

# Curriculum Handbook

# • Master of Music – European Chamber Music Master

(ECMAster)

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

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 Master of Music Handbook and the Study Guide, which includes the Education and Examination Regulations (EER).

## GENERAL PROGRAMME DESCRIPTION EUROPEAN CHAMBER MUSIC PROGRAMME (ECMASTER)



### 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 18<sup>th</sup> to the 20<sup>th</sup> 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:

<b>SEMESTERS</b>	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 from 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	<b>120</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>30</b>

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	
		Semester 1	Semester 2	Semester 1*	Semester 2
	<b>Master of Music 2023-2024</b>				
<b>KC-M-KI-</b>	<b>Artistic Development</b>				
CM	Chamber Music (Coaching, including HIP and improvisation)	11	19	22	9
IL	Instrumental Lessons Own Instrument	4			4
CCD	Collaboration Composition Department	2			2
	<b>Subtotal</b>	<b>17</b>	<b>19</b>	<b>22</b>	<b>15</b>
<b>KC-M-</b>	<b>Research</b>				
AL-IRA	Introduction to Research in the Arts	2			
AL-MC	Master Circle	2	1	1	2
AL-IRT	Individual Research Trajectory	2	5	5	7
-	Master Elective		3		
	<b>Subtotal</b>	<b>6</b>	<b>9</b>	<b>6</b>	<b>9</b>
<b>KC-M-</b>	<b>Professional Integration</b>				
AL-IPM	Introduction to Project Management	2			
AL-PIT	Professional Integration Trajectory	1	2	2	3
KI-PAS	Projects Sound Recording Art of Sound Department	1			1
KI-CDO	External Activities - Career Development Office (CDO)	3			2
	<b>Subtotal</b>	<b>7</b>	<b>2</b>	<b>2</b>	<b>6</b>
	<b>Total per year</b>	<b>30</b>	<b>30</b>	<b>30</b>	<b>30</b>
	<b>Total</b>	<b>60</b>		<b>60</b>	

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

\* Semester for incoming exchange students

## COURSE DESCRIPTIONS

### ARTISTIC DEVELOPMENT

#### Chamber Music (Coaching, Including HIP and Improvisation)

<b>Course title</b>	<b>Chamber Music (Coaching, Including HIP and Improvisation)</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-M-KI-CM1-1-21;KC-M-KI-CM1-2-21;KC-M-KI-CM2-1-21;KC-M-KI-CM2-2-21
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>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.</p> <p>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).</p>
<b>Programme objectives</b>	
<b>Course objectives</b>	<p>At the end of this course, you (the ensemble):</p> <ul style="list-style-type: none"> <li>- are able to perform on a level that can be qualified as 'high at an international level';</li> <li>- 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;</li> <li>- are able to create your own work based on an original artistic vision and research;</li> <li>- 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;</li> <li>- are able to develop, through an inquisitive attitude, advanced knowledge of repertoire and translate this knowledge musically into a convincing and original interpretation;</li> <li>- communicate and cooperate at an advanced level with colleagues and other professionals in the (inter)national music profession;</li> <li>- 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</li> </ul>

	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.
<b>Credits</b>	Master 1: semester 1: 11 ECTS; semester 2: 19 ECTS Master 2: semester 1: 22 ECTS; semester 2: 9 ECTS
<b>Level</b>	Master
<b>Work form</b>	Ensemble lesson
<b>Literature</b>	Repertoire to be discussed with the chamber music coach
<b>Language</b>	English
<b>Scheduling</b>	2 hours per week, 36 weeks per year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Chamber music coach and main subject teachers
<b>Contact information</b>	Course teachers
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	M1: Presentation
<b>Assignment description</b>	
<b>Assignment requirements</b>	50 minutes (including stage changes, no interval) Free choice of repertoire, ideally, a part of the programme is related to your Master Project.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The (final) presentation is assessed using the Assessment Criteria Master Classical Music that can be found in Appendix 1 of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with the department
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	M2: Final Presentation
<b>Assignment description</b>	
<b>Assignment requirements</b>	80 minutes (including stage changes and 15 minute break) Free choice of repertoire, ideally, a part of the programme is related to your Master Project.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The (final) presentation is assessed using the Assessment Criteria Master Classical Music that can be found in Appendix 1 of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric (using halves)
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with the department
<b>Practical Information about Presentations and Final Presentations</b>	<ul style="list-style-type: none"> <li>• Presentations and Final Presentations take place in May - June, in the larger classrooms, the studios and the conservatoire hall. The date for your (Final)</li> </ul>

