Curriculum Handbook Master of Music – Art of Sound

Academic Year 2023/24

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 on the website and the KC Portal. For questions about courses, you can get in touch with the contact person mentioned in the course description.

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INTRODUCTION

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.

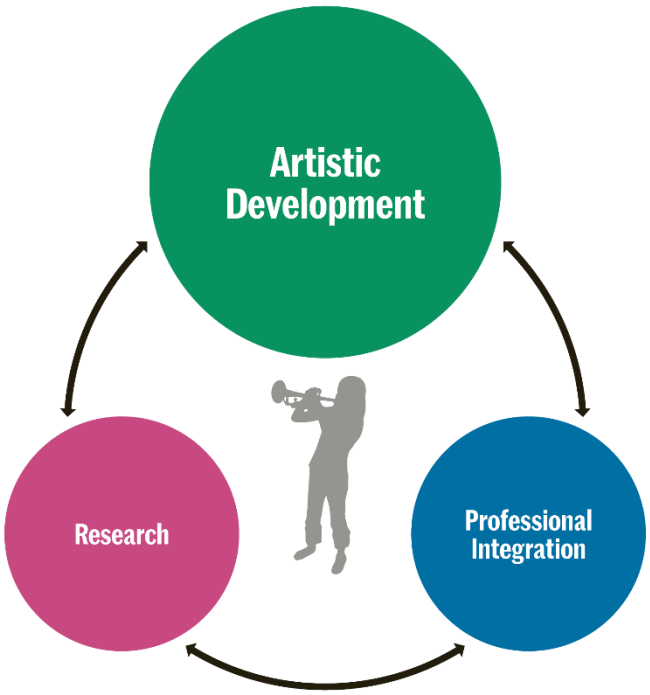
Partly due to these technological developments, we see that there is a need for specialists who can design the content for these media in a professional and creative way. Not only does technology offer new creative possibilities, but these possibilities also require new creative insights. This means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

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. The handbook includes information on the Master of Music programme including the Master Project, Focus Areas and a timeline. After the programme objectives and a schematic overview of the curriculum, 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 Royal Conservatoire’s Study Guide and the Education and Examination Regulations (EER) carefully.

THE MASTER OF MUSIC PROGRAMME

PHILOSOPHY



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

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

THE MASTER PROJECT

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

A. Artistic Development: You develop a vision for your artistic development: What characterises you as an artist in terms of skills, motivations and/or interests? What kind of artist would you like to become? What are your career aspirations? What do you need to work on in order to become this musician? How can your Master Project help you achieve your goals?
You will receive individual tuition by the teacher(s) of your main subject. Furthermore, you will participate in for example: group lessons, combo lessons, chamber music activities, ensemble classes, orchestral projects, Big Band projects, producing, recording, sound reinforcements or composition projects, and in some departments you will work with a coach pianist.

B. Research: You conduct research that is driven by your artistic vision and that will help you to reach your goals for your artistic practice. You can use your research to inform and support your professional integration activity (PIA), or you can use your PIA as a case study in your research.
You will attend an introductory course on research in the arts and you will receive individual research supervision.

C. Professional Integration:
You design, develop and realise an activity that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. This professional integration activity (PIA) is driven by your artistic development goals. It can be informed and supported by your research, or it can function as a case study for your research. It is the starting point for a professional practice that stretches beyond the duration of your master's programme.

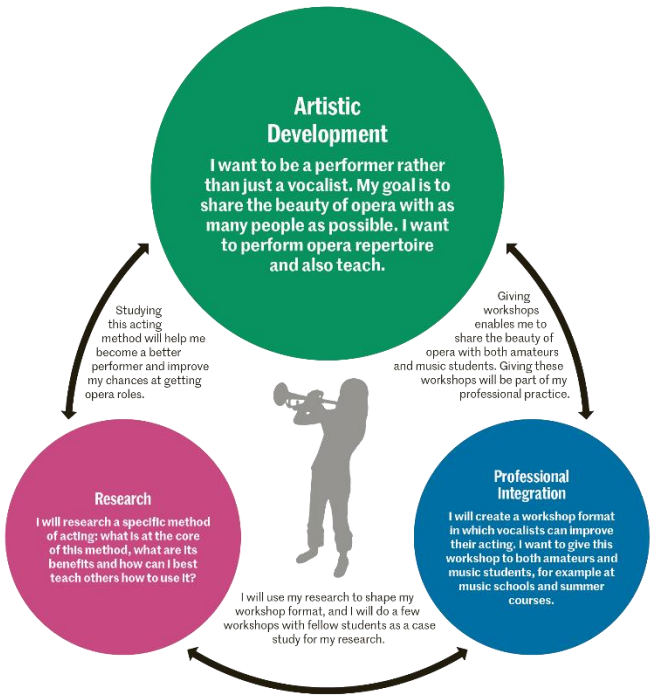
You will attend an introductory course on project management during which you will design a plan for your PIA, and you will receive individual coaching by a professional integration coach.

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

MASTER PROJECT EXAMPLES

Here are some examples of potential Master Projects. This is just a non-exhaustive list of examples, as there are many possibilities to be explored.

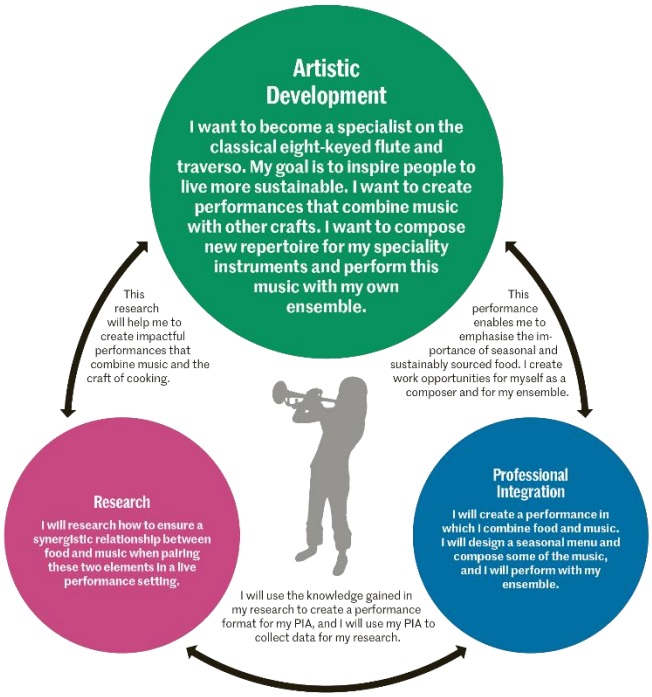
Example 1:



