced level;</li> <li>has advanced production skills;</li> <li>is able to communicate at an advanced level in a (semi-) professional environment.</li> </ul>
Programme objectives:	<p>2.A.1, 2.A.4, 2.A.9, 2.A.12, 2.A.14, 2.A.15 2.B.9 2.C.2, 2.C.3, 2.C.4, 2.C.10, 2.C.15, 2.C.16, 2.C.17</p>
Type of course:	Compulsory
Level:	M1
Duration:	A total of minimum 84 hours
Prior qualifications/prerequisites:	-
Teachers:	n/a
Credits:	3
Literature:	-
Work form:	n/a
Assessment:	<p>In order to qualify for credit points, for every project an application must be submitted to the project coordinator before the project is carried out using a project application form (available on the KC Portal). A single project application form has to be submitted for each project containing the names and tasks of all the</p>

	<p>participating students and a timetable that is as accurate as possible. A project application must also be submitted for projects that are initiated or assigned by the department. The project coordinator determines the number of credit points (EC) that will be awarded on completion of the project, in consultation with the main subject teacher. Factors that will be taken into account are the educational value of the project for the individual student and the time invested by the student. The number of ECs awarded on completion of the project will be notified to the student by the project coordinator within two weeks of the application.</p> <p>A report has to be written for each project, which will be inserted in the portfolios of all the participating students. The report must include at least:</p> <p>Substantive information, documented in such a way that a CD booklet or a programme can be compiled from it;</p> <p>A brief description of how the project progressed;</p> <p>A brief evaluation of the project, including reflection;</p> <p>Technical information, documented in such a way that the project can be reproduced by a third party on the basis of that documentation.</p> <p>The project report must be included in the student's e-portfolio and submitted to the project coordinator for assessment within one month of completion of the project.</p> <p>If there is an end result recorded in audio form, if necessary in combination with a video, this recorded end result must be inserted in the student's e-portfolio, accompanied by accurate and complete documentation, within one month of completion of the project.</p> <p>A project qualifies for the predetermined number of ECs if the following criteria are met:</p> <p>The project is completed within a reasonable period.</p> <p>The report of the project is present in the relevant student's e-portfolio and has been submitted to the project coordinator within one month of completion of the project, and latest before July 1st of the current study year.</p> <p>The recorded end result (as a rule in the form of audio) has been made available to the project coordinator in the e-portfolio within one month of completion of the project, and latest before July 1st of the current study year.</p>
Schedule, time, venue:	Schedule to be agreed upon with the teacher
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

## PROJECTS AND PROFESSIONAL PRACTICE M2

<b>Course title:</b>	<b>Projects and Professional Practice M2</b>
Osiris course code:	KC-AL-PP2