	<p>Presentation will be published on Asimut. The date and time cannot be changed and swapping with another student is <u>not</u> allowed. However, if you need to postpone your (final) presentation due to serious circumstances, you must inform your Head of Department or coordinator as soon as possible. The Presentations and Final Presentations are usually public and announced on the KC website.</p> <ul style="list-style-type: none"> <li>• Your department will contact you regarding when to submit your programme and other documentation with regards to your (Final) Presentation.</li> <li>• <b>Final Presentation M2:</b> <ul style="list-style-type: none"> <li>- If you have any requests for instruments, tuning of instruments, equipment, amplifications, lighting, etc. you need to fill out the 'Logistics Form' on the KC Portal. This form must be submitted at least three weeks before your (Final) Presentation.</li> <li>- You are required to submit an Artistic Reflection if your curriculum includes the Master Project. M2 Artistic Reflection guidelines: <i>The artistic reflection is a document of approx. 500-1000 words that describes your artistic development over the past two years, and your future artistic visions and dreams. The text should also include a reflection on your Master Project and explain how your research component and professional integration activity have influenced your artistic development. How did the integration of the three domains take place and how will this impact your future plans? If your Final Presentation is strongly connected to or the direct result of your Master Project, this text (which will be read by the Committee of Examiners) will be particularly helpful for all members of the Committee (including external examiners or other main subject teachers).</i></li> </ul> </li> <li>• Final Presentations are recorded for accreditation and quality assurance purposes. You may request a recording of your Final Presentation afterwards, via the EWP. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl, or on the KC Portal.</li> </ul>
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### Instrumental Lessons Own Instrument

<b>Course title</b>	<b>Instrumental Lessons Own Instrument</b>
<b>Department responsible</b>	Classical Music

<b>OSIRIS course code</b>	KC-M-KI-IL1-1-21;KC-M-KI-IL1-2-21;KC-M-KI-IL2-1-21;KC-M-KI-IL2-2-21
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	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.
<b>Programme objectives</b>	
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>- are able to perform on a level that can be qualified as 'high at an international level';</li> <li>- 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;</li> <li>- 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;</li> <li>- develop your knowledge of repertoire and translate this knowledge musically into a convincing and original interpretation;</li> <li>- 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.</li> </ul>
<b>Credits</b>	4 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Individual lessons
<b>Literature</b>	Repertoire to be discussed with teacher
<b>Language</b>	English
<b>Scheduling</b>	25 minutes per week, 34 weeks per year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	See <a href="http://www.koncon.nl">www.koncon.nl</a> for list of main subject teachers
<b>Contact information</b>	Course teachers
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	M1: Presentation
<b>Assignment description</b>	
<b>Assignment requirements</b>	15 minutes. The programme is set after discussion between student and teacher. The student needs to fill out the form 'Programme Presentation – Final Presentation'.

<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The (final) presentation is assessed using the Assessment Criteria that can be found in Appendix 1 of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with the department
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	M2: Final Presentation
<b>Assignment description</b>	
<b>Assignment requirements</b>	15 minutes. The programme is set after discussion between student and teacher. The student needs to fill out the form 'Programme Presentation – Final Presentation'.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The (final) presentation is assessed using the Assessment Criteria that can be found in Appendix 1 of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric (using halves)
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with the department

### Collaboration Composition Department

<b>Course title</b>	<b>Collaboration Composition Department</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-M-KI-CC1-1-21;KC-M-KI-CC1-2-21;KC-M-KI-CC2-1-21;KC-M-KI-CC2-2-21
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	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.
<b>Programme objectives</b>	
<b>Course objectives</b>	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
<b>Credits</b>	2 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Ensemble rehearsals and performances with composer(s) in attendance
<b>Literature</b>	