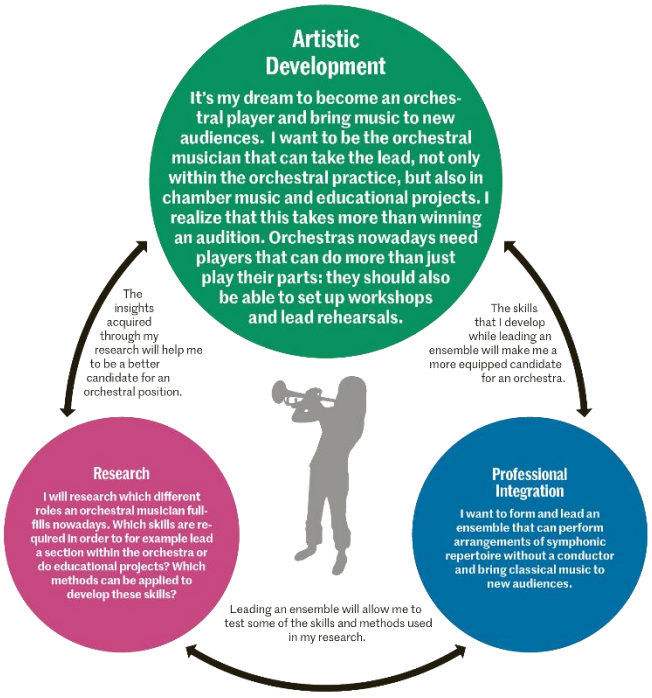
Example 2:

Example 3:

Example 4:

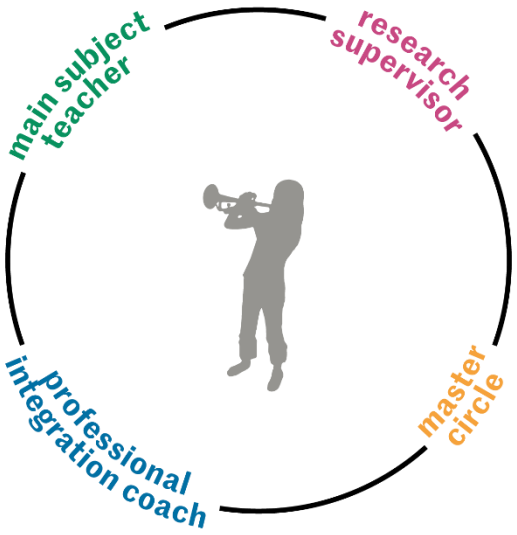


Example 5:



Example 6:

MASTER PROJECT NETWORK



You are in control and at the centre of your Master Project – it's all about what you want to do and what is meaningful to you!

However, you are not alone: you are surrounded by a network of people who can guide you while developing and realising your Master Project. Each person in the network will provide guidance from their specific angles/perspectives, but it is important and your own responsibility to keep them informed of all elements of your Master Project.

Your **main subject teacher**, who can help you define your artistic vision and artistic goals.

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

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

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

FOCUS AREAS

Students will be introduced to nine focus areas during the course 'Introduction to Research in the Arts', and will be placed in a master circle which centres on one of these focus areas. The distribution of students over the various master circles is based on the Master Project Plans sent in as part of the application process. The nine focus areas are:

1. **Art of Interpretation**

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

2. **Instruments, Techniques & Technologies**

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

3. **Music in Public Space**

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

4. **Creative Processes**

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

5. **Beyond Discipline**

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

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

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

7. **Aesthetics & Cultural Discourse**

What are the origins of standards, beliefs and values that relate to musical practice? The student's musical practice and personal experience are starting points for a broader cultural and aesthetic inquiry. Examples of topics are the investigation and challenging of sound ideals and historical conceptions of 'the beautiful', 'musical taste' or 'musical quality'. Hot topics regarding cultural identity, environmentalism, decolonization or gender representation in music may also play a role. Students in this area have an affinity for reasoning, discussing and writing. The use of language may play an important role in professional integration activities, in combination with artistic practice.

8. **Co-creative and educational settings**

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

9. **Music Theory & Aural Skills**

Topics in this area focus on the combined theoretical and aural understanding of music as an acoustic and cultural phenomenon. Examples are the investigation of tuning systems, scales and modes and their application in music, or the relationship between rhetoric and musical form in baroque music.

Projects in this area often aim at systemizing knowledge in order to apply it to music didactics. An analytical and clear methodical approach is characteristic for both research and professional integration activities in this area.

TIMELINE MASTER PROJECT

First year students

Start work with research supervisor and professional integration coach	October 2023
Registration master electives	1 – 15 November 2023
Deadline Master Project proposal	17 January 2024
Deadline revised Master Project proposal	6 March 2024
Master Research Symposium: Attendance of 3 presentations required	8 – 12 April 2024
First Year Master Project Presentation	May 2024 (t.b.a.)
M1 Main Subject Presentation	May – June 2024 (t.b.a.)

Second year students

Deadline requests date Symposium	4 October 2023
Deadline pilot/prototype PIA	8 November 2023
Deadline preliminary version research exposition or thesis	22 November 2023
Deadline research abstract	14 February 2024
Deadline research exposition or thesis	28 February 2024
Master Research Symposium: research presentations	8 – 12 April 2024
Deadline self-reflective report Professional Integration	1 May 2024
Deadline material re-examinations research	8 May 2024
Main Subject Final Presentation	May – June 2024 (t.b.a.)
Deadline re-examination self-reflective report Professional Integration	12 June 2024
Re-examinations research presentations	17 – 18 June 2024

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)[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 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,[2] in a historical and technological context, demonstrating an advanced level of skill in creating and providing coherent musical experiences and interpretations which engage with both well- and lesser-, or unknown repertoire.

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

[2] 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.

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**
	Master of Music 2023-2024		
KC-M-AS-	**Artistic Development**		
HV	Main Subject Art of Sound	14	14
ALS	Advanced Listening Skills	3	3
AMS	Advanced Mixing Skills	3	3
AES	Advanced Editing Skills	3	3
PR1/3	Semester Project 1 & 3	6	6
PR2/4	Semester Project 2 & 4	6	6
	Subtotal	**35**	**35**
KC-M-	**Research**		
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
	Subtotal	**15**	**15**
KC-M-	**Professional Integration**		
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
	Subtotal	**10**	**10**
	Total per year	**60**	**60**
	Total		**120**

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

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

Main Subject Art of Sound

Course title	**Main Subject Art of Sound**
Department responsible	Art of Sound
OSIRIS course code	KC-M-AS-HV1-18; KC-M-AS-HV2-18
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The individual main subject lessons are intended to give personal supervision to the student in their 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 they receive feedback on their 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. Although the student does not specialise 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.
Programme objectives	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
Course objectives	At the completion of this course, the student: - 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; - can present a portfolio of music recordings, music productions and/or sound reinforcement projects at a professional level; can work independently and professionally as a team leader in a music recording, music production and/or a sound reinforcement project; - can express and communicate their artistic vision on music recordings, music productions and/or sound reinforcement projects to others involved in those projects.
Credits	M1: 14 ECTS, M2: 14 ECTS
Level	Master
Work form	Individual lesson
Literature	

Language	English
Scheduling	24 lessons à 0:40
Date, time & venue	See ASIMUT
Teachers	Daan van Aalst Jeroen Bas Attie Bauw Robin Koek
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. The assignments need to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	M1: Presentation
Assignment description	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 presentation of the student's work to a committee of examiners.
Assignment requirements	The presented work will contain 3 projects that the student has realised during the past year. The presentation lasts 60 minutes. 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. 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. You must submit your work to the Art of Sound Exams group of the current academic year in the e-portfolio, no later than 14 days before the start of the exam week. The exact date will be communicated before December 1st of the academic year. Submission is no longer possible after the deadline; not submitting on time automatically leads to a cancelation of the presentation and an insufficient result (fail). You submit your work to the e-portfolio as a 'collection' of individual portfolio pages. An accurate description of this process is given in the Art of Sound Exams e-portfolio group.
Assignment planning	This presentation will generally take place in June.
Assessment criteria	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: 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). The assessment of the creative approach is based on the following criteria: Originality (unique, new, surprising, personal, critical, innovative); Relevance (socially, culturally, economically, politically, philosophically, psychologically); Concept (musical complexity, sonic complexity, unity, form, contrast, development). The assessment of the professional approach is based on the following criteria: 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).
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	M2: Final Presentation
Assignment description	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 examiners, including one external examiner (and to an audience, as far as space permits). 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.
Assignment requirements	The presented work will contain 3 projects that the student has realized during the past year. The presentation lasts 60 minutes. 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.