<p>Course content:</p>	<p>Throughout the entire course period students will carry out professional practice projects. A professional practice project is work performed independently by a student, alone or in a team, that is part of or shows strong similarities with the work process in the regular professional practice, for example recording projects, music production projects or sound reinforcement projects. The aim of these projects is to prepare in a practical and very direct way for professional practice by learning professional skills such as recognizing and taking responsibility, working under pressure, functioning in a team and communicating and being productive in an artistic environment.</p> <p>A professional practice project must be carefully planned and documented. The physical evidence of the projects is kept in the student's portfolio.</p> <p>The project coordinator monitors the progress of the student in the portfolio and awards the relevant credit points. Factors in his decision are the degree of difficulty and creativity, the extensiveness of the project and the student's role in the project. The project coordinator monitors deadlines and, if necessary, addresses the student for not meeting these deadlines.</p> <p>The project coordinator does not personally supervise the projects. If active supervision of a project is needed (as in the case of a question about quality), the project coordinator can designate a supervisor.</p> <p>The main subject teacher (individual main subject) may provide the student with professional feedback on the basis of and by means of the portfolio. The student has to request the feedback, it is not initiated by the main subject teacher. The student may not claim any time from the individual main subject lessons for the teacher's supervision of a project. If active supervision of a project is needed (as in the case of a question about quality), the project coordinator can designate a supervisor.</p> <p>Every project will be carried out by one or more students, of which the master student typically functions as a team leader. Where applicable, the team leader will qualify for extra credit points for his work. The tasks of the team leader are as follows:</p> <ul style="list-style-type: none"> <li>initiating the project and produce the creative concept of the project;</li> <li>principal responsibility for and contact person for the entire project;</li> <li>assembling the project team;</li> <li>submitting a project application to the project coordinator;</li> <li>writing the project report and submitting the report to the project coordinator within a month of completion of the project;</li> <li>providing the department, in the person of the project coordinator, with the final results of the project (as a rule in the form of audio) within one month of the completion of the project;</li> </ul> <p>in the case of a project initiated by the student him/herself, the team leader will</p>
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	<p>be the initiator of the project.</p> <p>When working in the professional practice, the student will take a responsible role, independently or under guidance of a professional. Initiating and applying creativity is an integral part of this role.</p> <p>The student is in principle obliged to attend every lesson. However, it is inevitable that some lessons will be missed because of participation in a project. Students are personally responsible for minimising their absence. If projects coincide with exams or tests, exams and tests take priority. If attendance at lessons is an assessment criterion for a course, the assessment criteria set out in the in the curriculum apply; participation in a project is not an alternative to this assessment criterion. Students must take this into account in their planning. When planning projects, students must take account of the fact that obligations regarding the course always take priority over the obligations relating to projects. That applies in particular for attendance at exams and tests.</p> <p>With a commitment to participate in a project, a student undertakes to actually carry out the project. If, because of unforeseen circumstances or force majeure, there is a valid reason for not taking part in the project, the student concerned must arrange an adequate substitute so that the project as a whole can continue.</p>
Objectives:	<p>At the completion of this course, the student:</p> <ul style="list-style-type: none"> <li>is able to initiate projects and to produce a creative project concept at an advanced level;</li> <li>is able to work independently at an advanced level in a professional environment;</li> <li>has acquired practical experience with working in a team at an advanced level;</li> <li>is able to plan and to organise at an advanced level;</li> <li>has advanced production skills;</li> <li>is able to communicate at an advanced level in a (semi-) professional environment.</li> </ul>
Programme objectives:	<p>2.A.1, 2.A.4, 2.A.9, 2.A.12, 2.A.14, 2.A.15 2.B.9 2.C.2, 2.C.3, 2.C.4, 2.C.10, 2.C.15, 2.C.16, 2.C.17</p>
Type of course:	Compulsory
Level:	M2
Duration:	A total of minimum 84 hours
Prior qualifications/prerequisites:	-
Teachers:	n/a
Credits:	5
Literature:	-
Work form:	n/a
Assessment:	<p>In order to qualify for credit points, for every project an application must be submitted to the project coordinator before the project is carried out using a project application form (available on the KC Portal). A single project application form has to be submitted for each project containing the names and tasks of all the</p>

	<p>participating students and a timetable that is as accurate as possible. A project application must also be submitted for projects that are initiated or assigned by the department. The project coordinator determines the number of credit points (EC) that will be awarded on completion of the project, in consultation with the main subject teacher. Factors that will be taken into account are the educational value of the project for the individual student and the time invested by the student. The number of ECs awarded on completion of the project will be notified to the student by the project coordinator within two weeks of the application.</p> <p>A report has to be written for each project, which will be inserted in the portfolios of all the participating students. The report must include at least:</p> <ul style="list-style-type: none"> <li>Substantive information, documented in such a way that a CD booklet or a programme can be compiled from it;</li> <li>A brief description of how the project progressed;</li> <li>A brief evaluation of the project, including reflection;</li> <li>Technical information, documented in such a way that the project can be reproduced by a third party on the basis of that documentation.</li> </ul> <p>The project report must be included in the student's e-portfolio and submitted to the project coordinator for assessment within one month of completion of the project.</p> <p>If there is an end result recorded in audio form, if necessary in combination with a video, this recorded end result must be inserted in the student's e-portfolio, accompanied by accurate and complete documentation, within one month of completion of the project.</p> <p>A project qualifies for the predetermined number of ECs if the following criteria are met:</p> <ul style="list-style-type: none"> <li>The project is completed within a reasonable period.</li> <li>The report of the project is present in the relevant student's e-portfolio and has been submitted to the project coordinator within one month of completion of the project, and latest before July 1st of the current study year.</li> <li>The recorded end result (as a rule in the form of audio) has been made available to the project coordinator in the e-portfolio within one month of completion of the project, and latest before July 1st of the current study year.</li> </ul>
Schedule, time, venue:	Schedule to be agreed upon with the teacher
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

