Curriculum Handbook
Master of Music – European Chamber Music Master

(ECMAster)

Academic Year 2021/22

Royal Conservatoire The Hague

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INTRODUCTION

The European Chamber Music Master - ECMAster is a unique two year joint European programme at master level for pre-existing chamber music ensembles. It is operated by seven leading higher music education institutions all over Europe in close collaboration with ECMA (European Chamber Music Academy), an association of European music universities, conservatoires and festivals with a focus on chamber music. By tailor-made curricula the ECMAster gives your ensemble the opportunity to address specific artistic, technical, reflective and social skills, with the aim to develop into a strong, independent and innovative ensemble that can meet the high professional demands in tomorrow's music scene. Once admitted, your chamber music ensemble will benefit of the expertise, culture and tradition of three music institutions in three different European countries. Additionally, you will work on your own Master Project.

During the two years of advanced study, your ensemble will be doing two exchange semesters at two different host institutions with the support of Erasmus+ mobility funds. In addition, your ensemble will also participate in at least six ECMA sessions and, through this, get access to an European network in the profession of chamber music. The two exchange semesters at partner institutions and intensive programmes are obligatory in this master programme.

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

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

This Curriculum Handbook aims to provide you with all necessary information related to the European Chamber Music Master curriculum and courses. After the general programme description, programme objectives and a schematic overview of the curriculum, you will find descriptions of all courses, including learning goals (called 'objectives') and assessment criteria. We would advise you to also read the Royal Conservatoire's Study Guide, which includes the Education and Examination Regulations (EER).

COOPERATING CONSERVATOIRES

The following higher music education institutions:

- Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP)
- Fondazione Scuola di Musica di Fiesole Onlus (SMF)
- Koninklijk Conservatorium, Den Haag (KC)
- Lietuvos Muzikos ir Teatro Akademija, Vilnius (LMTA)
- Norges musikkhøgskole, Oslo (NMH)
- Royal Northern College of Music, Manchester (RNCM)
- Universität für Musik und darstellende Kunst, Wien (MDW)

in cooperation with European Chamber Music Academy (ECMA), are offering a joint European master programme in Chamber Music.

ECMA is an association of European music universities, conservatoires and festivals in the field of chamber music. Within the ECMA-programme, the partner institutions host regular sessions throughout the year in different places all over Europe. Renowned tutors work intensively with selected young professional ensembles who are receiving on-going training and additional creative impulses through lectures, round tables and interdisciplinary workshops. ECMA is constantly re-evaluating the treasures of cultural heritage and reflecting the traditions of understanding and interpretation of the vast chamber music repertoire from the 18th to the 20th century. This approach is based on research into the philosophy and musical language of the 17th and 18th centuries, as well as direct contact and collaboration with contemporary composers to help develop new creative potential for state-of-the-art interpretation. Experiencing the different backgrounds and heritage of European cultures contributes to wider horizons and a deeper understanding of music. By building networks with concert promoters and festivals, and strongly supporting co-operation for performances, ECMA also assists young chamber music groups to negotiate the commercial music market.

All ECMA partner institutions share a similar vision: to contribute, through music, to a society and a future that is greatly enhanced through the arts.

This document is a general programme description that applies to all partner institutions. The partners of the Consortium offering the European Chamber Music Master Programme have adopted their own programme descriptions based on this general description and in line with national regulations.

GENERAL PROGRAMME DESCRIPTION

Programme	European Chamber Music Master Programme
Acronym	ECMAster
Duration	120 ECTS, two years of full-time study
Language of instruction	English/ local language if applicable

The European Chamber Music Master Programme is an advanced two-year programme, which aims to educate students to act as strong, independent and innovative musicians with a profile in chamber music and to meet the high, professional standards that are expected in tomorrow's music scene.

Key aspects of the programme include the development of the ensemble's artistic intentions and abilities as chamber musicians and the individual student's abilities of artistic self-expression as well as refinement of her or his musical presentation, communication, and technical skills. The programme will cover rehearsal and performance of a comprehensive, balanced repertoire. The individual group's area of interest and musical preferences will be emphasised and challenged. The programme focus on development of the students' artistic and technical skills on their principal instrument and their ability to convey musical expression in a chamber music group.

The European Chamber Music Master is a *joint programme*, which means that the programme has a joint programme description and structure that applies to all institutions, as described in this document. The detailed course descriptions might differ from institution to institution, within the framework of this document and the general programme description, and each institution awards the degree to its *own* students. Students have the opportunity to take advantage of the expertise, culture and tradition of three separate institutions, as well as gaining access to a European network of contacts in the relevant profession through ECMA. Students spend semesters 1 and 4 at their home institution and semesters 2 and 3 at two different host institutions. Exchange semesters at partner institutions and intensive programmes are both obligatory in this master programme.

The order of rotation is as follows:

SEMESTERS	1	Home institution
	2	Fiesole, Manchester, Oslo or Vienna
	3	Paris, The Hague or Vilnius
	4	Home institution

ADMISSION REQUIREMENTS

Bachelor's degree in Music or equivalent qualifications. Applicants must be a member of an established ensemble, and all ensemble members must apply at the same time and to the same institution. The programme is open to established ensembles with a standard instrument combination:

- String quartets
- Piano trios
- String trios
- Piano quartets
- Wind quintets
- Brass quintets
- Saxophone quartets
- Other ensembles with an established original repertoire of sufficient scope. These will need specific approval by the home institution and the host institutions for semesters 2 and 3. These ensembles must have a minimum of three and a maximum of five musicians. Larger ensembles may be accepted, by agreement of the home institution and both host institutions, and approval from the Programme Board.

DEGREES AWARDED

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

Conservatoire national supérieur de musique et de danse de Paris	Prix de musique de chambre
Fondazione Scuola di Musica di Fiesole Onlus	Diploma accademico de secondo livello in Chamber Music *
Koninklijk Conservatorium, Den Haag	Master of Music
Lietuvos Muzikos ir Teatro Akademija, Vilnius	Master of Arts
Norges musikkhøgskole, Oslo	Master of Music in Performance
Royal Northern College of Music, Manchester	Master of Music in Performance
Universität für Musik und darstellende Kunst, Wien	Master of Arts

 * The degree will be awarded by Conservatorio statale di musica Giuseppe Verdi Torino, in accordance with an agreement between Fondazione Scuola di Musica di Fiesole Onlus and Conservatorio statale di musica Giuseppe Verdi Torino.