	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. You must submit your work to the Art of Sound Exams group of the current academic year in the e-portfolio, no later than 14 days before the start of the exam week. The exact date will be communicated before December 1st of the academic year. Submission is no longer possible after the deadline; not submitting on time automatically leads to a cancelation of the presentation and an insufficient result (fail). You submit your work to the e-portfolio as a 'collection' of individual portfolio pages. An accurate description of this process is given in the Art of Sound Exams e-portfolio group.
Assignment planning	This presentation will generally take place in June.
Assessment criteria	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: 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). The assessment of the creative approach is based on the following criteria: Originality (unique, new, surprising, personal, critical, innovative); Relevance (socially, culturally, economically, politically, philosophically, psychologically); Concept (musical complexity, sonic complexity, unity, form, contrast, development). The assessment of the professional approach is based on the following criteria: 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).

Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Advanced Listening Skills

Course title	**Advanced Listening Skills**
Department responsible	Art of Sound
OSIRIS course code	KC-M-AS-ALS1-23;KC-M-AS-ALS2-23
Type of course	Compulsory course
Prerequisites	
Course content	This course focuses on developing and expanding your vocabulary and idiomatic expressions in musical listening. You will develop new listening strategies and learn to reflect on your own existing listening strategies by analysing music in relation to sound quality and the use of modern music production techniques such as immersive audio, interactive media and artificial intelligence applications in a cultural, social and historical context. Modern music production techniques are studied in detail based on examples and reference recordings to discover the musical sense (and nonsense) of applying these techniques. Technical listening skills include auditory localisation in immersive sound, spectral identification in music and acoustics and binaural sound reproduction and its potential for creating immersive and realistic auditory experiences. Depending on the size of the groups, the teacher may decide to combine the M1 and M2 groups into one group. Course content will be offered alternately in years.
Programme objectives	2.A.7, 2.A.13, 2.A.15, 2.B.3, 2.B.4, 2.C.1, 2.C.9, 2.C.14
Course objectives	At the end of this course, you: • can express yourself extensively in discussions about musical listening in relation to sound quality; • have developed new listening strategies and can reflect on your own listening strategies; • can distinguish between modern music production techniques and assess the artistic significance of their application in music production
Credits	3 ECTS
Level	Master
Work form	Group lesson
Literature	
Language	English
Scheduling	6 lessons à 2:00
Date, time & venue	See ASIMUT
Teachers	Bastiaan Kuijt
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	M1: Written assignment
Assignment description	Written paper
Assignment requirements	You write a paper (1200 - 1500 words) about an existing artistic work where a modern music production technique (such as immersive audio, interactive media or artificial intelligence applications) is applied. The paper contains an analysis and - if relevant - a reconstruction of the music production and a constructive reflection on the artistic significance of the applied techniques in relation to the musical result. Audio and video examples are included.
Assignment planning	Within 30 days after the last lesson
Assessment criteria	• Critical thinking, originality and observation ability; • Analysis of music production techniques in relation to artistic materials; • Understanding of the music production process of the work in question.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Within 60 days after the last lesson
Assignment	**Assignment 2**
Assignment type	M2: Written assignment
Assignment description	Written paper
Assignment requirements	You write a paper (1200 - 1500 words) about an existing artistic work where a modern music production technique (such as immersive audio, interactive media or artificial intelligence applications) is applied. The paper contains an analysis and - if relevant - a reconstruction of the music production and a constructive reflection on the artistic significance of the applied techniques in relation to the musical result. Audio and video examples are included.
Assignment planning	Within 30 days after the last lesson
Assessment criteria	• Critical thinking, originality and observation ability; • Analysis of music production techniques in relation to artistic materials; • Understanding of the music production process of the work in question.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Within 60 days after the last lesson

Advanced Mixing Skills

Course title	**Advanced Mixing Skills**
Department responsible	Art of Sound
OSIRIS course code	KC-M-AS-AMS1-23;KC-M-AS-AMS2-23
Type of course	Compulsory course

Prerequisites	
Course content	This course supports you to deliver mixes informed by contextual and process awareness, from creation to delivery and placement stage. The subject of mixing is presented through a scope of artistic concepts, enabling to deepen your craft and harness techniques and strategies for studio and on-the-road mixing. Covering domains from spatial mixing to realizing content for an adaptive environment to translating a mix to a specific site, the advanced mixing course provides a current view on the matter which prepares you for contemporary challenges. Depending on the size of the groups, the teacher may decide to combine the M1 and M2 groups into one group. Course content will be offered alternately in years.
Programme objectives	2.A.1, 2.A.4, 2.A.5 2.A.7, 2.A.9, 2.A.16, 2.B.4, 2.B.5, 2.B.10, 2.C.1, 2.C.17
Course objectives	At the end of this course, you: ▪ are able to realize a cohesive mix based on a defined concept ▪ are able to adapt your mixes to site-specific and spatial qualties of a context ▪ have advanced knowledge of mixing for adaptive systems ▪ are able to make effective creative decisions in hybrid mixing environments
Credits	3 ECTS
Level	Master
Work form	Group lesson
Literature	
Language	English
Scheduling	6 lessons à 2:00
Date, time & venue	See ASIMUT
Teachers	Robin Koek
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	M1: Practical assignment
Assignment description	Each class an assignment will be given connected to the discussed topic to be presented in the forthcoming class. This totals to 5 assignments which are alternating between group and individual work.
Assignment requirements	A minimum attendance of 80% is required to pass the subject.
Assignment planning	During the course
Assessment criteria	Technical execution and cohesive presentation of work; Creative research and experimentation in produced outcomes; Conceptual development of working methods; Awareness of sound in reference to context (project-based).
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 2

Assignment	Assignment 2
Assignment type	M2: Practical assignment
Assignment description	Each class an assignment will be given connected to the discussed topic to be presented in the forthcoming class. This totals to 5 assignments which are alternating between group and individual work.
Assignment requirements	A minimum attendance of 80% is required to pass the subject.
Assignment planning	During the course
Assessment criteria	Technical execution and cohesive presentation of work; Creative research and experimentation in produced outcomes; Conceptual development of working methods; Awareness of sound in reference to context (project-based).
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 2