## PORTFOLIO M1

<b>Course title:</b>	<b>Portfolio M1</b>
Osiris course code:	KC-AL-PFM1

Course content:	<p>Students are required to keep record of all professional and educational projects that they perform during the master studies in a (e-)portfolio. The (e-)portfolio will be displayed during the Main Subject M1/M2 exam.</p> <p>Portfolio presentations are an integral and important part of this course. Students from the bachelor and master programs present (part of) their work to all fellow students as well as to an Art of Sound staff team. After the presentation, all fellow students and the Art of Sound staff team ask questions and give feedback. Students of all study years get in touch with each other and with each other's work, and learn from each other and each other's work. Students prepare for their exam presentation through being questioned and getting constructive feedback on their work.</p>
Objectives:	<p>At the completion of this course, the student:</p> <ul style="list-style-type: none"> <li>is able to reflect on his own study progress and communicate about this with others;</li> <li>has created a professional portfolio, reflecting his personal creative vision;</li> <li>is able to reflect on his role, task and position in the profession as well as in society, and can contribute to it;</li> <li>has experience in presenting his own work to an audience;</li> <li>is able to give and take constructive feedback.</li> </ul>
Programme objectives:	<p>2.A.8 2.C.9, 2.C.11, 2.C.12</p>
Type of course:	Compulsory
Level:	M1
Duration:	n/a
Prior qualifications/prerequisites:	-
Teachers:	n/a
Credits:	2
Literature:	-
Work form:	n/a
Assessment:	<p>The (e-)portfolio will be assessed by the Project Coordinator of the Art of Sound department. Assessment criteria are: quality and quantity of the reports presented in the portfolio. The quality and quantity of the reported projects will not be assessed by the Project Coordinator; this fundamental assessment will take place in the Main Subject M1/M2 exams.</p>
Schedule, time, venue:	tba
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

## PORTFOLIO M2

<b>Course title:</b>	<b>Portfolio M2</b>
Osiris course code:	KC-AL-PFM2
Course content:	<p>Students are required to keep record of all professional and educational projects that they perform during the master studies in a (e-)portfolio. The (e-)portfolio will be displayed during the Main Subject M1/M2 exam.</p> <p>Portfolio presentations are an integral and important part of this course. Students from the bachelor and master programs present (part of) their work to all fellow students as well as to an Art of Sound staff team. After the presentation, all fellow students and the Art of Sound staff team ask questions and give feedback. Students of all study years get in touch with each other and with each other's work, and learn from each other and each other's work. Students prepare for their exam presentation through being questioned and getting constructive feedback on their work.</p>
Objectives:	<p>At the completion of this course, the student:</p> <ul style="list-style-type: none"> <li>is able to reflect on his own study progress and communicate about this with others;</li> <li>has created a professional portfolio, reflecting his personal creative vision;</li> <li>is able to reflect on his role, task and position in the profession as well as in society, and can contribute to it;</li> <li>has experience in presenting his own work to an audience;</li> <li>is able to give and take constructive feedback.</li> </ul>
Programme objectives:	2.A.8 2.C.9, 2.C.11, 2.C.12
Type of course:	Compulsory
Level:	M2
Duration:	n/a
Prior qualifications/prerequisites:	-
Teachers:	n/a
Credits:	2
Literature:	-
Work form:	n/a
Assessment:	The (e-)portfolio will be assessed by the Project Coordinator of the Art of Sound department. Assessment criteria are: quality and quantity of the reports presented in the portfolio. The quality and quantity of the reported projects will not be assessed by the Project Coordinator; this fundamental assessment will take place in the Main Subject M1/M2 exams.
Schedule, time, venue:	tba
Information:	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