A documented supplement to the diploma (ECMAster Certificate), will be provided for all graduates of the programme. The document shall be signed by the home institution and will provide the following information:

- Names and logos of all partners
- Short programme description
- Information on which institutions the ensemble have visited
- Name of the ensemble that has completed the programme

LEARNING OUTCOMES

Students graduating from the ECMAster programme demonstrate:

- Ability to realise and convey their artistic intentions as chamber musicians with a clear profile.
- A high level of technical ability on their principal instrument
- Advanced level of performance and ensemble skills.
- Autonomy when meeting demanding artistic challenges and by initiating, implementing and directing a variety of projects.
- Ability to contribute to innovation and advancement in the field of chamber music as well as understanding the demands of music life and the music industry.
- Ability to apply new knowledge to expand their academic, artistic and creative perspectives.
- Ability to develop new knowledge through independent artistic research activity.
- Ability to reflect upon, discuss and present issues concerning music as an art form and its functions in a societal context.
- Insight and critical assessment of ethical norms and issues of a musical and professional nature.
- Ability to show social responsibility in sharing the values of (chamber) music with a wider public in artistic, educational and social settings.
- Skills in dealing with social aspects encountered within the work of a chamber music ensemble.
- Exhibit knowledge of improvisational patterns and processes, and the ability to apply these in a chamber music setting.
- Utilise specific technologies to enable the creation, dissemination and/ or performance of music appropriate to chamber music.
- Ability to play a leading role in a collaborative activity in a multi-disciplinary setting.
- Ability to identify and utilise a wide range of repertoire to inform their practice and development as a chamber music ensemble.

ORGANISATION

The study programme consists of teacher-led instruction, artistic and/or academic supervision and independent study in connection with this instruction. The individual programme descriptions will specify the organisation of the programme further.

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

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

The students pursue the programme in a given order, spending semester one at their home institution, semesters two and three on study periods at two of the partner institutions, and the final semester back at their home institution.

ASSESSMENT

All subject areas are to be assessed at the end of each semester, in accordance with institutional rules and requirements concerning assessment. The individual course descriptions indicate which assessment and grading system will be used.

ASSESSMENT ELIGIBILITY REQUIREMENTS AND ADMISSION

A) ELIGIBILITY REQUIREMENTS

In order to be eligible to apply for the programme, applicants must have completed a bachelor's degree in music performance or equivalent qualifications pursuant to requirements at the home institution. Applicants must be member of an established ensemble, and all ensemble members must apply at the same time and to the same institution. Equal opportunity regulations of each institution apply.

B) JOINT ADMISSION CRITERIA

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

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

C) APPLICATION PROCEDURE

Applications are to be submitted to the institution the ensemble wishes to be considered their home institution. It is strongly recommended to do live auditions, but live auditions via online systems may be allowed.

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

Institutions might require further documentation.

D) AUDITION

The audition includes:

1. A prepared ensemble program of 60 minutes of at least three contrasting works or movements in different styles relevant for the ensemble type.

2. An interview

QUALITY ASSURANCE

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

JOINT INTENSIVE MODULES (ECMA SESSIONS)

The ensembles are committed to attend a minimum of 6 ECMA sessions within the two years, normally one session in semesters 1 and 4, and two sessions in semesters 2 and 3. In semesters 2 and 3, one of the sessions will be at the host institution. In semester 1 or 4, the ensemble will participate in the session at their home institution. Ensembles are encouraged to visit each partner country. Each institution must put up funds for travel and accommodation for normally three (and maximum four, if necessary) ECMA sessions for their home ensembles over the two years. Intensive modules are organized by ECMA. Ensembles may also attend ECMA sessions at institutions/ venues that are not partners in the joint master programme. Participation in such ECMA sessions, and participation in more than 6 sessions, is subject to approval by ECMA and the hosting organisation/ institution.

COURSE STRUCTURE

The overall structure of the programme is described below. Each partner institution will adopt its own programme structure and relevant course offerings within this overall structure. The number of ECTS credits in each subject area may differ from institution to institution. Semesters 1 and 4 are flexible for the home institutions to decide, but semesters 2 and 3 will be subject to mutual agreement between home and host institutions with regards to study content.

Subject area	ECTS	ECTS per semester			
		1.	2.	3.	4.
Chamber Music/ Performance		15-25	15-25	15-25	0-15
Electives / institution specific subjects		5-15	5-15	5-15	0-15
Master project		0-7,5	0-7,5	0-7,5	7,5-30
Sum	120	30	30	30	30

In the Master project, ensembles will acquire advanced knowledge of a self-selected thematic area or repertoire. The Master project is to be an independent project that reflects artistic maturity in musical performance for the ensemble and each of its members. The project should have a limited topic with a defined artistic issue. The repertoire should normally be of 120 minutes where minimum 60 minutes should be performed in public before the final artistic presentation.
Dependent on institutional and/or national regulations, the master project may also include a written part, closely connected to the artistic output.

The Master project is mainly comprised of the ensemble's work with developing and implementing their own artistic project, researching, rehearsing and interpreting the repertoire for the Master project and developing, preparing and implementing public presentations of the output of the project.

CURRICULUM OVERVIEW

EUROPEAN CHAMBER MUSIC MASTER (ECMASTER)

code	European Chamber Music Master - ECMAster	Year 1		Year 2	
	Master of Music 2021-2022	Semester 1	Semester 2	Semester 1*	Semester 2
KC-M-KI-	**Artistic Development**				
CMC	Chamber Music (Coaching, including HIP and improvisation)	16	12	17	6
IL	Instrumental Lessons Own Instrument	4	4	4	4
CCD	Collaboration Composition Department	1	1	1	1
	Subtotal	**21**	**17**	**22**	**11**
KC-M-	**Research**				
AL-IRA	Introduction to Research in the Arts	2			
AL-MCA	Master Circle	1	2	2	1
AL-IRT	Individual Research Trajectory	2	5		12
-	Master Elective		3	3**	
	Subtotal	**5**	**10**	**2**	**13**
KC-M-	**Professional Integration**				
AL-IPM	Introduction to Project Management	2		2**	
AL-PIT	Professional Integration Trajectory	1	2		5
KI-PAS	Projects Sound Recording Art of Sound Department	1	1	1	1
KI-CDO	External Activities - Career Development Office (CDO)			5	0
	Subtotal	**4**	**3**	**6**	**6**
	Total per year	**30**	**30**	**30**	**30**
	Total		**60**		**60**

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

* Semester for incoming exchange students

** Visiting ensembles can also take these courses in this semester. Credits for these courses can be exchanged with credits for External Activities - Career Development Office (CDO).

