



Curriculum Handbook Master of Music – Composition

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

The Master of Music in Composition is a two-year programme. With your Bachelor's degree you have been trained to a good professional standard, but with the Master's programme you will develop a more distinctive personal style.

As in the Bachelor course, you will be taught by prominent international composers/teachers, from whom you will gain a clear impression of current practice and the standard expected of a Master's student. You will now be working mainly on long-term composition projects, sometime in combination with other disciplines. On completion of the Master's programme you will possess a sound level of craftsmanship and a wealth of experience in collaborating with professional musicians and ensembles. You will be capable of reflecting on your work and interpreting it in the context of current trends in contemporary art.

On completion of the Master's course you will have gained considerable experience in working with professional musicians and ensembles such as Asko|Schönberg, New European Ensemble, Residentie Orkest, Ensemble Klang, Modelo62, Kluster 5 and venues like Korzo, Studio Loos, Gaudeamus and the Nutshuis. In the 'research in and through musical practice' component of the curriculum you will study the theory and practice of composition in more depth. We also offer a cross-over programme, consisting of a selection of electives with which you can broaden or deepen your professional knowledge and musical training.

Research

We believe it is important that you develop into a self-sustaining musician who can handle the ever-changing professional practice well. For this reason you are required to do research on a topic of your choice during the master's programme. You will be assisted by a research supervisor, follow an introductory course about doing (artistic) research and an elective in your first year. You will participate in a Master circle, a 'peer-to-peer' group consisting of fellow students and a circle leader. At the end of your master's programme you are required to present the results of your research. Upon registration to the master's programme, you must write a study plan (Master Plan), in which you describe how you want to compile your master's programme.

A specific form of education used in the Composition Department is informal education. This type of peer learning is extremely relevant and unique to our department. Outside of the lessons, students meet all the teachers, for example during projects, concerts and the Studium Generale. The result is an ongoing dialogue about quality, development and taste between students, their peers and teachers.

The Composition Department offers project-based education and has close ties with the professional field. The highlight is the annual Spring Festival, five days of non-stop performances of new compositions by the students in every conceivable genre and style. Every second year a leading international composer visits the school to give an intensive course. Guest lecturers have included John Adams, Hans Abrahamssen, Robert Ashley, Frederic Rzewski, Alvin Curran, Christian Wolff, Sylvano Bussotti, Richard Rijnvos, Jo Kondo, Magnus Lindberg and Kaija Saariaho.

Alumni of the Conservatoire's Composition Department such as Michel van der Aa, Richard Ayres, Allison Cameron, Mary Finsterer, Sam Hayden, Yannis Kyriakides, Steve Martland, Missy Mazzoli, Kate Moore, Martijn Padding, Richard Rijnvos, Michael Smetanin, Fabian Svensson and Thom Willems have achieved worldwide fame and their work is performed by the most celebrated Dutch and international musicians, orchestras, ensembles and opera companies at all the prestigious music festivals and venues.

This Curriculum Handbook aims to provide you with all necessary information related to the curriculum and courses of the master's programme in Composition. After programme objectives and a schematic overview of the curriculum, you will find descriptions of all courses, including learning goals (called 'objectives') and assessment criteria. 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 MASTER COMPOSITION

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

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 Composition programme, you:

A. Practical (skills-based) outcomes

- 2.A.1. Create and/or produce music to a high professional level, expressing your own artistic concepts and reflecting a well-developed musical personality.
- 2.A.2. Evidence advanced craft skills in relation to the creation of new repertoire in various disciplines, musical languages, and genres.
- 2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to your creative work, evidencing fluency across a range of musical languages and/or a distinctive and individual voice in one particular language.
- 2.A.4. Demonstrate ability to create, realise and express your own artistic concepts, ensuring that any areas of relative weakness in relation to the compositional process have been addressed.
- 2.A.5. Play a leading role as a composer in ensemble and/or any interdisciplinary collaborative activity.
- 2.A.6. Demonstrate a high level of improvisational fluency.
- 2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate 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 advanced competence in technological utilisation and application, including working with electronics in a studio and in a live environment.
- 2.A.10. Take responsibility for the engagement between context, audience and musical material, projecting your ideas fluently and with confidence in a wide variety of performance settings.
- 2.A.12. Engage with a high level of critical self-reflection in relation to your own personal learning style, skills and strategies.
- 2.A.13. Evidence ability to translate theoretical knowledge into practical activities to enable musical learning and creative processes in others.
- 2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work.
- 2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate an advanced understanding of the versatile working field, and identify and formulate strategies for developing engagement with them.