## APPENDICES

### APPENDIX 1: ASSESSMENT CRITERIA – MAIN SUBJECT (CRAFTSMANSHIP/CREATIVITY/WORK ETHIC)

#### CRAFTSMANSHIP

	Balance	Spectral Balance	Dynamics	Spatiality	(Stereo) Imaging	Technical merit
<b>9.5 - 10</b>	Excellent level balance between the musical elements of the mix in relation to the musical function of these elements.	Excellent spectral balance between the musical elements of the mix in relation to the musical function of those elements.	Excellent use and control of the dynamic range of the musical elements of the mix in relation to the musical function of these elements.	Excellent quality of the spatial properties of the mix, in terms of level, size, reverb length, color and reflections.	Excellent placement and focus of sources, depth, stability, movement and distance of the musical elements of the mix in relation to the musical function of these elements.	Excellent technical skills in relation to the complexity of the student 's work
<b>8.5 - 9</b>	Very good level balance between the musical elements of the mix in relation to the musical function of these elements.	Very good spectral balance between the musical elements of the mix in relation to the musical function of those elements.	Very good use and control of the dynamic range of the musical elements of the mix in relation to the musical function of these elements.	Very good quality of the spatial properties of the mix, in terms of level, size, reverb length, color and reflections.	Very good placement and focus of sources, depth, stability, movement and distance of the musical elements of the mix in relation to the musical function of these elements.	Very good technical skills in relation to the complexity of the student 's work
<b>8</b>	Good level balance between the musical elements of the mix in relation to the musical function of these elements.	Good spectral balance between the musical elements of the mix in relation to the musical function of these elements.	Good use and control of the dynamic range of the musical elements of the mix in relation to the musical function of these elements.	Good quality of the spatial properties of the mix, in terms of level, size, reverb length, color and reflections.	Good placement and focus of sources, depth, stability, movement and distance of the musical elements of the mix in relation to the musical function of these elements.	Good technical skills in relation to the complexity of the student 's work
<b>7-7.5</b>	More than sufficient level balance between the musical elements of the mix in relation to the musical function of these elements.	More than sufficient spectral balance between the musical elements of the mix in relation to the musical function of these elements.	More than sufficient use and control of the dynamic range of the musical elements of the mix in relation to the musical function of these elements.	More than sufficient quality of the spatial properties of the mix, in terms of level, size, reverb length, color and reflections.	More than sufficient placement and focus of sources, depth, stability, movement and distance of the musical elements of the mix in relation to the musical function of these elements.	More than sufficient technical skills in relation to the complexity of the student's work
<b>6-6.5</b>	Sufficient level balance between the musical elements of the mix in relation to the musical function of these elements.	Sufficient spectral balance between the musical elements of the mix in relation to the musical function of those elements.	Sufficient use and control of the dynamic range of the musical elements of the mix in relation to the musical function of these elements.	Sufficient quality of the spatial properties of the mix, in terms of level, size, reverb length, color and reflections.	Sufficient placement and focus of sources, depth, stability, movement and distance of the musical elements of the mix in relation to the musical function of these elements.	Sufficient technical skills in relation to the complexity of the student's work
<b>5.5</b>	Mediocre level balance between the musical elements of the mix in relation to the musical	Mediocre spectral balance between the musical elements of the mix in relation to the	Mediocre use and control of the dynamic range of the musical elements of the mix in relation to the	Mediocre quality of the spatial properties of the mix, in terms of level, size, reverb length, color	Mediocre placement and focus of sources, depth, stability, movement and distance of the musical	Mediocre technical skills in relation to the complexity of the student's work

	function of these elements.	musical function of those elements.	musical function of these elements.	and reflections.	elements of the mix in relation to the musical function of these elements.	
1-5	Insufficient level balance between the musical elements of the mix in relation to the musical function of these elements.	Insufficient spectral balance between the musical elements of the mix in relation to the musical function of those elements.	Insufficient use and control of the dynamic range of the musical elements of the mix in relation to the musical function of these elements.	Insufficient quality of the spatial properties of the mix, in terms of level, size, reverb length, color and reflections.	Insufficient placement and focus of sources, depth, stability, movement and distance of the musical elements of the mix in relation to the musical function of these elements.	Insufficient technical skills in relation to the complexity of the student 's work