ARTISTIC DEVELOPMENT

CHAMBER MUSIC (COACHING, INCLUDING HIP AND IMPROVISATION)

Course title:	**Chamber Music**
Osiris course code:	KC-M-KI-CMC
Course content:	In this course, you (the ensemble) receive coaching/lessons of 120 minutes. During these lessons you work on repertoire under the coach's guidance. In consultation with the chamber music coach, you devise a programme tailored to the requisite development of repertoire, in the context of the annual schedule of auditions, (final) presentations, projects and extracurricular activities. The entire programme corresponds with the study plan, and there is scope for specialisation. The focus is on your development as inspired and inspiring interpreters. Every member is challenged to reflect on and pursue personal growth and to recognise quality. There are regular master classes given by guest lecturers. For some ensembles there is the possibility to participate in chamber music courses outside the conservatoire such as the Intensive Projects (IPs) organised by the European Chamber Music Academy (ECMA).
Objectives:	At the end of this course, you (the ensemble): ▪ are able to perform on a level that can be qualified as 'high at an international level'; ▪ relate your position towards the music and the music profession independently and at an advanced level, through a deepened development of craftsmanship and artistic growth; ▪ are able to create your own work based on an original artistic vision and research; ▪ are able to present your work in varied contexts, showing an understanding of the ensemble's position between the score and the (specialist and/or non-specialist) audience, often in an (inter)national multicultural environment; ▪ are able to develop, through an inquisitive attitude, advanced knowledge of repertoire and translate this knowledge musically into a convincing and original interpretation; ▪ communicate and cooperate at an advanced level with colleagues and other professionals in the (inter)national music profession; ▪ show an advanced understanding of the international music profession, in which you are able to function at an advanced level through the application of skills, knowledge, artistic vision and research skills, and by developing and maintaining a professional network; ▪ are able to assess and evaluate the quality of your performance, keep this quality up-to-date and develop it further by continuing to learn independently.
Type of course:	Compulsory

Level:	Master I-II
Duration:	2 hours per week, 36 weeks per year
Prior qualifications/ prerequisites:	-
Teachers:	Chamber music coach and main subject teachers
Credits:	Master 1: semester 1: 16 ECTS; semester 2: 12 ECTS Master 2: semester 1: 17 ECTS; semester 2: 6 ECTS
Literature:	Repertoire to be discussed with the chamber music coach
Work form:	Ensemble lesson

Assessment:	Year	Month	Type of assessment	Duration	Grading system	Programme requirements
	Master I	May/June	Presentation	50 minutes (including stage changes, no interval)	Pass/Fail	Free choice, ideally, a part of the programme is related to your Master Project.
	Master II	May/June	Final presentation	80 minutes (including stage changes and 15 minute break)	Numeric*	Free choice, ideally, a part of the programme is related to your Master Project.

*Grading scale of 10, using halves.

The (final) presentation is assessed using the Assessment Criteria Master Classical Music that can be found in Appendix 1 of this Curriculum Handbook.

For all practical exam conditions, please see the '**Practical Information (Final) Presentations Bachelor and Master of Music**' document on the intranet. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl or on the intranet.

Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Course teachers

INSTRUMENTAL LESSONS OWN INSTRUMENT

Course title:	**Instrumental Lessons Own Instrument**
Osiris course code:	KC-M-KI-Il
Course content:	In this course, you receive individual lessons of 25 minutes, supporting the lessons with your ensemble. During these lessons you practice repertoire under your teacher's guidance. Together with your teacher, you devise a programme tailored to the development of your instrumental skills. The entire programme corresponds with your study plan, and your chamber music lessons. The focus is on your personal development as a professional musician and as an inspired and inspiring interpreter. You are challenged to reflect on and pursue personal growth and to recognise quality.
Objectives:	At the end of this course, you: ▪ are able to perform on a level that can be qualified as 'high at an international level'; ▪ relate your position towards the music and the music profession independently and at an advanced level, through a deepened development of craftsmanship and artistic growth; ▪ are able to present your work in varied contexts, showing an understanding of the musician's position between the score and the (specialist and/or non-specialist) audience, often in an (inter)national multicultural environment; ▪ develop your knowledge of repertoire and translate this knowledge musically into a convincing and original interpretation; ▪ are able to act as your own teacher as a reflective practitioner, by being able to assess and evaluate the quality of your own performance, keep this quality up-to-date and develop it further by continuing to learn independently.
Type of course:	Compulsory
Level:	Master I-II
Duration:	25 minutes per week, 34 weeks per year
Prior qualifications/ prerequisites:	
Teachers:	See www.koncon.nl for list of main subject teachers
Credits:	Master 1: semester 1: 4 ECTS; semester 2: 4 ECTS Master 2: semester 1: 4 ECTS; semester 2: 4 ECTS
Literature:	Repertoire to be discussed with teacher

Work form:	Individual lessons					
Assessment:	**Year**	**Month**	**Type of assessment**	**Duration**	**Grading system**	**Programme requirements**
	Master I	May/June	Presentation	15'	Pass/Fail	The programme is set after discussion between student and teacher. The student needs to fill out the form 'Programme Presentation – Final Presentation'.
	Master II	May/June	Final presentation	15'	Numeric*	The programme is set after discussion between student and teacher. The student needs to fill out the form 'Programme Presentation – Final Presentation'.
	*Grading scale of 10, using halves. The (final) presentation is assessed using the Assessment Criteria that can be found in Appendix 1 of this Curriculum Handbook.					
Language:	English and/or Dutch					
Schedule, time, venue:	See ASIMUT schedule					
Information:	Course teachers					