Advanced Editing Skills

Course title	**Advanced Editing Skills**
Department responsible	Art of Sound
OSIRIS course code	KC-M-AS-AES1-23;KC-M-AS-AES2-23
Type of course	Compulsory course
Prerequisites	
Course content	In this course you will practise your analytical skills in order to make decisions before you apply technical solutions. Making artistic decisions on the spot is very close to music making and by leaving out the technical toolbox, you learn to rely on your choices. In the feedback sessions you will gain more insight in both your working method as well as your artistic choices. Depending on the size of the groups, the teacher may decide to combine the M1 and M2 groups into one group. Course content will be offered alternately in years.
Programme objectives	2.A.4, 2.A.7, 2.A.9, 2.A.16, 2.B.5, 2.B.10, 2.C.10
Course objectives	At the end of this course, you: • can make artistically informed decisions in the editing process; • are able to analyse artistic content in order to make proper choices in the editing process; • are aware of your working method in connection to your artistic choices.
Credits	3 ECTS
Level	Master
Work form	Group lesson
Literature	
Language	English
Scheduling	6 lessons à 2:00
Date, time & venue	See ASIMUT
Teachers	Daan van Aalst
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	M1: Practical assignment
Assignment description	As part of a personal project, your editing (choices) will be assessed. You will write a report about the choices you made in the editing process and how you translated these artistic choices into your project.
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	At the end of the course
Assessment criteria	• Artistic vision: the extent to which your editing choices align with your artistic vision and creative intent; • Narrative coherence: the ability to maintain a coherent and logical narrative flow through editing choices and the extent to which the edited sequences or scenes match the intended storytelling structure or objectives; • Analytical skills: your ability to critically analyze situations, gather relevant information, and make informed decisions before implementing technical solutions.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 2
Assignment	**Assignment 2**
Assignment type	M2: Practical assignment
Assignment description	As part of a personal project, your editing (choices) will be assessed. You will write a report about the choices you made in the editing process and how you translated these artistic choices into your project.
Assignment requirements	A minimum attendance of 80% is required.
Assignment planning	At the end of the course
Assessment criteria	• Artistic vision: the extent to which your editing choices align with your artistic vision and creative intent; • Narrative coherence: the ability to maintain a coherent and logical narrative flow through editing choices and the extent to which the edited sequences or scenes match the intended storytelling structure or objectives; • Analytical skills: your ability to critically analyze situations, gather relevant information, and make informed decisions before implementing technical solutions.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	At the end of semester 2

Semester Project 1 - 4

Course title	**Semester Project 1 - 4**
Department responsible	Art of Sound
OSIRIS course code	KC-M-AS-PR1-18;KC-M-AS-PR2-18;KC-M-AS-PR3-18;KC-M-AS-PR4-18;

Type of course	Compulsory course
Prerequisites	Non applicable
Course content	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 may be as follows (but can be adapted by the department if the nature of the project requires this): 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. 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. 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. Presentation: the students present the results of the project to a committee of Art of Sound staff and the international expert. 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. Semester Projects 1 and 3, and semester projects 2 and 4 may be combined in one group if the group size allows.
Programme objectives	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
Course objectives	At the completion of this course, you: - have acquired practical experience with the artistic and technological aspects of the theme in question; - are able to make appropriate artistic choices for the theme in question; - are able to apply technology in an appropriate way for the theme in question.
Credits	Per semester project: 6 ECTS
Level	Master
Work form	Group lesson
Literature	tba
Language	English
Scheduling	Per semester: 1 day introduction, 2 x 2 days masterclass, 1 x 30 minutes presentation (in principle).
Date, time & venue	See ASIMUT
Teachers	International experts
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)

Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Presentation
Assignment description	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. 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.
Assignment requirements	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. 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.
Assignment planning	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).
Assessment criteria	- the quality of the artistic concept in relation to the media in question; - the quality of the technological concept in relation to the media in question.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above, without the presence of the international expert
Re-assignment planning	Semester Project 1, 3: at the end of semester 1; Semester Project 2, 4: at the end of semester 2.

RESEARCH

Introduction to Research in the Arts

Course title	**Introduction to Research in the Arts**
Department responsible	Master Research
OSIRIS course code	KC-M-AL-IRA-20

Type of course	Compulsory course
Prerequisites	Non applicable
Course content	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: 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills 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?' 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 to document and present your research. 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, 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.
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
Course objectives	At the end of the course, you: ▪ are able to demonstrate an understanding of what artistic 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 for formulating a project proposal and abstract; ▪ are able to document your project process and results on the Research Catalogue.
Credits	2 ECTS
Level	Master
Work form	Seminar, individual study and workshops
Literature	t.b.a.
Language	English
Scheduling	6 meetings during the first semester + 1 workshop Research Catalogue
Date, time & venue	See ASIMUT
Teachers	Kathryn Cok, Casper Schipper and others
Contact information	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Written assignments
Assignment description	You will be informed about these assignments by the teacher during the course.
Assignment requirements	
Assignment planning	Every seminar is followed by an assignment.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the written assignments, see Appendix 2 of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place at the end of semester 1
Assignment	**Assignment 2**
Assignment type	Master Project proposal
Assignment description	You must write and develop your personal Master Project proposal in English as soon as possible in the first semester of the first year of the master's programme in consultation with your main subject teacher, research supervisor and professional integration coach. This proposal will be the conclusion of the course 'Introduction to Research in the Arts' as well as the course 'Introduction to Project Management'.
Assignment requirements	Your Master Project proposal must adhere to the following format: Format Master Project proposal Your Master Project proposal consists of three elements: A. Describe your view on your artistic development, taking into account the following questions: 1. What characterises you as a musician in terms of skills, motivations and/or interests.

	2. What kind of musician would you like to become? What are your career aspirations? 3. What do you need to work on in order to become this musician? 4. How can your Master Project help you achieve your goals? How is your vision for your artistic development reflected in your research (B) and your Professional Integration Activity (C)? B. Using the following format, provide a detailed plan for researching and documenting the research component of your Master Project on the Research Catalogue: 1. Title and possible sub-titles 2. A research question 3. Possible sub-questions 4. A brief description of the topic, including planning, chosen methods, and research process 5. Chosen form of documentation and presentation (during the Master Research Symposium) C. Submit your Brief Description of Professional Integration Activities in the following format: 1. Describe the background and motivation of your PIA including how it is supporting your artistic goals. 2. Describe your PIA: what is your deliverable, and for whom are you creating it? 3. Describe the scope of your PIA in quantifiable terms. 4. Describe the goals of your PIA: what do you want to achieve? 5. Describe the values you will create with your PIA.
Assignment planning	The deadline for the Master Project proposal is 17 January 2024.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 3 of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	In case of a re-assignment, you only have to resubmit the domain(s) that you have failed the first time.
Re-assignment planning	The deadline for the re-assignment is 6 March 2024.

Master Circle

Course title	**Master Circle**
Department responsible	Master Research
OSIRIS course code	KC-M-AL-MCA
Type of course	Compulsory course
Prerequisites	-
Course content	Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, which is facilitated by a master circle leader. The master circle is the place where the three elements of the