## CREATIVITY

	Concept and vision	Interpretation	(Post) Processing	Analytical ability	Working method
9.5-10	Excellent skills to make imaginative use of technology in relation to a musical subject and to realise ideas in a personal style.	Excellent understanding and awareness of musical material in relation to sound .	Excellent skills to choose and apply appropriate (post) processing techniques in relation to the musical subject.	Excellent ability to examine, investigate and verify musical and technical aspects of a sounding mix or part of a sounding mix.	Excellent skills to choose and apply a proper approach to the individual steps in the working process of the music technologist.
8.5-9	Very good skills to make imaginative use of technology in relation to a musical subject and to realise ideas in a personal style.	Very good understanding and awareness of musical material in relation to sound.	Very good skills to choose and apply appropriate (post) processing techniques in relation to the musical subject.	Very good ability to examine, investigate and verify musical and technical aspects of a sounding mix or part of a sounding mix.	Very good skills to choose and apply a proper approach to the individual steps in the working process of the music technologist .
8	Good skills to make imaginative use of technology in relation to a musical subject and to realise ideas in a personal style.	Good understanding and awareness of musical material in relation to sound.	Good skills to choose and apply appropriate (post) processing techniques in relation to the musical subject.	Good ability to examine, investigate and verify musical and technical aspects of a sounding mix or part of a sounding mix.	Good skills to choose and apply a proper approach to the individual steps in the working process of the music technologist.
7-7.5	More than sufficient skills to make imaginative use of technology in relation to a musical subject and to realise ideas in a personal style.	More than sufficient understanding and awareness of musical material in relation to sound.	More than sufficient skills to choose and apply appropriate (post) processing techniques in relation to the musical subject.	More than sufficient ability to examine, investigate and verify musical and technical aspects of a sounding mix or part of a sounding mix.	More than sufficient skills to choose and apply a proper approach to the individual steps in the working process of the music technologist.
6-6.5	Sufficient skills to make imaginative use of technology in relation to a musical subject and to realise ideas in a personal style.	Sufficient understanding and awareness of musical material in relation to sound.	Sufficient skills to choose and apply appropriate (post) processing techniques in relation to the musical subject .	Sufficient ability to examine, investigate and verify musical and technical aspects of a sounding mix or part of a sounding mix.	Sufficient skills to choose and apply a proper approach to the individual steps in the working process of the music technologist.
5.5	Mediocre skills to make imaginative use of technology in relation to a musical subject and to realise ideas in a personal style.	Mediocre understanding and awareness of musical material in relation to sound .	Mediocre skills to choose and apply appropriate (post) processing techniques in relation to the musical subject.	Mediocre ability to examine , investigate and verify musical and technical aspects of a sounding mix or part of a sounding mix.	Mediocre skills to choose and apply a proper approach to the individual steps in the working process of the music technologist.
1-5	Insufficient skills to make imaginative use of technology in relation to	Insufficient understanding and awareness of musical	Insufficient skills to choose and apply appropriate (post)	Insufficient ability to examine, investigate and verify musical and	Insufficient skills to choose and apply a proper approach to the

a musical subject and to realise ideas in a personal style.	material in relation to sound.	processing techniques in relation to the musical subject.	technical aspects of a sounding mix or part of a sounding mix.	individual steps in the working process of the music technologist.
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## WORK ETHIC