COLLABORATION COMPOSITION DEPARTMENT

Course title:	**Collaboration Composition Department**
Osiris course code:	KC-M-KI-CCD
Course content:	Your ensemble is linked to a master's student in the Composition Department. This student, in close collaboration with your ensemble, will compose a piece for you. In this way, you gain experience in working closely together with a composer, gaining insight in the process of composing, rehearsing and performing new music. Additionally, it will expand your ensemble repertoire.
Objectives:	At the end of this course, you (the ensemble): ▪ are able to work with a composer on their composition; ▪ understand the process of commissioning a new composition; ▪ are able to show that you master specific playing techniques in new music.
Type of course:	Compulsory
Level:	Master I-II
Duration:	Meetings several times a year
Prior qualifications/ prerequisites:	-
Teachers:	Main subject teachers of the Classical and Composition Departments
Credits:	Master 1: semester 1: 1 ECTS; semester 2: 1 ECTS Master 2: semester 1: 1 ECTS; semester 2: 1 ECTS
Literature:	n.a.
Work form:	Ensemble rehearsals and performances with composer(s) in attendance
Assessment:	Assessment takes place after the performance of the new work(s). This can be as part of the master's presentation I-II or final master's presentation of the ensemble. Assessment criteria: • the students show an ability to present a composition that they have developed in collaboration with a composer; • the students demonstrate understanding of the process of commissioning a new composition; • the students are able to show that they master specific playing techniques in new music.
Grading system:	Pass/Fail
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Marlon Titre – Head of Classical Music Department (m.titre@koncon.nl)

INTRODUCTION TO RESEARCH IN THE ARTS

Course title:	**Introduction to Research in the Arts**
Osiris course code:	KC-M-AL-IRA
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 research areas we have set up to facilitate the Master Projects of our Master students: 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills 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 series of workshops 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 on the Research Catalogue, demonstrating an understanding of the importance of the three domains of artistic development, research, and professional integration, and indicating your plan for undertaking and completing this important element of the Master programme.
Objectives:	At the end of the course, you: ▪ are able to demonstrate an understanding of what research in the master's programme of the conservatoire comprises; ▪ show an understanding of the use of source material;

	- show an understanding of the skills required to document your research results; - are able to demonstrate skills for formulating a project proposal and abstract; are able to document your project process and results on the Research Catalogue.
Programme objectives:	2.A.7, 2.A.9, 2.A.12, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16
Type of course:	Compulsory
Level:	Master I
Duration:	5 meetings during the first semester + 1 workshop Research Catalogue
Prior qualifications/ prerequisites:	-
Teachers:	Kathryn Cok, Casper Schipper and others
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Seminar, individual study and workshops
Assessment:	1. Home assignments (50%) You will be informed about these assignments by the teacher during the course. For a detailed assessment rubric including the exact assessment criteria for the Home Assignments, see Appendix 2 of this curriculum handbook. 2. A written Master Project Proposal (50%) The requirements for the Master Project Proposal can be found in the Master of Music Handbook 2021-2022. For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 3 of this curriculum handbook. **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. In case of a reassessment, you only have to resubmit the domain(s) that you have failed the first time. Both assessments must be passed in order to pass this course.
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning department) and/or the teacher.
Information:	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)

Course title:	**Master Circle**
Osiris course code:	KC-M-AL-MCA
Course content:	Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, under the guidance of the Head of a Department or a specially invited chairman who is knowledgeable in the focus research area of that circle. At meetings of the Master Circles, students will discuss the Master Project Proposals of the first-year students, while the second-year students report on the progress of their own Master Projects and any problems they have encountered, and the group discusses possible solutions. Guest lecturers, speakers from the professional field and alumni of the conservatoire can also be invited and interviewed. Students will also be given presentation training and the opportunity to practice their research presentation before the Master Symposium takes place during year 2 of their studies. From January on, trial research presentations for all second-year students will be held in the Master Circles. 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 research area. The Master Circles are based on the following research areas: 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills
Objectives:	At the end of this course, you: ▪ will be able to give and receive feedback on the Master projects plans of your fellow students as well as on your own; ▪ will be aware of how your particular Master Project relates to your chosen research area; ▪ will be aware of the skills required to successfully communicate the results of your Master Project to your fellow students and a wider audience.
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
Type of course:	Compulsory
Level:	Master I-II

Duration:	10 sessions throughout the year
Prior qualifications/ Pre-requisites:	-
Teachers:	Depending on research area. (Possible teachers include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Gerda van Zelm, Martin Prchal, Anna Scott, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Wim Vos, Yvonne Smeets, Marlon Titre, Loes Rusch, Daan van Aalst, Matthijs Ruijter, Paul Jeukendrup)
Credits:	3 ECTS per academic year
Literature:	t.b.a.
Work form:	Group sessions
Assessment:	Master I: • Participation • First Year Master Project Presentation: Prepare a short presentation of 10 minutes on your Master Project so far in which you answer a set of questions. The presentations take place in your Master Circle in May. The set of questions can be found in the Master of Music Handbook 2021-2022. For a detailed assessment rubric including the exact assessment criteria for the First Year Master Project Presentation, see Appendix 4 of this curriculum handbook. Master II: • Participation, including a trial presentation 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). • Death or illness in the family of the student. 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. Too much absence will lead to substantial additional assignments.
Grading system:	Master I: • Participation: Pass/Fail • First Year Master Project Presentation: Numeric Master II: • Participation, including a trial presentation: Pass/Fail In the first year, both assessments must be passed in order to pass the first year of the course.

Royal Conservatoire – The Hague

Language:	English / Dutch
Schedule, time, venue:	See ASIMUT schedule
Contact:	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)

INDIVIDUAL RESEARCH TRAJECTORY

Course title:	**Individual Research Trajectory**
Osiris course code:	KC-M-AL-IRT
Course content:	Research and entrepreneurship training in the master's programme centres on undertaking and completing a Master Project, where you specialise in your own field. As a rule, your artistic/musical practice will be the point of departure when choosing a topic for your Master Project and when formulating a research question. **Individual research and presentation:** In order to complete the requirements of the Master of Music programme, you must successfully undertake an individual Master Project, and present the findings of this project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year. The format of the final presentation can vary. **Individual supervising:** The curriculum provides that you will have a personal research supervisor from October in the first semester of the first year up to your research presentation in March or April of the second year (15 hours over the entire course of the programme). You will be assigned a research supervisor, who will be knowledgeable in your research area. Both you and your supervisor use the online Research Catalogue as collaborative workspace (www.researchcatalogue.net). Please read the Master of Music Handbook for more detailed information.
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.
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