	Master Project come together and where the Master Project is discussed as a whole. At meetings of the Master Circles, students will discuss the progress of their Master Projects, acquired insights and problems they have encountered with their peers. In addition, circle leaders may host guest lectures from alumni or (guest) professors, as well as provide common assignments and group discussions on topics within the focus area of the circle. There will also be presentation trainings available. 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. You will be assigned a Master Circle depending on your chosen focus area. The Master Circles are based on the following focus areas: 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills
Programme objectives	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
Course objectives	At the end of this course, you: - will be aware of the skills required to successfully communicate the results of your Master Project; - will be aware of how your Master Project 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.
Credits	3 ECTS per academic year
Level	Master
Work form	Group sessions
Literature	T.b.a.
Language	English
Scheduling	Monthly meetings of 2 hours
Date, time & venue	See ASIMUT schedule
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, Yvonne Smeets, Loes Rusch, Daan van Aalst, Paul Jeukendrup)
Contact information	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	All assignments need to be passed in order to pass this course. In year 1 this course is assessed through assignment 1 (First Year Master Project Presentation) and assignment 2 (participation); in year 2 the course is assessed through assignment 3 (participation, including trial research presentation).
Assignment	**Assignment 1**
Assignment type	M1: First Year Master Project Presentation
Assignment description	In May, all first-year students will be asked to present the progress they have made with their Master Project in the master circle.
Assignment requirements	Your presentation should last around 10-15 minutes and address the following 11 questions: Master Project 1. How is your Master Project developing? 2. What are its aims and how are the three components (artistic development [main subject], research and professional integration) integrated? Artistic Development 3. What are your goals for this area, where are you now and what are your goals for the next academic year? Research 4. What is your research question at this point in time? 5. Describe your research in one minute; please ensure the link with the other two components in your Master Project (artistic development and professional integration) is also addressed. 6. Are you working with your research supervisor and how is this going? Professional integration activity 7. Describe the status of your Professional Integration Activity and how it relates to your research and artistic development. 8. Are you working with your professional integration coach and how is this going? Planning of your Master Project 9. What is your timeline from now until the summer holiday? 10. How do you see yourself completing your research and professional integration activity in year two? 11. What issues, obstacles or challenges need a solution, and what are you doing to find solutions?
Assignment planning	The exact date of your presentation will be communicated to you by your master circle leader.

Assessment criteria	A detailed assessment rubric for the First Year Master Project Presentation can be found in Appendix 4 of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in June
Assignment	**Assignment 2**
Assignment type	M1: Participation
Assignment description	
Assignment requirements	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: • 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). Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader before the date in question.
Assignment planning	Continuous assessment
Assessment criteria	- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. - Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others. - Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. - Attendance (at least 80%): includes punctuality.
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Too many absences will lead to substantial additional assignments.
Re-assignment planning	In consultation with the Master Circle leader.
Assignment	**Assignment 3**
Assignment type	M2: Participation
Assignment description	Participation, including a trial presentation.
Assignment requirements	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: • 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). Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader before the date in question.
Assignment planning	Continuous assessment. The trial presentations take place around January – March. The exact date will be confirmed by your Master Circle leader.
Assessment criteria	- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. - Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others. - Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. - Attendance (at least 80%): includes punctuality.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Too many absences will lead to substantial additional assignments.
Re-assignment planning	In consultation with the Master Circle leader.

Writing Skills

Course title	**Writing Skills**
Department responsible	Sonology
OSIRIS course code	KC-M-SO-WS
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	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.
Programme objectives	2.B.7, 2.B.8, 2.C.5, 2.C.11
Course objectives	At the end of this course, you will: ▪ have improved your ability to write independently about your work within the context of electronic music production; ▪ have refined your research topic and begun the thesis writing process; ▪ be able to apply a formal citation style (Chicago style) to written texts in connection with your thesis; ▪ 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.
Credits	4 ECTS
Level	Master
Work form	Group lesson
Literature	Course kit and in-class presentations
Language	English
Scheduling	120-minute group lesson per week, during 2 semesters
Date, time & venue	See ASIMUT
Teachers	Thomas Aldrich
Contact information	Thomas Aldrich (t.aldrich@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Active contribution
Assignment description	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)
Assignment requirements	
Assignment planning	
Assessment criteria	• coherence and incisiveness of thought • use of sources • language and tone • clarity of written discourse • logic, relevance, and strength of argumen
Weighting	100%
Grading scale	Numeric

Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Individual Research Trajectory 1

Course title	**Individual Research Trajectory 1**
Department responsible	Master Research
OSIRIS course code	KC-M-AS-IRT1-20
Type of course	Compulsory course
Prerequisites	-
Course content	The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realize the professional practice they aspire by integrating three domains: artistic development, research and professional integration. As part of your Master Project you will do research that will help you to reach your goals for your artistic/musical practice. You will present the findings of your research in the context of your Master Project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year. You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year. Both you and your supervisor use the online Research Catalogue (RC) as a collaborative workspace (www.researchcatalogue.net). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present the research component of your Master Project. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.
Programme objectives	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
Course objectives	At the end of the course, you: ▪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.
Credits	6 ECTS
Level	Master
Work form	Individual supervision sessions
Literature	You will look for relevant literature yourself, based on your chosen research topic.
Language	English
Scheduling	Individual appointments. 15 hours over two years, M1 and M2.
Date, time & venue	Individual schedule. The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
Teachers	Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area. Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 4 October 2023 with the Head of Master Research.
Contact information	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Progress assessment
Assignment description	In April of your first year, your supervisor will be asked to write a brief report on the progress of your research, which will also be sent to your master circle leader.
Assignment requirements	You need to be in contact with your supervisor and regularly update them on your progress.
Assignment planning	The progress report is submitted by your supervisor in April of your first year.
Assessment criteria	- Good communication with your supervisor - Having settled on a viable research topic - Having a clear idea on what steps to take in order to answer your research question - Showing motivation in moving forward with the development of your research
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	A 'fail' mainly functions as a warning and indicator; your supervisor can re-assess your progress once you are back on track.

Re-assignment planning	If you do not pass the first time, your progress can be re-assessed by your supervisor at any point in time.

Individual Research Trajectory 2

Course title	**Individual Research Trajectory 2**
Department responsible	Master Research
OSIRIS course code	KC-M-AS-IRT2-20
Type of course	Compulsory course
Prerequisites	-
Course content	The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realize the professional practice they aspire by integrating three domains: artistic development, research and professional integration. As part of your Master Project you will do research that will help you to reach your goals for your artistic/musical practice. You will present the findings of your research in the context of your Master Project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year. You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year. Both you and your supervisor use the online Research Catalogue (RC) as a collaborative workspace (www.researchcatalogue.net). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present the research component of your Master Project. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.
Programme objectives	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
Course objectives	At the end of the course, you: ▪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.
Credits	12 ECTS
Level	Master
Work form	Individual supervision sessions
Literature	You will look for relevant literature yourself, based on your chosen research topic.
Language	English
Scheduling	Individual appointments. 15 hours over two years, M1 and M2.
Date, time & venue	Individual schedule. The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
Teachers	Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area. Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 4 October 2023 with the Head of Master Research.
Contact information	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Master Research Presentation
Assignment description	The presentation of the findings of your research in the context of your Master Project is two-fold: a written submission via the Research Catalogue and an oral presentation during the Master Research Symposium. While the format of presentation and documentation may vary greatly depending on the nature of the research, its outcome, and your main subject study, there must be a coherent relationship between the research subject and the resulting documentation and presentation. You should be aware of the importance of the research subject for your own artistic development, for your Master Project, for other students and/or for the music world at large. In the three semesters leading up to the presentation of the research, you will have developed a viable research question, and undertaken research with the guidance of a research supervisor. The results should have a significant impact on your performing practice.