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

B. Theoretical (knowledge-based) outcomes

- 2.B.1. Demonstrate sophisticated knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to your core and, as appropriate, related disciplines, and their associated texts, resources and concepts.
- 2.B.2. Exhibit comprehensive knowledge of repertoire within your area of musical study.
- 2.B.3. Develop and extend your knowledge of the theoretical, historical and social contexts in which music is created and presented.
- 2.B.4. Exhibit knowledge of musical languages and an advanced and critical understanding of their associated performing traditions.
- 2.B.5. Develop, present and realise programmes that are coherent and suitable to a wide range of different performing contexts.
- 2.B.6. Exhibit advanced and embodied knowledge of improvisational patterns and processes, and the ability to apply these freely in a variety of contexts.
- 2.B.7. Evidence understanding of a range of advanced investigative techniques, enabling the application of selected (experimental) approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within your artistic practice.
- 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 in-depth artistic project.
- 2.B.10. Recognise the importance of utilising specific technologies to enable the creation, dissemination and/or performance of music appropriate to your artistic practice.
- 2.B.12. Demonstrate a thorough understanding of the role of the composer in contemporary society, researching, engaging with and reflecting upon specific relevant professional and social working environments and contexts.

C. Generic outcomes

- 2.C.1. Exhibit a high level of skills in critical thinking and critical awareness.
- 2.C.2. Demonstrate independence in all aspects of learning, social interaction, and the identification of opportunities.
- 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, cultural, and social 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:
- in new or unfamiliar contexts
 - extended and complex
 - based upon incomplete or limited information.
- 2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.
- 2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/ or other musical outputs (recordings, etc.).
- 2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.

- 2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.
- 2.C.11. Exhibit advanced and appropriate public presentation skills in all aspects of your practice and activity.
- 2.C.12. Exhibit a sensitivity to the learning styles and needs of others and ability to motivate and facilitate creativity and learning.
- 2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural, social and interdisciplinary contexts.
- 2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.
- 2.C.15. Exhibit confidence in using your own psychological understanding – and your sense of your own wellbeing, and that of others – to underpin decision making in a variety of situations associated with professional practice.
- 2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.
- 2.C.17.KC. Demonstrate a strong commitment to the integration of your artistic development, research interests and professional practice.

CURRICULUM OVERVIEW

code	Composition	Year 1	Year 2
Master of Music 2022-2023			
KC-M-CO- Artistic Development			
HV	Individual Main Subject <i>including Spring Festival</i>	35	35
	Masterclasses	pm	pm
	Subtotal	35	35
KC-M- Research			
AL-IRB	Introduction to Research in the Arts	2	
AL-MCB	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	Subtotal	15	15
KC-M- Professional Integration			
AL-CDO	Projects/External professional integration projects	10	10
	Subtotal	10	10
Total per year		60	60
Total		120	
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>			