<b>Language</b>	English
<b>Scheduling</b>	Meetings several times a year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Main subject teachers of the Classical and Composition Departments
<b>Contact information</b>	Daniele Zamboni (d.zamboni@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Performance of new work
<b>Assignment description</b>	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.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• the students show an ability to present a composition that they have developed in collaboration with a composer;</li> <li>• the students demonstrate understanding of the process of commissioning a new composition;</li> <li>• the students are able to show that they master specific playing techniques in new music.</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with the department

## RESEARCH

### Introduction to Research in the Arts

<b>Course title</b>	<a href="#">Introduction to Research in the Arts</a>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-AL-IRA-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, including an introduction to the nine focus areas we have set up to facilitate the Master Projects of our Master students:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation</li> <li>2. Instruments, Techniques &amp; Technologies</li> <li>3. Music in Public Space</li> <li>4. Creative Processes</li> <li>5. Beyond Discipline</li> <li>6. Musical Training, Performance &amp; Cognition</li> </ol>

	<p>7. Aesthetics &amp; Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory &amp; Aural Skills</p> <p>There will also be an exploration of the various methods of documenting and presenting the research component of your Master Project, addressing questions such as: ‘How do I formulate a viable research question that is close to my own artistic practice?’ and ‘What sources can I use and where can I find them?’</p> <p>Furthermore, you will receive an introduction to the use of the Research Catalogue through a workshop by Casper Schipper. The Research Catalogue (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>) is an international online repository for the documentation and publication of artistic research results, which you will use to document and present your research.</p> <p>During the course, you will be required to complete assignments incorporating the various research skills and strategies that were discussed during the sessions. In addition, you will present your Master Project Proposal, demonstrating an understanding of the importance of the three domains of artistic development, research, and professional integration, and indicating your plan for undertaking and completing this important element of the Master programme.</p>
<b>Programme objectives</b>	<p>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</p>
<b>Course objectives</b>	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to demonstrate an understanding of what artistic research in the master’s programme of the conservatoire comprises;</li> <li>▪ show an understanding of the use of source material;</li> <li>▪ show an understanding of the skills required to document your research results;</li> <li>▪ are able to demonstrate skills for formulating a project proposal and abstract;</li> <li>▪ are able to document your project process and results on the Research Catalogue.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Master
<b>Work form</b>	Seminar, individual study and workshops
<b>Literature</b>	t.b.a.
<b>Language</b>	English
<b>Scheduling</b>	6 meetings during the first semester + 1 workshop Research Catalogue
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Kathryn Cok, Casper Schipper and others

<b>Contact information</b>	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written assignments
<b>Assignment description</b>	You will be informed about these assignments by the teacher during the course.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Every seminar is followed by an assignment.
<b>Assessment criteria</b>	For a detailed assessment rubric including the exact assessment criteria for the written assignments, see Appendix 2 of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place at the end of semester 1
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Master Project proposal
<b>Assignment description</b>	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'.
<b>Assignment requirements</b>	<p>Your Master Project proposal must adhere to the following format:</p> <p>Format Master Project proposal Your Master Project proposal consists of three elements:</p> <p>A. Describe your view on your artistic development, taking into account the following questions:</p> <ol style="list-style-type: none"> <li>1. What characterises you as a musician in terms of skills, motivations and/or interests.</li> <li>2. What kind of musician would you like to become? What are your career aspirations?</li> <li>3. What do you need to work on in order to become this musician?</li> <li>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)?</li> </ol> <p>B. Using the following format, provide a detailed plan for researching and documenting the research component of your Master Project on the Research Catalogue:</p> <ol style="list-style-type: none"> <li>1. Title and possible sub-titles</li> <li>2. A research question</li> <li>3. Possible sub-questions</li> </ol>

	<p>4. A brief description of the topic, including planning, chosen methods, and research process</p> <p>5. Chosen form of documentation and presentation (during the Master Research Symposium)</p> <p>C. Submit your Brief Description of Professional Integration Activities in the following format:</p> <ol style="list-style-type: none"> <li>1. Describe the background and motivation of your PIA including how it is supporting your artistic goals.</li> <li>2. Describe your PIA: what is your deliverable, and for whom are you creating it?</li> <li>3. Describe the scope of your PIA in quantifiable terms.</li> <li>4. Describe the goals of your PIA: what do you want to achieve?</li> <li>5. Describe the values you will create with your PIA.</li> </ol>
<b>Assignment planning</b>	The deadline for the Master Project proposal is 17 January 2024.
<b>Assessment criteria</b>	For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 3 of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	In case of a re-assignment, you only have to resubmit the domain(s) that you have failed the first time.
<b>Re-assignment planning</b>	The deadline for the re-assignment is 6 March 2024.