	The final documentation of the research results must take the form of either a research exposition or thesis and must be presented on the Research Catalogue. Students and supervisors are advised to discuss which format best suits the chosen research topic of the student with Head of Master Research Kathryn Cok, in year 1. During the Master Research Symposium you will give a presentation of your research to the committee of examiners in front of an interested audience. The presentation is followed by questions from the committee of examiners and if time allows, members of the audience. A computer (PC or a Mac; this depends on venue and availability), internet connection, beamer and monitor will be present. You may use your own computer, but you can also use a USB stick for your presentations, which you should test beforehand. If other materials are required (instruments other than a grand piano, equipment, technology, etc.), you must arrange this yourself (via the Planning Department, the IT Department and/or the Electronics Workshop). We will make sure the grand piano has been tuned, but we are not responsible for the tuning of other instruments. The live presentations will be recorded and filmed for quality assurance purposes. This material will only be for internal use and school archives, and cannot be shared with students for personal use.
Assignment requirements	Research exposition or thesis The exposition or thesis must be written in English and adhere to one of the following two formats: **1. Research exposition** The research exposition is the culmination and final product of an in-depth period of research, and should include: critical thinking, source evaluation, and documentation. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centered upon a process that concerns your musical practice, and at the same time should demonstrate acquired research skills. In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor(s), what balance and configuration of words, sounds and images, are appropriate to the communication and publication of your research. Here the multimedia possibilities of the Research Catalogue make it possible to choose the most adequate format of the final research exposition. You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of

	doing so providing you with additional multimedia research and documentation skills. This, in addition, aids the presentation and dissemination of your research results to the wider world. The research exposition must contain the following information: 1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Exposition); 2. The research question or issue addressed and its relevance for peers, your own artistic development and the music world at large; 3. A description of the research process (the search for the solution to the research question) including methodology; 4. An analysis or critical discussion of the findings; 5. Conclusions; 6. A list of the sources consulted: next to the bibliography this may also include a list of interviews, experiments, etc; 7. The exposition may include performance registrations, transcriptions, original compositions, musical analysis, instruction manuals, images or other material relevant to the research. It should be structured and embedded within the Research Catalogue. - You must also adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course; - Suggested word count: 5,000-10,000 words, with an absolute maximum of 40,000 words. - The exposition must be uploaded into the Research Catalogue for submission. **2. Thesis** If you wish to write an academic thesis, you should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which you document your research through reasoning and the use of evidence and the correct use of sources. Students planning to continue on to a PhD programme are advised to choose this format. Your artistic/musical practice will still be the point of departure. During the Master Research Symposium you are required to give a research presentation of 30 minutes, during which you defend your research subject and results and in which the artistic result should be demonstrable. The committee will include at least one member with a PhD. The thesis must contain the following information: 1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of

	research supervisor(s) and the final chosen format of documentation (Thesis). 2. The research question or issue addressed and its relevance for peers and your own artistic development; 3. A description of the research process (the search for the solution to the research question) including methodology; 4. An analysis or critical discussion of the findings; 5. Conclusions; 6. A list of the sources consulted. - You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course. - Suggested word count: 15,000-20,000 words, with an absolute maximum of 60,000 words. - The thesis must be uploaded into the Research Catalogue for submission. **Master Research Symposium - Presentation** During the Master Research Symposium you are required to give a 30-minute presentation of your research in English to the committee of examiners, having chosen an appropriate format of presentation and documentation. Your presentation should include live performance or audio and/or video examples in order to demonstrate the outcomes of your research. You are in particular encouraged to demonstrate outcomes with your instrument or voice. You should also make clear in your presentation how your research connects to your artistic development and PIA.
Assignment planning	22 November 2023: Preliminary version By 22 November 2023, a preliminary version of the final research exposition or thesis must be submitted in English to the Research Catalogue. The preliminary version of the research exposition or thesis should adhere to the same format (length and content) as the final version, the only difference being that at this stage you are still permitted to alter and add material, e.g. text, after comments of the Head of Master Research and supervisor(s). 14 February 2024: Research abstract By 14 February 2024, an abstract of your research must be submitted in English, containing the following: 1. Your name 2. Main subject 3. Name of research supervisor(s) 4. Title of research 5. Research question 6. Summary of the results of the research (max. 250 words) 7. Short biography (max. 100 words) This abstract will be included in the Master Research Symposium programme book.

	28 February 2024: Deadline research exposition or thesis A complete digital version of the final research exposition or thesis must be submitted in English on the Research Catalogue by 28 February 2024. 8-12 April 2024: Master Research Symposium Your research presentation will take place in the week of 8-12 April 2024, in one of the studios of the Royal Conservatoire. You will be given your grade and feedback immediately following the deliberations of the committee. Once the schedule has been made and communicated via ASIMUT (koncon.asimut.net), it is no longer possible to change times, dates and/or locations. Any date preferences should be sent to the Coordinator Master Research by 4 OCTOBER 2023. In order to make a correct schedule for the Master Research Symposium in April 2024, all 2nd year students should inform the Master Research Team by 4 OCTOBER 2023 if their chosen format is a thesis. After this date it is no longer possible to alter the format.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 5 of this curriculum handbook. Checklist research documentation and presentation When finalising your research exposition or thesis and preparing for your research presentation, it can be helpful to use the following checklist. Relevance •Artistic development Is the research relevant for the artistic development of the student? •Wider context Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large? Project design and content •Questions, issues, problems Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies and Professional Integration Activities? •Methods Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed? •Process Is the research process sufficiently well described or otherwise communicated? To what extent is the research process based on a dialogue between artistic practice and reflection? •Contextualisation

	Does the student demonstrate sufficient awareness by relating the research to the field of inquiry and to what others have done in this area? •New knowledge, insights, experiences, techniques and/or devices Does the research deliver something that we did not know, understand, experience or have? Argumentation, documentation, presentation •Reasoning, writing, documentation Does the research make a clear case or claim and how does the use of text relate to the use of non-textual, e.g. artistic material? And does the form of documentation support the claim of the research? •Information, source material, referencing, language Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable? •Public presentation Is the verbal and public presentation of the research well-structured and convincing? And is the role of the artistic work in the presentation clear? Is the use of English acceptable?
Weighting	100%
Grading scale	Numeric
Re-assignment description	The same as the original assignment; students may be asked to improve the research exposition or thesis, give an improved research presentation, or both.
Re-assignment planning	The re-examination deadline for the research exposition or thesis is 8 May 2024; the re-examination of the research presentations takes place on 17-18 June 2024.

PROFESSIONAL INTEGRATION

Introduction to Project Management

Course title	**Introduction to Project Management**
Department responsible	Master Professional Integration
OSIRIS course code	KC-M-AL-IPM-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course will prepare you to design your own Professional Integration Activity (PIA). You will develop competencies and understanding of the skills required to effectively design, develop and realise artistic projects. The course consists of five seminars with accompanying assignments in which you will develop a plan for your Professional Integration Activity (PIA). You will be taught to create the following components that together will form a project plan: a brief description of your PIA that defines the values to be created, the quantifiable results and the goals, a product based planning, a budget, a risk

	analysis, a pilot/prototype in which you test the essence of your PIA, a pitch.
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
Course objectives	At the end of this course, you will be able to: - demonstrate an understanding of a variety of project management topics; - formulate your own professional goals; - create a brief description of an artistic project.
Credits	2 ECTS
Level	Master
Work form	Seminars, tutorials, individual study, assignments
Literature	Course reader available in Teams
Language	English
Scheduling	5 seminars during the 1st semester
Date, time & venue	See ASIMUT
Teachers	Renee Jonker + guests
Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Written assignments
Assignment description	After every seminar you will be given an assignment. There are five assignments in total (equally weighted): - BDPIA (Brief Description of Professional Integration Activities) - Product Based Planning and Risk Log - Budget - Design of Prototype/Pilot and test - Pitch The BDPIA will become part of the Master Project proposal.
Assignment requirements	
Assignment planning	Each seminar is followed by an assignment
Assessment criteria	- Being able to give a clear description of the deliverable of the PIA - Being able to define quantifiable results of the PIA - Being able to define goals of the PIA - Being able to describe the values created by the PIA - Giving evidence of a coherent relation between the three domains of the Master Project (artistic development, research and professional integration) - Creating a budget - Making a product-based planning - Designing a pilot/prototype - Formulating a message with a specific objective for a specific receiver
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Deadline for re-assignments will be in January 2024