Type of course:	Compulsory
Level:	Master I-II
Duration:	Individual supervision: 15 hours over two years
Prior qualifications/ Pre-requisites:	–
Teachers:	Each student will be assigned a research supervisor selected from a pool consisting of teachers whose duties also include research supervision, as well as specialised supervisors.
Credits:	Master I: 7 ECTS, Master II: 12 ECTS
Literature:	t.b.a.
Work form:	The individual research supervising will occur on a one to one basis and/or in groups. Students are required to maintain regular contact with supervisors and work independently on their research.
Assessment:	Master I: Individual progress, assessed by your research supervisor. Your supervisor will base their assessment on the following questions: *1. How would you describe the communication and working relationship between you and the student so far?* *2. Has the student settled on a viable research topic?* *3. Does the student show insight into what steps to take in order to answer their research question?* *4. How would you describe the student's motivation in moving forward at this point in the development of their research?* Master II: Presentation of your project results on the Research Catalogue and during the Master Research Symposium. For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 5 of this curriculum handbook. The final presentation of the research is given before a committee of examiners consisting of three or more persons, including: 1. A chairman (generally the Head of a Department or the Head of Master Research); 2. Your own research supervisor(s); 3. If possible, your Master Circle leader; 4. If possible, your main subject teacher; 5. An external member, usually from an institution abroad; 6. If possible, first year master students who are invited to attend the research presentation and participate in the deliberations of the committee. However, their assessment is not binding and they may not award a grade.
Grading system:	Master I: Pass/Fail Master II: Numeric
Language:	English
Schedule, time, venue:	Individual research supervision takes place based on appointments made between the student and his or her supervisor(s). Please see the Master of Music Handbook for the dates of the Master Research Symposium. A detailed schedule for the research presentation will be

	communicated via ASIMUT (https://koncon.asimut.net) at the beginning of 2022. Any changes will be communicated via ASIMUT (Planning department) and the Coordinator Master Research.
Information:	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)

MASTER ELECTIVE

	Master Elective
Course content:	The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen research area. The research areas are as follows: 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills You must register for a Master Elective via Osiris in November 2021. Your Master Elective normally takes place in semester two of your first study year. You will find more information about registration and the course descriptions in the Master Electives Handbook 2021/22 (www.koncon.nl/masterelectives and via https://intranet.koncon.nl/master).
Schedule, time, venue:	Via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or the teacher.
Information:	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)

INTRODUCTION TO PROJECT MANAGEMENT

Course title:	**Introduction to Project Management**
Osiris course code:	KC-M-AL-IPM
Course content:	This module seeks to prepare the students to design their Professional Integration Activity (PIA). They will develop competencies and understanding of the skills required to effectively plan and implement projects and performance events in a variety of contexts. The course consists of five seminars. At the end of this course, students will have written a plan for their Professional Integration Activity (PIA). In these five seminars students will be taught to create the following components that together will form a project plan: how to define and create value, how to define short term and long term goals, how to make a project brief, how to make a product based planning, how to make a budget, how to make a risk analysis, how to design a prototype/pilot for the PIA and a test for this prototype/pilot and how to communicate your PIA.
Objectives:	At the end of this course, you will be able to: ▪ demonstrate an understanding of a variety of project management topics; ▪ formulate your own professional integration goals; ▪ create a brief description of your professional integration activity (BDPIA)
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory
Level:	Master I
Duration:	Five seminars of 2 hours
Prior qualifications/ prerequisites:	-
Teachers:	Renee Jonker and others
Credits:	2 ECTS
Literature:	Cutler D. The savvy musician, Helius Press – Pittsburg (ISBN-13: 978-0-9823075-0-2) 2010 Online course reader.
Work form:	Seminars, tutorials, assignments
Assessment:	Submission of five assignments (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.

	Assessment criteria:
	• Being able to give a clear description of the outcomes of the PIA
	• Being able to describe short-term and long-term 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
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Five seminars either on Monday or Wednesday mornings from 10:00 till 12:00 (students can choose on which day they want to attend these five sessions). See ASIMUT schedule for the dates.
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

PROFESSIONAL INTEGRATION TRAJECTORY

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

	2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory
Level:	Master I-II
Duration:	Eight hours of coaching spread over the 2nd, 3rd and 4th semester of the two years
Prior qualifications/ prerequisites:	-
Teachers:	Various coaches from the professional field
Credits:	Master I: 3 ECTS Master II: 5 ECTS
Literature:	t.b.a.
Work form:	Coaching sessions, self-study
Assessment:	**Please note:** Current Master II students follow the assessment from the course description from the previous academic year. This means you are required to write a self-reflective report. You can find the assessment criteria and rubric in your department's curriculum handbook of 20/21 on the intranet. The Professional Integration Team will contact you with all the assessment information you need at the start of the 21/22 year. Master I: Progress report written by coach Assessment criteria (progress report coach): • Communication and working relationship between student and professional integration coach • Demonstrating a clear idea on what professional integration activities the student wants to develop and what steps to take to realise these activities • Motivation in moving forward at this point in the development of the Professional Integration Activities Master II: Documentation of Pilot/Prototype due at the beginning of the 3rd semester. The chosen format depends on the nature of your pilot/prototype. Assessment criteria (pilot/prototype): • documentation gives a clear impression of executed pilot/prototype • clear explanation of what is being 'tested' in this pilot/prototype and how this relates to the final PIA Self-reflective Report due at the end of the 4th semester There are two options: - Option A (PIA has been realised): Documentation of PIA + Reflection on PIA (product+process) For the requirements and a detailed assessment rubric including the exact assessment criteria for Option A, see Appendix 6 & 8 of this curriculum handbook.