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

MAIN SUBJECT COMPOSITION

Course title:	Main Subject Composition
Osiris course code:	KC-M-CO-HV
Course content:	<p>Tuition in this subject consists of weekly individual lessons in the main subject and participation in the weekly Studium Generale.</p> <ul style="list-style-type: none"> ▪ In the individual lessons, you receive intensive supervision as you deepen your compositional skills, carry out research (which is an inextricable element of the composition of any music work), and discover a personal artistic expression. You receive coaching by two main subject teachers (team teaching). You are given a wide variety of assignments that are specifically geared to your profile, and range from small chamber music pieces and electronic compositions to large-scale works for orchestra or for the musical theatre. However, you can also focus on a single large composition or a work that requires special research. In the lessons, you learn the techniques of composing, on the basis of fundamental principles of structure, form, musical content and significance, as well as the development of a musical language. You are challenged to experiment and deepen your knowledge in specific areas of personal artistic interest. During the lessons on the main subject, connections are made to your own research project. You compose for and work with various parties in the professional sector, building a network in the process. Aspects such as instrumentation, harmony, part-writing, notation, aesthetics, performance practice, new technology, and being able to hold a discourse on your work, are fundamental components of the lessons. ▪ An important element of the Composition main subject is the Studium Generale. This is a weekly group lesson for all students of the Composition Department (Bachelor and Master) facilitated by composition teachers. In these lessons (inter)national guests are invited to give lectures about their work but the Studium Generale is mostly a platform for students to present their own work and research. The lessons can also take a more practical form when ensembles present themselves and specific projects are initiated. The purpose of the Studium Generale element is to give students ample opportunity to discuss music matters but also matters related to political, social and cultural aspects which are relevant to society and which shape the framework in which artists work. Studium Generale is the place where students can sharpen and fine-tune their views through discussions with their peers and teachers. ▪ Master 1 and 2 students and Bachelor 3 and 4 students are required to do at least one presentation per academic year. Other students (Bachelor 1 and 2, Erasmus students, PM students etc.) can sign up for doing a presentation if time allows. Studium Generale is compulsory. Attendance 80%.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have strong skills in conceptual thinking; ▪ have produced a sizeable compositional oeuvre related to your research and artistic development; ▪ demonstrate the capacity to find creative compositional solutions at master's level;

	<ul style="list-style-type: none"> ▪ show a progressively deepening development in an artistic sense and a craftsmanship that enables you to operate independently as a professional, often in an international context; ▪ have a clear awareness of current (international) developments in the arts in general, and contemporary music in particular, and are able to position yourself and your work in relation to those developments; ▪ can act as your own teacher by knowing what determines the quality of your work and how to maintain and further develop that standard, by continuing to learn independently.
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.12, 2.A.13, 2.A.14, 2.A.15 2.B.1, 2.B.2, 2.B.3, 2.B.6, 2.B.7, 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.6, 2.C.7, 2.C.8.
Type of course:	Compulsory
Level:	Master I-II
Duration:	Individual lessons: 60 minutes per week, 34 weeks per academic year Studium Generale: weekly meetings of 2 hours, 36 weeks per academic year
Prior qualifications/ prerequisites:	The student needs to finish the first year of this course before being allowed to start the second.
Teachers:	Peter Adriaansz, Guus Janssen, Yannis Kyriakides, Martijn Padding, Calliope Tsoupaki, Diderik Wagenaar, Jan van de Putte
Credits:	35 ECTS per academic year
Literature:	-
Work form:	Individual lessons, group teaching in Studium Generale, project coaching
Assessment:	<p>Master I</p> <ul style="list-style-type: none"> • Attendance of at least 80% of Studium Generale meetings • Participation in Studium Generale discussions • Presentation on your own work <p>Master II</p> <ul style="list-style-type: none"> • Attendance of at least 80% of Studium Generale meetings • Participation in Studium Generale discussions • Final Presentation on your own work. Your Final Presentation will be assessed by a committee of teachers and external experts. • Concert of your own work. You will organise a concert of works you have composed during your master's programme. <p>The (final) presentation is assessed using the Assessment Criteria for Bachelor and Master Composition which can be found in Appendix 1 of this Curriculum Handbook.</p>
Grading system:	Master I: Pass/Fail Master II: Numeric
Language:	English and/or Dutch
Schedule, time, venue:	Weekly individual lessons by appointment, weekly Studium Generale sessions on Monday evenings
Information:	Martijn Padding, Head of Composition Department (m.padding@koncon.nl)

SPRING FESTIVAL (PART OF MAIN SUBJECT COMPOSITION)