Professional Integration Trajectory 1

Course title	**Professional Integration Trajectory 1**
Department responsible	Master Professional Integration
OSIRIS course code	KC-M-AL-PIT1-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In this course you develop and realise your Professional Integration Activity (PIA) with the help of a professional integration coach. A PIA is an activity initiated by yourself that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. It is an activity that brings you one step further in the direction of your goals for your (future) professional practice. The PIA is driven by your artistic development goals. It can be supported by your research, or it can function as a case study for your research. It is also the starting point for a professional practice that stretches beyond the duration of your master's programme. You will be assigned a Professional Integration Coach in October of your first year. You are entitled to 9 hours of coaching spread over the two years of your master studies.
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
Course objectives	At the end of this course, you: - will be able to design, develop and realise professional activities that are initiated by yourself; - have developed an understanding of how artistic goals can shape a project and how research can support and contextualize a project or activity.
Credits	3 ECTS
Level	Master
Work form	Coaching sessions, self-study
Literature	
Language	English
Scheduling	
Date, time & venue	In consultation with your coach. The frequency of coaching is entirely up to the coach and to you and will differ from one individual to another.
Teachers	Your coach will be selected from a pool of experts from the professional field.
Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)

Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Progress Assessment
Assignment description	In April of your first year, your coach will be asked to write a brief report on the progress of your PIA, which will also be sent to your master circle leader.
Assignment requirements	You need to be in contact with your coach and regularly update them on your progress.
Assignment planning	The progress report is submitted by your coach in April of your first year.
Assessment criteria	- good communication with your coach - having settled on a viable PIA - having a clear idea on what steps to take to realise your PIA - showing motivation in moving forward with development of your PIA
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	A 'fail' mainly functions as a warning and indicator; your coach can re-assess your progress once you are back on track.
Re-assignment planning	If you do not pass the first time, your progress can be re-assessed by your coach at any point in time.

Professional Integration Trajectory 2

Course title	**Professional Integration Trajectory 2**
Department responsible	Master Professional Integration
OSIRIS course code	KC-M-AL-PIT2-21
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In this course you develop and realise your Professional Integration Activity (PIA) with the help of a professional integration coach. A PIA is an activity initiated by yourself that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. It is an activity that brings you one step further in the direction of your goals for your (future) professional practice. The PIA is driven by your artistic development goals. It can be supported by your research, or it can function as a case study for your research. It is also the starting point for a professional practice that stretches beyond the duration of your master's programme. You will be assigned a Professional Integration Coach in October of your first year. You are entitled to 9 hours of coaching spread over the two years of your master studies.
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
Course objectives	At the end of this course, you: - will be able to design, develop and realise professional activities that are initiated by yourself; - have developed an understanding of how artistic goals can shape a project and how research can support and contextualize a project or activity.
Credits	5 ECTS
Level	Master
Work form	coaching sessions, self-study
Literature	
Language	English
Scheduling	
Date, time & venue	In consultation with your coach. The frequency of coaching is entirely up to the coach and to you and will differ from one individual to another.
Teachers	Your coach will be selected from a pool of experts from the professional field.
Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeidng@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Self-Reflective Report
Assignment description	You will finish the Professional Integration Trajectory by writing a self-reflective report in which you reflect on the process of designing, developing and realising your PIA and on the deliverable of your PIA, by answering the questions provided. You also provide documentation of your PIA. Self-Reflective Report 1. Provide documentation of your PIA and describe it: - What is the deliverable of your PIA? 2. Provide documentation1 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) - 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?
Assignment requirements	A written report including documentation (video and/or audio recording, images, photos, written statements, etc.)
Assignment planning	Deadline Pilot/Prototype: 8 November. Deadline Self-reflective Report: 1 May Your Pilot/Prototype assignment should contain the following: Provide documentation of your Pilot/PrototypeShow us your pilot/prototype in video and/or audio recording, images, photos, written statements, etc. Describe your Pilot/Prototype by answering these questions: What did you test? Which question(s) did you want to answer? How did you test this? What are the results of your test? Which answer(s) to your question(s) did you find? How do these answers influence your PIA?
Assessment criteria	For the self-reflective report requirements and a detailed assessment rubric including the exact assessment criteria see Appendix 6 & 7 of this curriculum handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	The deadline for the re-assignment is 12 June

Projects and Professional Practice

Course title	**Projects and Professional Practice**
Department responsible	Art of Sound
OSIRIS course code	KC-M-AS-PP1-19; KC-M-AS-PP2-21
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	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 music recording projects, studio 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. A professional practice project must be carefully planned and documented. The physical evidence of the projects is kept in the student's portfolio. The project coordinator monitors the progress of the student in the portfolio and awards the relevant credit points. Factors in awarding ECTS are time investment, 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. 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. The main subject teacher (individual coach) 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. 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; - writing the project report and submitting the report to the "Projects" group in the e-portfolio within one month of completion of the project; - providing the department, in the person of the education coordinator, with the final results of the project (as a rule in the form of audio files) 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 be the initiator of the project. 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. 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 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. 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.
Programme objectives	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
Course objectives	At the completion of this course, you: - are able to initiate projects and to produce a creative project concept at an advanced level; - are able to work independently at an advanced level in a professional environment; - have acquired practical experience with working in a team at an advanced level; - are able to plan and to organise at an advanced level; - have advanced production skills; - are able to communicate at an advanced level in a (semi-) professional environment.
Credits	M1: 3 ECTS, M2: 3 ECTS
Level	Master
Work form	n/a
Literature	
Language	English
Scheduling	
Date, time & venue	Schedule to be agreed upon with the teacher
Teachers	n/a
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Projects
Assignment description	You initiate, perform and/or take part in projects.
Assignment requirements	A report has to be written for each project. The report must include at least: • Substantive information, documented in such a way that a CD booklet or a programme can be compiled from it, containing details about composers, performers, titles, crew, duration location and other relevant information; • A description of how the project progressed, including pre-production, production and post-production; • A brief evaluation of the project, including a (self) reflection; • Technical information, provided in addenda, documented in such a way that the project can be reproduced by a third party

	on the basis of that documentation, including time schedule, patch list, track list, equipment list, system diagram, loudspeaker plot, stage plan, and other relevant information, as applicable. The project report must be included in the student's e-portfolio and submitted to the "Projects" group for assessment within one month of completion of the project. 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.
Assignment planning	Results will be updated in Osiris on January 1st, March 1st and May 1st, for all project reports submitted minimum 2 weeks before those dates. Deadline for submitting your last project reports is May 15.
Assessment criteria	A project qualifies for the predetermined number of ECTS if the following criteria are met: - The project is completed within a reasonable period. - 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. 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. ECs are awarded per project on the basis of time invested in the project.
Weighting	100%
Grading scale	Pass / Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Deadline for submitting your project reports is June 15.