	Self activity	Portfolio (qualitative)	Portfolio (quantitative)	Planning/organisation	Communication	Reflection
9.5 - 10	Excellent ability to take decisions and actions independently and to work autonomously at own initiative.	Excellent quality of bath choice, performance and presentation of projects in relation to the difficulty and complexity of the student's work.	Excellent extent of performed projects and recorded information covering those projects in relation to the difficulty and complexity of the student's work.	Excellent time management skills, organization skills and work planning skills in the music production process.	Excellent observation, discussion and verbalization skills in the communication with <b>musicians1 promoters</b> and colleagues in the workfield of the music technologist.	Excellent ability to contemplate on personal work, criticize and assess this work and place own work in perspective of that of others.
8.5 - 9	Very good ability to take decisions and actions independently and to work autonomously at own initiative.	Very good quality of bath choice, performance and presentation of projects in relation to the difficulty and complexity of the student's work.	Very good extent of performed projects and recorded information covering those projects in relation to the difficulty and complexity of the student's work.	Very good time management skills, organization skills and work planning skills in the music production process.	Very good observation, discussion and verbalization skills in the communication with <b>musicians1 promoters</b> and colleagues in the workfield of the music technologist .	Very good ability to contemplate on personal work , criticize and assess this work and place own work in perspective of that of others.
8	Good ability to take decisions and actions independently and to work autonomously at own initiative .	Good quality of bath choice, performance and presentation of projects in relation to the difficulty and complexity of the student's work.	Good extent of performed projects and recorded information covering those projects in relation to the difficulty and complexity of the student's work.	Good time management skills, organization skills and work planning skills in the music production process.	Good observation, discussion and verbalization skills in the communication with <b>musicians1 promoters</b> and colleagues in the workfield of the music technologist.	Good ability to contemplate on personal work, criticize and assess this work and place own work in perspective of that of others.
7-7.5	More than sufficient ability to take decisions and actions independently and to work autonomously at own initiative.	More than sufficient quality of bath choice, performance and presentation of projects in relation to the difficulty and complexity of the student's work.	More than sufficient extent of performed projects and recorded information covering those projects in relation to the difficulty and complexity of the student's work.	More than sufficient time management skills, organization skills and work planning skills in the music production process.	More than sufficient <b>observation, discussion</b> and verbalization skills in the communication with <b>musicians1 promoters</b> and colleagues in the workfield of the music technologist.	More than sufficient ability to contemplate on personal work, criticize and assess this work and place own work in perspective of that of others.
6-6.5	Sufficient ability to take decisions and actions independently and to work autonomously at own initiative.	Sufficient quality of bath choice, performance and presentation of projects in relation to the difficulty and complexity of the student's work.	Sufficient extent of performed projects and recorded information covering those projects in relation to the difficulty and complexity of the student's work.	Sufficient time management skills, organization skills and work planning skills in the music production process.	Sufficient observation, discussion and verbalization skills in the <b>communication with musicians1 promoters</b> and colleagues in the workfield of the music technologist.	Sufficient ability to contemplate on personal <b>work, criticize and asses</b> this work and place own work in perspective of that of others.
5.5	Mediocre ability to take decisions and actions independently and to work autonomously at own initiative.	Mediocre quality of bath choice, performance and presentation of projects in relation to the difficulty and complexity of the student's work.	Mediocre extent of performed projects and recorded information covering those projects in relation to the difficulty and complexity of the student's work.	Mediocre time management skills, organization skills and work planning skills in the music production process.	Mediocre observation, discussion and verbalization skills in the communication with <b>musicians1 promoters</b> and colleagues in the workfield of the music technologist.	Mediocre ability to contemplate on personal <b>work, criticize and asses</b> this work and place own work in perspective of that of others.
1-5	Insufficient ability to take decisions and actions independently and to work autonomously at own initiative.	Insufficient quality of bath choice , performance and presentation of projects in relation to the difficulty and complexity of the student's work.	Insufficient extent of performed projects and recorded information covering those projects in relation to the difficulty and complexity of the student's work.	Insufficient time management skills, organization skills and work planning skills in the music production process.	Insufficient observation, discussion and verbalization skills in the communication with <b>musicians1 promoters</b> and colleagues in the workfield of the music technologist.	Insufficient ability to contemplate on personal work, criticize and assess this work and place own work in perspective of that of others.

## APPENDIX 2: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: HOME 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 of artistic research.	Incorrect use of source materials demonstrated in the assignments, but student has sought advice/help in this area.	Adequate use and understanding of source materials demonstrated and student is showing more dedication to the requirements of the course-work.	Correct and fitting use of source materials have been demonstrated and student has shown considerable improvement in this important area of the course.	Excellent use of source materials demonstrated. Student is able to work independently and apply their understanding to a high level.	25%
The student is aware of the possibilities for effectively documenting research results	The student has demonstrated an understanding of the skills required to <b>document their research results</b>	No awareness of skills needed for research documentation.	Limited understanding of skills needed for documentation and help is needed.	Adequate understanding of skills needed for documentation and student is demonstrating improvement in this area of the coursework.	Good understanding and demonstration of skills needed for documentation and student is able to function independently in the documentation of their artistic research discoveries/results.	Excellent understanding and demonstration of skills needed for documentation and student is able to apply themselves accordingly.	25%
The student is able to document their project process and results on the RC	The student has demonstrated the ability to document their project process and results on the RC	Research Catalogue is not used.	Research Catalogue is used ineffectively.	Research Catalogue is used adequately.	Research Catalogue is used well.	Research Catalogue is used well and creatively.	25%