	Spring Festival (part of Main Subject Composition)
Osiris course code:	n/a
Course content:	<p>The Spring Festival started (under another name) in the sixties by Dick Raaijmakers. Its ambition is to highlight the latest developments in contemporary music. The festival lasts four or five days and evenings in April and consists of performances of work by the students of the Composition Department. Work for ensembles, soloists, electronics, improvisations and a wide range of interdisciplinary work are performed. Sometimes an (international) guest might be present and lectures/workshops are also included in the programme. There is special attention for collaboration projects between the Composition Department and the other partners (Sonology, ArtScience) in the Creative Department. Students work together with the teachers of the Composition Department but also with the head producer of the festival, the theatre coordinator, the EWP (electronic work place) and the sound technicians (Art of Sound). You collaborate in projects with ensembles like Ensemble Modelo62, But What About, Ensemble Klang, Kluster5, Ensemble Royaal and Scordatura Ensemble.</p> <p>Concerts/events take place in and around the Royal Conservatoire. Students take a very active role in organising performers, programming, producing, coaching and making publicity for this event. It is the foremost event in the curriculum to prepare the composition students for a future career in the professional field.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to produce performances of your own compositions; ▪ know how to coach musicians and how to interact with them on practical issues such as composing rehearsal schedules; ▪ have an insight in how to budget performances; ▪ know how to make publicity; ▪ know how to act as a stage assistant; ▪ have the experience to work in a group and have developed leadership as a producer; ▪ are able to communicate professionally with workers from other disciplines.
Type of course:	Compulsory
Level:	Master I-II
Duration:	Festival: one week, production preparation: six weeks
Prior qualifications/ prerequisites:	-
Teachers:	Martijn Padding, Yannis Kyriakides, Calliope Tsoupaki, Diderik Wagenaar, Guus Janssen, Peter Adriaansz, Erika Bordon (production)
Credits:	You may receive credits as part of Projects/External professional integration projects
Literature:	
Work form:	Group collaboration, coaching
Assessment:	Students are assessed on the basis of their active contribution to the process. 100% attendance is required.

Grading system:	Pass/Fail
Language:	English
Schedule:	t.b.a.
Time:	The festival takes place in April
Venue:	All halls at the Royal Conservatoire, several venues in The Hague, as well as performances in public spaces.
Information:	Martijn Padding – Head of the Composition Department (m.padding@koncon.nl)

RESEARCH

INTRODUCTION TO RESEARCH IN THE ARTS

Course title:	Introduction to Research in the Arts
Osiris course code:	KC-M-AL-IRB
Course content:	<p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, including an introduction to the nine focus areas we have set up to facilitate the research projects of our Master students:</p> <ol style="list-style-type: none"> 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills <p>There will also be an exploration of the various methods of documenting and presenting your research, addressing questions such as: ‘How do I formulate a viable research question that is close to my own artistic practice?’ and ‘What sources can I use and where can I find them?’</p> <p>Furthermore, you will receive an introduction to the use of the Research Catalogue through a workshop by Casper Schipper. The Research Catalogue (www.researchcatalogue.net) is an international online repository for the documentation and publication of artistic research results, which you will use it to document and present your research.</p> <p>During the course, you will be required to complete assignments incorporating the various research skills and strategies that were discussed during the sessions. In addition, you will present your Research Proposal on the Research Catalogue, indicating your plan for undertaking and completing this important element of the Master programme.</p>