Portfolio

Course title	**Portfolio**
Department responsible	Art of Sound
OSIRIS course code	KC-M-AS-PF1-15;KC-M-AS-PF2-15
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	Students are required to keep record of all professional and educational projects that they perform during the master studies in a (e-)portfolio: http://eportfolio.koncon.nl Portfolio presentations are an integral and important part of part of this course. Students from the B2, B3 and B4 years 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 Bachelor 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.
Programme objectives	2.A.8, 2.C.9, 2.C.11, 2.C.12
Course objectives	At the completion of this course, you: - are able to reflect on your own study progress and communicate about this with others; - have created a professional portfolio, reflecting your personal creative vision; - are able to reflect on your role, task and position in the profession as well as in society, and can contribute to it; - have experience in presenting your own work to an audience; - are able to give and take constructive feedback.
Credits	M1: 2 ECTS; M2: 2 ECTS
Level	Master
Work form	n/a
Literature	-
Language	English
Scheduling	n/a
Date, time & venue	tba
Teachers	Lilita Dunska
Contact information	Paul Jeukendrup – Head of Art of Sound Department (p.jeukendrup@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	E-portfolio
Assignment description	You keep an e-portfolio on all projects that you perform during your study period. You write a report for each project, which will be submitted to the "Projects" group in the e-portfolio. The project report and, when applicable, the audio (and/or video) file in linear format must be included in your e-portfolio and submitted to the "Projects" group of the current academic year in order to be assessed by the project coordinator.
Assignment requirements	The reports in your e-portfolio must include at least: • Substantive information, documented in such a way that a CD booklet or a programme booklet can be compiled from it; • A brief description of how the project progressed; • A brief evaluation of the project, including reflection; • Time planning of the project • Technical information, documented in such a way that the project can be reproduced by a third party on the basis of that documentation.
Assignment planning	Results will be updated in Osiris on January 1st, March 1st and May 1st, for all project reports submitted minimum 2 weeks before those dates. Deadline for submitting your last project reports is May 15.
Assessment criteria	- Quality of the reports: completeness, accuracy, clarity, structure (see assignment requirements)

	- Quantity of the reports: the amount and extensiveness of the reports reflect the nature of the projects and the time investment in the projects
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Deadline for submitting your project reports is June 15.
Assignment	**Assignment 2**
Assignment type	Portfolio Presentation
Assignment description	You present your work to an audience of fellow students and staff, including a listening session. After your presentation, you will answer questions from and discuss your work with the audience.
Assignment requirements	Presentation time: max. 20 minutes, including a listening session. Questioning time max. 10 minutes. A minimum attendance of 80% is required.
Assignment planning	10 Portfolio Presentation meetings a year, 3 presentations per meeting. You will present minimum one time a year.
Assessment criteria	You have presented minimum one portfolio presentation in the current academic year
Weighting	50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	You organise, plan and present a portfolio presentation yourself, including inviting an audience consisting of Art of Sound students and staff. At least 10 Art of Sound students and 2 Art of Sound staff are resent during your presentation.
Re-assignment planning	Before July 1st

APPENDICES

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

CRAFTMANSHIP

	Balance	Spectral Balance	Dynamics	Spatiality	(Stereo) Imaging	Technical merit
9.5 - 10	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
8.5 - 9	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
8	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 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
7-7.5	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
6-6.5	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
5.5	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.

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 **musicians1 promoters** 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 complexityof 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 **musicians1 promoters** 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 atown initiative .	Good quality of bath choice, performance and presentation of projects in relation to the difficulty and complexityof 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 skillsin the music production process.	Good observation, discussion and verbalization skills in the communication with **musicians1 promoters** 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 projectsin relation to the difficulty and complexityof 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 **observation, discussion** and verbalization skills inthe communication with **musicians1 promoters** 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 complexityof 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 **communication with musicians1 promoters** and colleagues in the workfield of the music technologist.	Sufficient ability to contemplate on personal **work, criticize and assess**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 atown initiative.	Mediocre quality of bath choice, performance and presentation of projects in relation to the difficulty and complexityof 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 ski lls, organization skills and work planning skills in the music production process.	Mediocre observation, discussion and verbalization skills in the communication with **musicians1 promoters** and colleagues in the workfield of the music technologist.	Mediocre ability to contemplate on personal **work, criticize and assess**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 **musicians1 promoters** 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: WRITTEN ASSIGNMENTS

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is aware of how artistic research can be used to develop skills as a reflective practitioner	The student has demonstrated an awareness of the **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 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 **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 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	
A – artistic development	The student has developed a vision on their artistic development	The student has clearly formulated a feasible and ambitious **vision** 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 **feasible goals** 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 **connected** 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 – research	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	The student has created an **innovative** research	No research plan has been delivered or the	Very similar research has	The research offers new elements and is	The research is innovative and relevant for the	The research is very innovative and very relevant for the	40%

	which the outcomes could be relevant for the student's own practice and the artistic field	plan, of which the outcomes could be **relevant** for the student's own practice and for the artistic field	research plan is not viable.	already been done.	relevant for the student's own practice.	student's own practice as well as for the artistic field.	student's own practice as well as for the artistic field.	
C – professional integration	Student is able to describe the PIA and its deliverable	The students gives a clear and complete **description of PIA and its deliverable**	Missing, incomplete or unclear description of both PIA and deliverable.	Missing, incomplete or unclear description of either PIA or deliverable.	PIA and deliverable are described.	Description of PIA and deliverable are clear and complete.	Description of PIA and deliverable are clear, complete and appealing.	25%
	Student is able to describe the scope of the deliverable in quantifiable terms	Student clearly describes the **scope** of the deliverable in quantifiable terms	Scope of the deliverable is not described.	Scope of the deliverable is not described in quantifiable terms.	Scope of the deliverable is described in quantifiable terms.	Scope of the deliverable is described in quantifiable terms that give insight into the feasibility of the PIA.	Scope of the deliverable is described in quantifiable terms that convincingly show that the PIA is feasible.	25%
	Student is able to define ambitious goals	The student clearly defines **goals** that show ambition	goals are not defined.	goals are insufficiently defined.	goals are sufficiently defined.	goals are clearly defined.	goals are clearly defined and show ambition.	25%
	Student is able to clearly define substantial value(s) that the PIA will create	**Value(s)** 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%
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 **connected** artistic development, research and professional integration within their Master Project, and **all three domains** 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 **communicates with their research supervisor and professional integration coach** 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 **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.	30%
The student is able to make progress in the execution of their Master Project	The student has made **progress** in the execution of their Master Project since handing in their	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	Sufficient progress is evident and student is working hard, but still requires assistance and/or	Good progress and development evident, however still work to be done before progress can be	Excellent progress and development evident with a clear connection	40%

	Master Project Proposal		assist in getting the project back on track.	advice to make project feasible.	considered excellent.	between the three domains.	

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 defined d 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 **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%
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 **documentation and presentation** that supports the **aims and objectives** of the research, making use of both **verbal/textual and non-verbal artistic material**	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[3] of your PIA and describe it:**
   - What is the deliverable of your PIA?

2. **Provide documentation[1] 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[1])
   - 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?

[3] 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

Royal Conservatoire The Hague

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

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