## Master Circle

<b>Course title</b>	<b>Master Circle</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-AL-MCA
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	-
<b>Course content</b>	<p>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.</p> <p>From January on, trial presentations for all second-year students will be held in the Master Circles in preparation of the annual Master Research Symposium. You are required to invite your supervisor(s) to this trial presentation. In May, the First</p>

	<p>Year Master Project Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles.</p> <p>You will be assigned a Master Circle depending on your chosen focus area. The Master Circles are based on the following focus areas:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation</li> <li>2. Instruments, Techniques &amp; Technologies</li> <li>3. Music in Public Space</li> <li>4. Creative Processes</li> <li>5. Beyond Discipline</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Co-creative and Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol>
<b>Programme objectives</b>	<p>2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14  2.B.7, 2.B.8, 2.B.9  2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14</p>
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>- will be aware of the skills required to successfully communicate the results of your Master Project;</li> <li>- will be aware of how your Master Project relates to the wider context of your chosen focus area and to the professional field;</li> <li>- will be able to give and receive feedback and to reflect on your own work.</li> </ul>
<b>Credits</b>	<p>Master 1: semester 1: 2 ECTS; semester 2: 1 ECTS  Master 2: semester 1: 1 ECTS; semester 2: 2 ECTS</p>
<b>Level</b>	Master
<b>Work form</b>	Group sessions
<b>Literature</b>	T.b.a.
<b>Language</b>	English
<b>Scheduling</b>	Monthly meetings of 2 hours
<b>Date, time &amp; venue</b>	See ASIMUT schedule
<b>Teachers</b>	<p>Depending on focus area.  (Possible circle leaders include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Renee Jonker, Tony Overwater, Martin Prchal, Anna Scott, Adri de Vugt, Suzanne Konings, Yvonne Smeets, Loes Rusch, Daan van Aalst, Paul Jeukendrup)</p>
<b>Contact information</b>	<p>Roos Leeflang - Coordinator Master Research  (r.leeflang@koncon.nl)</p>
<b>Assessment</b>	<p>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).</p>
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	M1: First Year Master Project Presentation

<b>Assignment description</b>	In May, all first-year students will be asked to present the progress they have made with their Master Project in the master circle.
<b>Assignment requirements</b>	<p>Your presentation should last around 10-15 minutes and address the following 11 questions:</p> <p>Master Project</p> <ol style="list-style-type: none"> <li>1. How is your Master Project developing?</li> <li>2. What are its aims and how are the three components (artistic development [main subject], research and professional integration) integrated?</li> </ol> <p>Artistic Development</p> <ol style="list-style-type: none"> <li>3. What are your goals for this area, where are you now and what are your goals for the next academic year?</li> </ol> <p>Research</p> <ol style="list-style-type: none"> <li>4. What is your research question at this point in time?</li> <li>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.</li> <li>6. Are you working with your research supervisor and how is this going?</li> </ol> <p>Professional integration activity</p> <ol style="list-style-type: none"> <li>7. Describe the status of your Professional Integration Activity and how it relates to your research and artistic development.</li> <li>8. Are you working with your professional integration coach and how is this going?</li> </ol> <p>Planning of your Master Project</p> <ol style="list-style-type: none"> <li>9. What is your timeline from now until the summer holiday?</li> <li>10. How do you see yourself completing your research and professional integration activity in year two?</li> <li>11. What issues, obstacles or challenges need a solution, and what are you doing to find solutions?</li> </ol>
<b>Assignment planning</b>	The exact date of your presentation will be communicated to you by your master circle leader.
<b>Assessment criteria</b>	A detailed assessment rubric for the First Year Master Project Presentation can be found in Appendix 4 of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in June
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	M1: Participation
<b>Assignment description</b>	