Objectives:	At the end of the course, you: <ul style="list-style-type: none"> ▪ are able to demonstrate an understanding of what research in the master's programme of the conservatoire comprises; ▪ show an understanding of the use of source material; ▪ show an understanding of the skills required to document your research results; ▪ are able to demonstrate skills of formulating a research proposal and abstract; ▪ are able to document your research process and results on the Research Catalogue.
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:	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. 2. A written Research Proposal (50%) The requirements for the Research Proposal can be found in the Master of Music Handbook. For a detailed assessment rubric including the exact assessment criteria for the Research Proposal, see Appendix 3 of this curriculum handbook. Both assessments must be passed in order to pass this course.
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Via ASIMUT (https://koncon.asimut.net) 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:	Master Circle
Osiris course code:	KC-M-AL-MCB
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. At meetings of the Master Circles, students will discuss the progress of their research projects, acquired insights and problems they have encountered with their peers. In addition, circle leaders may host guest lectures from alumni or (guest) professors, as well as provide common assignments and group discussions on topics within the focus area of the circle. There will also be presentation trainings available.</p> <p>From January on, trial presentations for all second-year students will be held in the Master Circles in preparation of the annual Master Research Symposium. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Research Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles.</p> <p>You will be assigned a Master Circle depending on your chosen research area. The Master Circles are based on the following focus areas:</p> <ol style="list-style-type: none"> 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ will be aware of the skills required to successfully communicate the results of your research project; ▪ will be aware of how your research relates to the wider context of your chosen focus area and to the professional field; ▪ will be able to give and receive feedback and to reflect on your own work.
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:	<p>Depending on focus area. (Possible circle leaders include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Renee Jonker, Tony Overwater, Martin Prchal, Anna Scott, Loes Rusch, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Yvonne Smeets, Marlon Titre, Peter Adriaansz, Yannis Kyriakides)</p>
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"> • Participation • First Year Research Presentation: Prepare a short presentation of 10 minutes on your research 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. <p>For a detailed assessment rubric including the exact assessment criteria for the First Year Research Presentation, see Appendix 4 of this curriculum handbook.</p> <p>Master II:</p> <ul style="list-style-type: none"> • Participation, including a trial presentation. The trial presentations take place around January – March. The date will be confirmed by your Master Circle leader. <p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> • An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question). • A previously scheduled in-school project (but not one organised by the student). • Illness (extended illness must be accompanied by a doctor's note). <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected 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"> • Participation: Pass/Fail • First Year Research Presentation: Numeric <p>Master II:</p> <ul style="list-style-type: none"> • Participation, including a trial presentation: Pass/Fail <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 Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)

INDIVIDUAL RESEARCH TRAJECTORY

Course title:	Individual Research Trajectory
Osiris course code:	KC-M-AL-IRT

Course content:	<p>As a rule, your artistic/musical practice will be the point of departure when choosing a topic for your research and when formulating a research question.</p> <p>Individual research and presentation: In order to complete the requirements of the Master of Music programme, you must successfully undertake individual research, and present the findings of this research on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year. The format of the final presentation can vary.</p> <p>Individual supervising: 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 (www.researchcatalogue.net).</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"> ▪ are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field; ▪ are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection; ▪ are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.
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 both 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. Your supervisor will base their assessment on the following questions:</p> <ol style="list-style-type: none"> 1. How would you describe the communication and working relationship between you and the student so far? 2. Has the student settled on a viable research topic? 3. To what extent does the student show insight into what steps to take in order to answer their research question? 4. How would you describe the student's motivation in moving forward at this point in the development of their research? <p>Master II: Presentation of your project results on the Research Catalogue and during the Master Research Symposium. 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"> 1. A chairperson (generally the Head of a Department or the Head of Master Research); 2. Your own research supervisor(s); 3. If possible, your Master Circle leader; 4. If possible, your main subject teacher; 5. An external member, usually from an institution abroad; 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.
Grading system:	<p>Master I: Pass/Fail Master II: Numeric</p>
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 (https://koncon.asimut.net) at the beginning of 2023. Any changes will be communicated via Asimut (Planning department) and the Coordinator Master Research.</p>
Information:	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)

MASTER ELECTIVE

	Master Elective
Course content:	<p>The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen focus area. The focus areas are as follows:</p>

	<ol style="list-style-type: none"> 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills <p>You must register for a Master Elective via Osiris in November. Your Master Elective normally takes place in semester two of your first study year.</p> <p>You will find more information about registration and the course descriptions in the Master Electives Handbook (https://denhaagkabk.sharepoint.com/sites/masterresearch).</p>
Schedule, time, venue:	Via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or the teacher.
Information:	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)

PROFESSIONAL INTEGRATION

PROJECTS AND EXTERNAL PROFESSIONAL INTEGRATION PROJECTS

Course title:	Projects and External Professional Integration Projects
Osiris course code:	KC-M-AL-CDO
Course content:	<p>The composition programme at the Royal Conservatoire is highly practical in nature. Compositions are often created as part of a project organised by the department in association with another department in the school. The department also organises a great many projects with renowned ensembles and institutions outside the Conservatoire. As a master's student, you take part in the artistically most demanding projects, which generally extend over a longer period of time. Compositions are created in a workshop-like process in which you work closely with professional musicians, and have the opportunity to produce compositional sketches at different stages. You work towards the final result and its performance. The composition teachers are intensively involved in this process and, if necessary, can mediate between a musician/ensemble and the composer. Several students often work together on the same assignment, in which case you meet regularly to evaluate and critically review the composition process under the coaching of a teacher.</p> <p>Projects can take various forms (for example, the process of creating a piece for music theatre together with a choreographer, librettist and director cannot be compared with producing a work for a symphony orchestra), which is why every project is discussed in advance between you and the partner (orchestra, ensemble, etc.), in the presence of a teacher from the Royal Conservatoire. The aim is to clearly identify the objectives in terms of artistic results, expectations,</p>