	- Option B (PIA has yet to be realised): Documentation of pilot/prototype + Reflection on pilot/prototype (product+process) + Plan for PIA that is yet to be realised For the requirements and a detailed assessment rubric including the exact assessment criteria for Option B, see Appendix 7 & 9 of this curriculum handbook.
Grading system:	Master I: Pass/Fail Master II: Pilot/Prototype: Pass/Fail Master II: Self-reflective report: Numeric In Master II, both assignments need to be passed in order to pass this course.
Language:	English
Schedule, time, venue:	In consultation with your coach
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

PROJECTS SOUND RECORDING ART OF SOUND DEPARTMENT

Course title:	**Projects Sound Recording Art of Sound Department**
Osiris course code:	KC-M-KI-PAS
Course content:	This course is about gaining experience in the recording studio. You will work on compiling a digital portfolio in conjunction with students of recording techniques form the Art of Sound Department. In this process, you will experience all aspects of making a recording, from thinking about your artistic choices to working with a technician.
Objectives:	At the end of this course, you (the ensemble): ▪ will have a digital portfolio of your ensemble; ▪ understand the division of roles and tasks in a recording studio and are able to manage these effectively; ▪ understand the process of editing and mastering a recording; ▪ are able to reflect on the different artistic concepts of an album, and are able to explain your artistic choices.
Type of course:	Compulsory
Level:	Master I-II
Duration:	Several sessions during the year
Prior qualifications/ prerequisites:	-
Teachers:	Daan van Aalst
Credits:	Master 1: semester 1: 1 ECTS; semester 2: 1 ECTS Master 2: semester 1: 1 ECTS; semester 2: 1 ECTS
Literature:	n/a
Work form:	Ensemble lesson

Assessment:	The recording process will be assessed by an expert of the Art of Sound Department based on the following criteria: ▪ The student has demonstrated understanding of the division of roles and tasks in a recording studio and is able to manage these effectively; ▪ The student has demonstrated understanding of the process of making a recording as an ensemble; ▪ The student has demonstrated understanding of the process of editing and mastering a recording.
Grading system:	Pass/Fail
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Marlon Titre – Head of Classical Music Department (m.titre@koncon.nl)

EXTERNAL ACTIVITIES – CAREER DEVELOPMENT OFFICE (CDO)

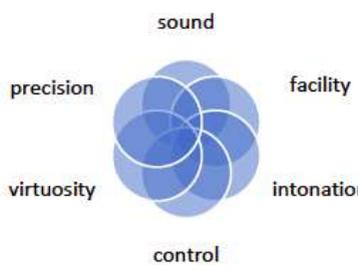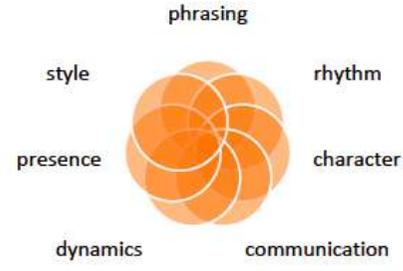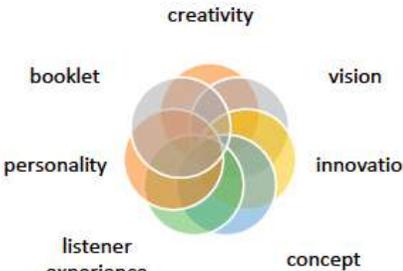|	
Course title:	**External Activities - Career Development Office (CDO)**
Osiris course code:	KC-M-KI-CDO
Course content:	Besides designing and developing your own Professional Integration Activities as part of your Master Project, we ask you to engage in different ways to the field of professional work by doing external activities. These activities are in addition to your Master Project and cannot be part of your Professional Integration Activities. These can be activities that you have found or organised yourself, or activities that have been done through the Career Development Office (CDO). The **Career Development Office** (CDO) is a central place in the Royal Conservatoire where you can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities, as well as information on and assistance with work-related issues such as job applications, CVs, the Dutch tax system etc. For more information, contact Dominy Clements on d.clements@koncon.nl You are asked to fill in a form which includes a reflective section, and to upload any supporting materials. The CDO will process the forms and the CDO teachers will allocate the relevant credits. The CDO has the administrative task of processing these credits. Proactive engagement with the field of work can take numerous forms, including: - gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations. - creating an own ensemble, band, or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions.

	- making a website and engaging with online media platforms such as Instagram or Facebook. - engaging in challenging activities such as (online) competitions/masterclasses. - engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity. - broadening of repertoire through engagement with unfamiliar genres. - involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations. - setting up your own teaching practice or participate in other educational activities - producing online content (recordings, tutorials, etc.)
Objectives:	At the end of this course, you: ▪ are able to take initiatives with regard to your employment or the advancement of your specialism beyond the institute; ▪ are able to identify career opportunities and demonstrate sufficient organisational and motivational skills to function in the profession; ▪ have developed autonomous administrative, communication and management skills with regard to your own professional activities.
Programme objectives:	2.A.15 2.B.10, 2.B.12 2.C.2, 2.C.4, 2.C.10, 2.C.16
Type of course:	Compulsory
Level:	Master I-II
Duration:	**Please note:** Master I students: you can obtain CDO credits from activities from 01-09-21 to 31-08-22. Master II students: you can normally obtain CDO credits from activities from 01-09-21 to 01-05-22. If the activity occurs outside those dates it will not be valid for the 21/22 academic year.
Prior qualifications/ prerequisites:	-
Teachers:	Rita Dams (vocal studies) Yvonne Smeets (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Wim Vos (conducting) Martijn Padding (composition)
Credits:	Please see your curriculum overview
Literature:	See CDO web pages for recommendations (https://cdo-kc.jouwweb.nl/)
Work form:	Depending on the activity, but based on working towards increased employability in the profession.
Assessment:	Evaluation of activities on the basis of the submitted form, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). See the appendix for further information and the assessment criteria below.

	Procedure
	When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented as an assignment in MS Teams. You will need to fill in the information sections of the form once each activity has been completed, and also upload any relevant materials (promotional materials, programmes, recordings etc.). You will also need to fill in the reflective section of the form describing your most significant work experiences during the academic year, and what you gained from participating in them. The completed form then has to be submitted for approval by the CDO, after which the relevant number of study credits will be allocated to each task (see appendix).
	Allocation of CDO credits is done by a teacher nominated by the Head of Department. In case of any disagreement or conflict the results will be evaluated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.

Assessment criteria:	Pass	Fail
• *Basic information (hours invested etc.)*	Times and dates clearly indicated and hours invested are accurate and divided where necessary.	Not credible, unclear or absent, project dates are outside the enrolment period or academic year.
• *Presentation of report*	A lot of care and attention has been given to both presentation and content.	Insufficient content.
• *Learning experience/ ability to reflect*	Excellent information about and reflection on learning experiences during project/activity. Good perspective on plans for future projects/activities with points for improvement where necessary.	Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.
• *Project content*	Challenging project that has a relevant connection to your MMus programme and/or Master Project. Student has been involved in many aspects of the project (organisation/promotion etc.).	Level is too low or not relevant to the course or study.
• *Proofs/ publicity material (where possible)*	At least three of the following: programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.	Photos, programme or other proofs not present.

Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	-
Information:	Dominy Clements (D.Clements@koncon.nl)
Appendix:	**INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF EXAMPLES:**

GENERAL: CDO ECTS credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main study.

- Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir does not qualify for ECTS.
- Teaching for a few hours per week for a year = on average 3 ECTS. Maximum credits for teaching are set at 4 ECTS per year (bachelor) and 6 ECTS (master).
- Making a website = maximum 2 ECTS.
- Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value.
- In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO.
- Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS.
- Passive attendance of masterclasses does not qualify for ECTS.

- Events planned but cancelled due to the COVID-19 pandemic can be considered for CDO credits. Students are also encouraged to include online activities and any other innovative work undertaken during lockdown conditions, or while the options for performance at venues with live audiences are scarce.

CLASSICAL:
- One week working with a professional orchestra/ensemble = 2 ECTS.
- NJO (National Youth Orchestra) winter tour = 3 ECTS.
- EuYO/Gustav Mahler orchestras etc. = 5 ECTS.

CONDUCTING:
The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.
- One year rehearsing with a permanent ensemble = 3 ECTS.
- One week with a professional orchestra (ca 15 hours rehearsal & 6 hours concerts) = 2 ECTS.

VOCAL STUDIES:
- Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS.
- Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average no more than 0,5 ECTS.
- Solo work with a professional ensemble/organisation (depending on the repertoire) = up to 2 ECTS.
- Participation in competitions or masterclasses is seen as part of the usual main subject activities. Value depends on level, degree of involvement etc. = average 1 ECTS.

	Technique	Musicianship & performance	Artistry
	sound precision · facility virtuosity · intonation control	phrasing style · rhythm presence · character dynamics · communication	creativity booklet · vision personality · innovation listener experience · concept

Grade	Description		
10	Extraordinary and remarkable technical ability	Extraordinary and remarkable application of the elements of musicality and performance	
9	Highly advanced and distinctive technical ability	Imaginative and inspiring application of the elements of musicality and performance	
8	Convincing and balanced technical ability with room for further growth	Convincing application of the elements of musicality and performance with room for further growth	Exceptional artistry shades grade upward
7	Proficient technical ability, still requiring more consistency and coherence across its elements	Proficient application of the elements of musicality and performance, still requiring growth in musical conviction	
6	Acceptable technical ability, but in need of consistency in order to support convincing music making	Acceptable application of the elements of musicality and performance, but in need of development to create a compelling musical argument	
5	Insufficient technical ability	Insufficient application of the elements of musicality and performance	

Bachelor standard [Grade of 8 approx.]	Accomplished and consistent music making, under way to achieve musical maturity and developing a musical vision
Master standard [Grade of 8 approx.]	Professional and consistent music making, with considerable musical maturity and artistic vision

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 **Research Catalogue**	Research Catalogue is not used.	Research Catalogue is used ineffectively.	Research Catalogue is used adequately.	Research Catalogue is used well.	Research Catalogue is used well and creatively.	25%

	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 their 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 define what they need to develop in order to embody their vision	The student has clearly **defined what they need to develop** in order to embody their vision	The student has not defined what they should develop.	The student has poorly formulated what they should develop.	The student has adequately formulated what they should develop.	The student has clearly defined what they should develop, and this matches their vision well	The student had clearly defined what they should develop, and this matches their vision perfectly.	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 the student's artistic development is clear.	Connection of research and professional integration activities to the 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 which the outcomes	The student has created an **innovative** research plan, of which the	No research plan has been delivered or the	Very similar research has already been done.	The research offers new elements and is relevant for the	The research is innovative and relevant for the student's own	The research is very innovative and very relevant for the student's own practice	40%

	could be relevant for the student's own practice and the artistic field	outcomes could be **relevant** for the student's own practice and for the artistic field	research plan is not viable.		student's own practice.	practice as well as for the artistic field.	as well as for the artistic field.	
C – professional integration	The student is able to describe the PIA and its outcome	The student has given a clear and complete **description of PIA and its outcome**	Missing, incomplete or unclear description of both PIA and outcome.	Missing, incomplete or unclear description of either PIA or outcome.	PIA and outcome are described.	Description of PIA and outcome are clear and complete.	Description of PIA and outcome are clear, complete and appealing.	33,3%
	The student is able to define ambitious short-term and long-term goals	The student clearly defines **short- and long-term goals** that show ambition	Short-term and long-term goals are not defined.	Short-term and long-term goals are insufficiently defined.	Short-term and long-term goals are sufficiently defined.	Short-term and long-term goals are clearly defined.	Short-term and long-term goals are clearly defined and show ambition.	33,3%
	The student is able to clearly define substantial values 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.	33.4%

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.

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.	30%
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 infrequent communication.	Adequate and frequent communication, planning is still in development.	Adequate and frequent communication, planning is developed.	Clear and frequent communication, planning is strong and fully developed.	30%
The student is able to verbally communicate their engagement with their Master Project during a presentation	The student has verbally communicated their engagement with their Master Project during the **presentation**	Non-engagement.	Limited engagement and unclear communication.	Sufficient engagement and adequate verbal communication.	High level of engagement and clear verbal communication.	Very high level of engagement and excellent verbal communication.	10%
The student is in the process of executing their Master Project	The student has made **progress** in the execution of their Master Project since handing in their Master Project Proposal	Student has yet to demonstrate any evidence of progress or commitment towards completing their Master Project.	Limited progress and/or student dedication currently evident. Supervisor/Coach advice is needed to assist in getting the project back on track.	Sufficient progress is evident and student is working hard, but still requires assistance and/or advice to make project feasible.	Good progress and development evident, however still work to be done before progress can be considered excellent.	Excellent progress and development evident with a clear connection between the three domains.	30%

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%

Option A: PIA has been realised

1. Provide documentation (video and/or audio recording, written statements, etc.) of your Professional Integration Activity and describe it: What is the product of your PIA?