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

	Learning objectives	Assessment criteria	Points					%
			1	2	3	4	5	
<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 has created an <b>innovative</b> research plan, of which the outcomes could be	No research plan has been delivered or the research plan is not viable.	Very similar research has already been done.	The research offers new elements and is relevant for the	The research is innovative and relevant for the student’s own practice	The research is very innovative and very relevant for the student’s own practice	40%

	the student's own practice and the artistic field	<b>relevant</b> for the student's own practice and for the artistic field			student's own practice.	as well as for the artistic field.	as well as for the artistic field.	
<b>C – professional integration</b>	Student is able to describe the PIA and its outcome	The students has given a clear and complete <b>description of PIA and its outcome</b>	Missing, incomplete or unclear description of both PIA and outcome.	Missing, incomplete or unclear description of either PIA or outcome.	PIA and outcome are described.	Description of PIA and outcome are clear and complete.	Description of PIA and outcome are clear, complete and appealing.	25%
	Student is able to define ambitious short-term and long-term goals	The student clearly defines <b>short- and long-term goals</b> that show ambition	Short-term and long-term goals are not defined.	Short-term and long-term goals are insufficiently defined.	Short-term and long-term goals are sufficiently defined.	Short-term and long-term goals are clearly defined.	Short-term and long-term 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%
	Student is able to relate artistic development, research and PIA	Artistic development, research and PIA are coherently <b>related</b>	Relation between artistic development, research and PIA is missing.	Relation with one of the three components is missing.	Three components are related.	Three components are well related.	The relation between the three components contributes strongly to the coherence and quality of the Master Project.	25%

**Please note:** You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment.

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

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to connect artistic development, research and professional integration	The student has <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 engagement with their Master Project during a presentation	The student has clearly communicated their engagement with their Master Project during the <b>presentation</b>	Presentation is unclear and unconvincing.	Unclear communication of engagement during presentation.	Adequate communication of engagement during presentation.	Clear communication of engagement during presentation.	Excellent communication of engagement during presentation.	30%
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%

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

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

The student is able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection	The student has applied <b>research methods</b> adequate to the research focus, questions or problems and based on a <b>dialogue between artistic practice and reflection</b>	No clear choice of research method or plan. No dialogue between artistic practice and reflection.	Inadequate application of research methods, with unclear dialogue between artistic practice and reflection.	Adequate application of research methods, although the dialogue between artistic practice and reflection remains too superficial.	Good application of research methods, based on a convincing dialogue between artistic practice and reflection.	Excellent and creative application of research methods, based on a strong interaction between artistic practice and reflection.	30%
The student is able to apply a form of documentation and presentation supporting the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material	The student has applied a form of <b>documentation and presentation</b> that supports the <b>aims and objectives</b> of the research, making use of both <b>verbal/textual and non-verbal artistic material</b>	No description or proper documentation and presentation of the research process and outcomes.	The research process is insufficiently documented and presented; the documentation and presentation do not yet support the aims and objectives of the research.	The research process is sufficiently documented and presented, although the verbal and artistic material are not yet in balance or need improvement to adequately support the aims and objectives of the research.	The research process is documented and presented convincingly, with a good balance between verbal and artistic materials; the documentation and presentation support the aims and objectives of the research.	The research process is documented and presented in a compelling and creative way, with an inspiring dialogue between verbal and artistic materials; the documentation and presentation admirably support the aims and objectives of the research.	30%

## APPENDIX 6: PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT – REQUIREMENTS

### Professional Integration Trajectory

#### M2 Self-reflective Report on Professional Integration Activity

**1. Provide documentation<sup>3</sup> of your PIA and describe it:**

- What is the deliverable of your PIA?

**2. Provide documentation<sup>1</sup> of your Pilot/Prototype and describe it:**

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

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

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

**4. Reflect on the deliverable of your PIA:**

- How would you qualify your deliverable? What is good about it, what could be improved and how?
- How did you collect feedback from others? (please provide documentation<sup>1</sup>)
- What did you learn from this feedback?

**5. Reflect on the process:**

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

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

**APPENDIX 7: ASSESSMENT CRITERIA & RUBRIC | PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT**

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

## APPENDIX 8: GRADING SCALES



### GRADING SCALES

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

#### QUALIFYING RESULTS

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

#### NUMERIC RESULTS

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

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

## PARTICIPATION RESULTS

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

## PASS/FAIL

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