	deadlines, quality of materials (score), presentation and information (a programme).
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to create compositions at a professional level; ▪ are able to explore and deal with all the factors that play a role in producing compositions in association with ensembles, orchestras or soloists; ▪ have insight into the production process behind the performance of music and music theatre works in terms of publicity, production, finance and programming; ▪ are able to create and maintain a personal (international) network; ▪ are able to communicate with musicians and organisers in the rehearsal process and in the preparations for a concert, often in an international context.
Programme objectives:	2.A.15 2.B.10, 2.B.12 2.C.2, 2.C.4, 2.C.10, 2.C.16
Type of course:	Compulsory
Level:	Master I-II
Duration:	Depends on project
Prior qualifications/ prerequisites:	-
Teachers:	Peter Adriaansz, Guus Janssen, Yannis Kyriakides, Martijn Padding, Calliope Tsoupaki, Diderik Wagenaar, Jan van de Putte
Credits:	10 ECTS per academic year
Literature:	
Work form:	Coaching by teachers of individual students and groups of students during project activities.
Assessment:	<p>The assessment consists of the following components:</p> <ul style="list-style-type: none"> ▪ Evaluation by student: You evaluate the collaboration with the partners you have been working with and how the project was supervised. You are required to fill in the External Activities – Career Development Office form via MS Teams regarding your projects. ▪ Evaluation by teachers: In every project, students are coached by one or more teachers from the Royal Conservatoire. During the process, the teachers monitor the student's development and discuss their conclusions with other teachers in the Conservatoire at weekly staff meetings. Every year the entire composition teaching staff holds two large meetings at which they discuss all of the students and their progress. During the projects the student receives direct feedback from the teacher. ▪ Group evaluation: On completion of the project, the participating partner (ensemble, music theatre group, orchestra, soloist, etc.) evaluates the results and discusses these with the student and teachers. The conclusions from this discussion are then discussed at the weekly meeting of the composition teachers.

	<p>Assessment criteria:</p> <ul style="list-style-type: none"> • basic information (hours invested etc.) • presentation of report • learning experience / ability to reflect • project content • proofs/ publicity material (where possible) • insight into the production process (e.g. publicity, production, finance, programming)
Grading system:	Pass/Fail
Language:	English and/or Dutch
Schedule, time, venue:	Depends on project
Information:	Martijn Padding - Head of Composition Department (m.padding@koncon.nl)

APPENDIX 1: ASSESSMENT CRITERIA BACHELOR AND MASTER COMPOSITION – MAIN SUBJECT

The assessment criteria for the Master of Music in Composition are the same as the criteria for the Bachelor's programme. But master's students are expected to work on more substantial projects/works - both longer in duration as in time investment to compose a work. In the master's programme a higher level of mastering compositional complexities is expected. Complexity can be pure musical or a possible result of collaboration, for example with other disciplines.

	9 - 10	7,5 - 8,5	5,5 - 7	0 - 5
Authenticity/Originality	Very authentic approach, highly individual musical language resulting in original works. Shows strong artistic personality.	Has found a genuine and sincere musical language but not very original.	Works clearly in a general defined and known musical idiom.	Shows no artistic personality. Can't get away from beaten tracks.
Craftsmanship/ Technique (working with/ developing musical material)	Shows fantasy and knows exactly to define the right technique for specific compositional matter. Is capable of developing new techniques for new situations.	Is capable of applying a diversity of composition techniques with good result.	Use of enough composition techniques with average result.	No insight in good use of composition techniques or in individual development of them.
Instrumentation	Has found a highly personal way of instrumentation (electronics included) that fits the musical concept perfect and/or a very detailed knowledge about instrumentation in general.	Working from a diverse palette of instrumentation with good results.	Instrumentation level is functional but not innovative or personal.	Shows no fantasy or affinity with instrumental colour or instrumental techniques.