2. Describe how the results of your Pilot/Prototype have influenced your PIA.

3. Reflection on the product
    a. What were your short-term goals (described in quantitative terms)? To what extent did you achieve them?
    b. What were your long-term goals (described in qualitative terms)? How do you see your long-term goals now?
    c. Describe what values your PIA will create?
    - artistic value   (how did your PIA create value for art itself and/or for how art is perceived)
    - economic value   (what kind of economic values, can they be quantified)
    - social value   (what kind of social effects or benefits, can they be qualified and or quantified)
    - educational value   (what kind of education, practical application or theoretical)
    - adding to the knowledge base   (what you add to the knowledge base: for example new insights or experiences or data)
    - …………

    d. Provide documentation (video and/or audio recording, written statements, etc.) of the responses and feedback from audiences, stakeholders, clients, partners.
        a. How you collected this feedback?
        b. What did you learn from this feedback?
        c. In what way was this feedback useful to you?
        d. How could you increase the value of feedback in the future?

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

Option B: PIA has yet to be realised

1. Provide documentation (video and/or audio recording, written statements, etc.) of your PIA Pilot/Prototype and describe it: What is the product of your PIA Pilot/Prototype?

2. Reflection on the product of your PIA Pilot/Prototype:
    a.   What did you test in your Pilot/Prototype and how did you do that?
    b.   What were the results of the test and how did you collect them?
    c.   How will this affect the plan for your PIA?

3. Reflect on the process.
    a.   Describe the different roles you had in the process of developing and realising your PIA Pilot/Prototype (for example, leader, initiator, producer, performer, writer, editor, creator, crisis manager, problem solver, facilitator, fundraiser, conductor, manager, educator)
    b.   Which roles fitted you best?
    c.   What did you learn from taking these roles?
    d.   What worked well in the process and what would you do differently next time?
    e.   How will this affect your roles in the plan for your PIA?

4. Describe your PIA.

    a. Describe what the product of your PIA will be and when it will be realised.

    b. Describe the short-term goals of your PIA and how they can be measured in quantitative terms.

    c. Describe the long-term goals of your PIA and how they can be measured in qualitative terms.

    d. Describe what values you want to create with your PIA:
       - artistic value   (how did your PIA create value for art itself and/or for how art is perceived)
       - economic value   (what kind of economic values, can they be quantified)
       - social value   (what kind of social effects or benefits, can they be qualified and or quantified)
       - educational value   (what kind of education, practical application or theoretical)
       - adding to the knowledge base   (what you add to the knowledge base: for example new insights or experiences or data)

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
Description & documentation of product PIA	Student describes and documents the product of the PIA	No description.	Description and/or documentation insufficient.	Description and documentation sufficient.	Clear description and documentation.	Very clear, appealing and original description and documentation.	10%
Description of prototype testing	Student describes the prototype and it's testing.	No description.	Description insufficient.	Description sufficient and giving insight in testing.	Clear description and testing is valuable.	Very clear description giving proof that the test delivered valuable insights.	10%
Description of short term goals	Student gives a quantitative description of short term goals	No description.	Description insufficient.	Description sufficient but quantification is difficult to assess.	Description is clear and can be quantified.	Very clear description of goals that are proportional.	10%
Description of long term goals	Student gives a qualitative description of long term goals	No description.	Description insufficient.	Description is sufficient but PIA is only a small step towards achieving the goals.	Description is clear and PIA is a substantial step towards achieving the goals.	Very clear description and achieving long term goals seems realistic.	10%
Description of value(s) created	Student describes values created by the PIA	No description.	Description insufficient.	Description is sufficient but values are modest.	Description is clear and values are substantial.	Very clear description and values are high.	20%
Reflection on documented responses and feedback	Student reflects on documented responses and feedback	No reflection.	Reflection insufficient.	Reflection on documented responses is sufficient but can be improved.	Clear reflection giving proof of acquired insights.	Very valuable reflection giving substantial insights.	10%
Reflection on process	Student reflects on process	No reflection.	Reflection insufficient.	Reflection on process and own role is sufficient but can be improved.	Clear reflection on process and own role.	Very valuable reflection on process giving proof of required insights in own role.	30%

APPENDIX 9: ASSESSMENT CRITERIA & RUBRIC | PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT OPTION B (PIA HAS NOT YET BEEN REALISED)

Learning objectives	Assessment Criteria	Points					%
		1	2	3	4	5	
Description & documentation of prototype/pilot	Student describes and documents the prototype/pilot	No description or documentation.	Description and/or documentation insufficient.	Description and documentation sufficient.	Clear description and documentation.	Very clear, appealing and original description and documentation.	5%
Reflection on the testing of the prototype/pilot	Student reflects on the testing of prototype/pilot.	No reflection.	Reflection insufficient.	Reflection is sufficient.	Good reflection with valuable outcomes.	Very good reflection with valuable outcomes and tangible conclusions.	5%
Reflection on process and role in the prototype/pilot	Student reflects on process and role in prototype/pilot	No reflection.	Reflection insufficient	Reflection on process and own role is sufficient but can be improved.	Clear reflection on process and own role.	Very valuable reflection on process giving proof of required insights in own role.	10%
Description of product PIA	Student describes the product of their PIA	No description.	Description insufficient.	Description is sufficient.	Clear description.	Very clear, appealing and original description.	30%
Description of short term goals PIA	Student gives a quantitative description of short term goals	No description.	Description insufficient.	Description sufficient but quantification is difficult to assess.	Description is clear and can be quantified.	Very clear description of goals that are proportional.	10%
Description of long term goals PIA	Student gives a qualitative description of long term goals	No description.	Description insufficient.	Description is sufficient but PIA is only a small step towards achieving the goals.	Description is clear and PIA is a substantial step towards achieving the goals.	Very clear qualitative description and achieving long term goals seems realistic.	10%
Description of values created by PIA	Student describes values created by the PIA	No description.	Description insufficient.	Description is sufficient but values are modest.	Description is clear and values are substantial.	Very clear description and values are high.	30%

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.

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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

Domain	Code	Course title	Department
Artistic Development	CMC	Chamber Music (Coaching, including HIP and improvisation)	Classical
	IL	Instrumental Lessons Own Instrument	Classical
	CCD	Collaboration Composition Department	Classical
Research	AL-IRA	Introduction to Research in the Arts	Research
	AL-MCA	Master Circle	Research
	AL-IRT	Individual Research Trajectory	Research
	-	Master Elective	Research
Professional Integration	AL-IPM	Introduction to Project Management	Classical
	AL-PIT	Professional Integration Trajectory	Classical
	KI-PAS	Projects Sound Recording Art of Sound Department	Classical
	M-AL-CDO	CDO	Classical