<b>Assignment requirements</b>	<p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year.</p> <p>Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> <li>• An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question).</li> <li>• A previously scheduled in-school project (but not one organised by the student).</li> <li>• Illness (extended illness must be accompanied by a doctor's note).</li> </ul> <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader before the date in question.</p>
<b>Assignment planning</b>	Continuous assessment
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others.</li> <li>- 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.</li> <li>- Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary.</li> <li>- Attendance (at least 80%): includes punctuality.</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Too many absences will lead to substantial additional assignments.
<b>Re-assignment planning</b>	In consultation with the Master Circle leader.
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	M2: Participation
<b>Assignment description</b>	Participation, including a trial presentation.
<b>Assignment requirements</b>	<p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year.</p> <p>Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> <li>• An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question).</li> <li>• A previously scheduled in-school project (but not one organised by the student).</li> <li>• Illness (extended illness must be accompanied by a doctor's note).</li> </ul>

	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.
<b>Assignment planning</b>	Continuous assessment. The trial presentations take place around January – March. The exact date will be confirmed by your Master Circle leader.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others.</li> <li>- 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.</li> <li>- Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary.</li> <li>- Attendance (at least 80%): includes punctuality.</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Too many absences will lead to substantial additional assignments.
<b>Re-assignment planning</b>	In consultation with the Master Circle leader.

### Individual Research Trajectory 1

<b>Course title</b>	<b>Individual Research Trajectory 1</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-AL-IRT1-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	-
<b>Course content</b>	<p>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.</p> <p>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.</p> <p>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</p>



	<p>request 5 additional hours of supervision before 1 May of your first year.</p> <p>Both you and your supervisor use the online Research Catalogue (RC) as a collaborative workspace (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>). 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'.</p>
<b>Programme objectives</b>	<p>2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14  2.B.7, 2.B.8, 2.B.9  2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14</p>
<b>Course objectives</b>	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field;</li> <li>▪are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources;</li> <li>▪are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection;</li> <li>▪are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.</li> </ul>
<b>Credits</b>	Master 1: semester 1: 2 ECTS; semester 2: 5 ECTS
<b>Level</b>	Master
<b>Work form</b>	Individual supervision sessions
<b>Literature</b>	You will look for relevant literature yourself, based on your chosen research topic.
<b>Language</b>	English
<b>Scheduling</b>	Individual appointments. 15 hours over two years, M1 and M2.
<b>Date, time &amp; venue</b>	Individual schedule. The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
<b>Teachers</b>	<p>Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area.</p> <p>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.</p>
<b>Contact information</b>	Roos Leeftang – Coordinator Master Research ( <a href="mailto:r.leeftang@koncon.nl">r.leeftang@koncon.nl</a> )

<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Progress assessment
<b>Assignment description</b>	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.
<b>Assignment requirements</b>	You need to be in contact with your supervisor and regularly update them on your progress.
<b>Assignment planning</b>	The progress report is submitted by your supervisor in April of your first year.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Good communication with your supervisor</li> <li>- Having settled on a viable research topic</li> <li>- Having a clear idea on what steps to take in order to answer your research question</li> <li>- Showing motivation in moving forward with the development of your research</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	A 'fail' mainly functions as a warning and indicator; your supervisor can re-assess your progress once you are back on track.
<b>Re-assignment planning</b>	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

<b>Course title</b>	<b>Individual Research Trajectory 2</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-AL-IRT2-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	-
<b>Course content</b>	<p>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.</p> <p>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.</p> <p>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</p>

	<p>an external supervisor). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year.</p> <p>Both you and your supervisor use the online Research Catalogue (RC) as a collaborative workspace (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>). 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'.</p>
<b>Programme objectives</b>	<p>2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14  2.B.7, 2.B.8, 2.B.9  2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14</p>
<b>Course objectives</b>	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field;</li> <li>▪are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources;</li> <li>▪are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection;</li> <li>▪are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.</li> </ul>
<b>Credits</b>	Master 2: semester 1: 5 ECTS; semester 2: 7 ECTS
<b>Level</b>	Master
<b>Work form</b>	Individual supervision sessions
<b>Literature</b>	You will look for relevant literature yourself, based on your chosen research topic.
<b>Language</b>	English
<b>Scheduling</b>	Individual appointments. 15 hours over two years, M1 and M2.
<b>Date, time &amp; venue</b>	Individual schedule. The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
<b>Teachers</b>	<p>Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area.</p> <p>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.</p>