(continued on next page)

	9 - 10	7,5 - 8,5	5,5 - 7	0 - 5
Conceptual thinking	Found very solid balance between conceptual starting points and pragmatic issues. Is capable of building musical structures from pure conceptual thoughts.	Is aware of potency of conceptual thinking and can apply this with good results.	Conceptual abilities are average. Shows not much evidence of consistent and deeper abstract thinking.	Does not know how to apply conceptual strategies to composition or how to transform a concept into musical language/material.
Notation grade	Developed a specific notation that suits the musical idiom very well and/or a very refined mastery of instrumentation in general.	A good level in notation. Is able to notate/document any musical idea.	Notation is enough to make a musical idea clear to performers.	Shows no affinity with notating/documenting a musical idea in detail.
Composition research	Is inventive and consistent in defining and performing composition research as a preparatory phase to the composition process.	Research results in enough ideas or strategies to develop the composition process with good results.	Composition research is average resulting in acceptable but not high quality artistic planning.	Very shallow research resulting in meagre artistic planning.
Self-reflection/ Analytical capacities	Very capable of describing their artistic process. Able to take distance from own process. Can see own output in perspective of traditional canon. Is able to decide on the next artistic step as result of being self-reflective.	Is analytic but could be more inventive in drawing artistic conclusions based upon that analyses. Is able to direct himself into new directions with good results.	Self-reflective and analytic qualities are enough to be able to come up with ideas to explore into new directions with average result.	No abilities in self-reflection. Can't see own development in greater perspective.

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

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

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to write a complete, feasible and clearly formulated research plan	The student has written a complete, feasible and clearly formulated research plan	No research plan has been submitted.	The research plan is incomplete, unrealistic and/or unclear.	The research plan is complete, feasible and adequately formulated.	The research plan is complete, feasible and clearly formulated.	The research plan is complete, feasible and clearly formulated, with all elements worked out carefully and in detail.	60%
The student is able to create an innovative research plan, of which the outcomes could be relevant for the student's own practice and the artistic field	The student has created an innovative research plan, of which the outcomes could be relevant for the student's own practice and for the artistic field	No research plan has been delivered or the research plan is not viable.	Very similar research has already been done.	The research offers new elements and is relevant for the student's own practice.	The research is innovative and relevant for the student's own practice as well as for the artistic field.	The research is very innovative and very relevant for the student's own practice as well as for the artistic field.	40%

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

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to communicate with their research supervisor about current progress and future planning	The student communicates with their research supervisor about current progress and future planning	Communication is lacking.	Unclear or insufficient communication.	Adequate and regular communication, plan is still in development.	Adequate and regular communication, plan is developed.	Clear and regular communication, plan is strong and fully developed.	10%
The student is able to clearly communicate their engagement with their research during a presentation	The student has clearly communicated their engagement with their research during the presentation	Presentation is unclear and unconvincing.	Unclear communication of engagement during presentation.	Adequate communication of engagement during presentation.	Clear communication of engagement during presentation.	Excellent communication of engagement during presentation.	40%
The student is able to make progress in the execution of their research	The student has made progress in the execution of their research since handing in their Research Proposal	Student has yet to demonstrate any evidence of progress or commitment towards completing their research.	Limited progress and/or student dedication currently evident. Supervisor advice is needed to assist in getting the research back on track.	Sufficient progress is evident and student is working hard, but still requires assistance and/or advice to make research project feasible.	Good progress and development evident, however still work to be done before progress can be considered excellent.	Excellent progress and development evident.	50%

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

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

<p>The student is 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</p>	<p>The student has applied a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material</p>	<p>No description or proper documentation and presentation of the research process and outcomes.</p>	<p>The research process is insufficiently documented and presented; the documentation and presentation do not yet support the aims and objectives of the research.</p>	<p>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.</p>	<p>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.</p>	<p>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.</p>	<p>30%</p>
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APPENDIX 6: 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