<b>Contact information</b>	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Master Research Presentation
<b>Assignment description</b>	<p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p> <p>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.</p>

<p><b>Assignment requirements</b></p>	<p>Research exposition or thesis The exposition or thesis must be written in English and adhere to one of the following two formats:</p> <p><b>1. Research exposition</b> 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.</p> <p>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.</p> <p>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.</p> <p>The research exposition must contain the following information:</p> <ol style="list-style-type: none"> <li>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);</li> <li>2. The research question or issue addressed and its relevance for peers, your own artistic development and the music world at large;</li> <li>3. A description of the research process (the search for the solution to the research question) including methodology;</li> <li>4. An analysis or critical discussion of the findings;</li> <li>5. Conclusions;</li> <li>6. A list of the sources consulted: next to the bibliography this may also include a list of interviews, experiments, etc;</li> <li>7. The exposition may include performance registrations, transcriptions, original compositions, musical analysis, instruction manuals, images or other material relevant to the</li> </ol>
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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

	<p>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.</p>
<p><b>Assignment planning</b></p>	<p>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).</p> <p>14 February 2024: Research abstract  By 14 February 2024, an abstract of your research must be submitted in English, containing the following:</p> <ol style="list-style-type: none"> <li>1. Your name</li> <li>2. Main subject</li> <li>3. Name of research supervisor(s)</li> <li>4. Title of research</li> <li>5. Research question</li> <li>6. Summary of the results of the research (max. 250 words)</li> <li>7. Short biography (max. 100 words)</li> </ol> <p>This abstract will be included in the Master Research Symposium programme book.</p> <p>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.</p> <p>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 (<a href="http://koncon.asimut.net">koncon.asimut.net</a>), 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.</p>

<p><b>Assessment criteria</b></p>	<p>For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 5 of this curriculum handbook.</p> <p>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.</p> <p>Relevance</p> <ul style="list-style-type: none"> <li>•Artistic development Is the research relevant for the artistic development of the student?</li> <li>•Wider context Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?</li> </ul> <p>Project design and content</p> <ul style="list-style-type: none"> <li>•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?</li> <li>•Methods Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?</li> <li>•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?</li> <li>•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?</li> <li>•New knowledge, insights, experiences, techniques and/or devices Does the research deliver something that we did not know, understand, experience or have?</li> </ul> <p>Argumentation, documentation, presentation</p> <ul style="list-style-type: none"> <li>•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?</li> <li>•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?</li> <li>•Public presentation</li> </ul>
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	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?
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	The same as the original assignment; students may be asked to improve the research exposition or thesis, give an improved research presentation, or both.
<b>Re-assignment planning</b>	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.

## Master Elective

<b>Course title</b>	<b>Master Elective</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	Depends on chosen course
<b>Type of course</b>	Elective
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen focus area.</p> <p>The focus areas are as follows:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation</li> <li>2. Instruments, Techniques &amp; Technologies</li> <li>3. Music in Public Space</li> <li>4. Creative Processes</li> <li>5. Beyond Discipline</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Co-creative and Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol> <p>You must register for a Master Elective via Osiris between 1 - 15 November. 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 (<a href="https://denhaagkabk.sharepoint.com/sites/masterresearch">https://denhaagkabk.sharepoint.com/sites/masterresearch</a>).</p>
<b>Credits</b>	3 ECTS
<b>Level</b>	Master
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Contact information</b>	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)

## PROFESSIONAL INTEGRATION

### Introduction to Project Management

<b>Course title</b>	<b>Introduction to Project Management</b>
<b>Department responsible</b>	Master Professional Integration
<b>OSIRIS course code</b>	KC-M-AL-IPM-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	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.
<b>Programme objectives</b>	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
<b>Course objectives</b>	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.
<b>Credits</b>	2 ECTS
<b>Level</b>	Master
<b>Work form</b>	Seminars, tutorials, individual study, assignments
<b>Literature</b>	Course reader available in Teams
<b>Language</b>	English
<b>Scheduling</b>	5 seminars during the 1st semester
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Renee Jonker + guests
<b>Contact information</b>	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written assignments
<b>Assignment description</b>	After every seminar you will be given an assignment. There are five assignments in total (equally weighted): - BDPIA (Brief Description of Professional Integration Activities)

	<ul style="list-style-type: none"> <li>- Product Based Planning and Risk Log</li> <li>- Budget</li> <li>- Design of Prototype/Pilot and test</li> <li>- Pitch</li> </ul> <p>The BDPIA will become part of the Master Project proposal.</p>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Each seminar is followed by an assignment
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Being able to give a clear description of the deliverable of the PIA</li> <li>- Being able to define quantifiable results of the PIA</li> <li>- Being able to define goals of the PIA</li> <li>- Being able to describe the values created by the PIA</li> <li>- Giving evidence of a coherent relation between the three domains of the Master Project (artistic development, research and professional integration)</li> <li>- Creating a budget</li> <li>- Making a product-based planning</li> <li>- Designing a pilot/prototype</li> <li>- Formulating a message with a specific objective for a specific receiver</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Deadline for re-assignments will be in January 2024

### Professional Integration Trajectory 1

<b>Course title</b>	<b>Professional Integration Trajectory 1</b>
<b>Department responsible</b>	Master Professional Integration
<b>OSIRIS course code</b>	KC-M-AL-PIT1-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>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.</p> <p>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.</p> <p>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.</p>

<b>Programme objectives</b>	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
<b>Course objectives</b>	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.
<b>Credits</b>	Master 1: semester 1: 1 ECTS; semester 2: 2 ECTS
<b>Level</b>	Master
<b>Work form</b>	Coaching sessions, self-study
<b>Literature</b>	
<b>Language</b>	English
<b>Scheduling</b>	
<b>Date, time &amp; venue</b>	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.
<b>Teachers</b>	Your coach will be selected from a pool of experts from the professional field.
<b>Contact information</b>	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Progress Assessment
<b>Assignment description</b>	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.
<b>Assignment requirements</b>	You need to be in contact with your coach and regularly update them on your progress.
<b>Assignment planning</b>	The progress report is submitted by your coach in April of your first year.
<b>Assessment criteria</b>	- 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
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	A 'fail' mainly functions as a warning and indicator; your coach can re-assess your progress once you are back on track.
<b>Re-assignment planning</b>	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

<b>Course title</b>	<b>Professional Integration Trajectory 2</b>
<b>Department responsible</b>	Master Professional Integration

<b>OSIRIS course code</b>	KC-M-AL-PIT2-21
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>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.</p> <p>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.</p> <p>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.</p>
<b>Programme objectives</b>	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
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>- will be able to design, develop and realise professional activities that are initiated by yourself;</li> <li>- have developed an understanding of how artistic goals can shape a project and how research can support and contextualize a project or activity.</li> </ul>
<b>Credits</b>	Master 2: semester 1: 2 ECTS; semester 2: 3 ECTS
<b>Level</b>	Master
<b>Work form</b>	coaching sessions, self-study
<b>Literature</b>	
<b>Language</b>	English
<b>Scheduling</b>	
<b>Date, time &amp; venue</b>	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.
<b>Teachers</b>	Your coach will be selected from a pool of experts from the professional field.
<b>Contact information</b>	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeidng@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Self-Reflective Report

<p><b>Assignment description</b></p>	<p>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.</p> <p>Self-Reflective Report</p> <ol style="list-style-type: none"> <li>1. Provide documentation of your PIA and describe it: <ul style="list-style-type: none"> <li>- What is the deliverable of your PIA?</li> </ul> </li> <li>2. Provide documentation<sup>1</sup> of your Pilot/Prototype and describe it: <ul style="list-style-type: none"> <li>- What did you test?</li> <li>- How did you test this?</li> <li>- How have the results influenced your PIA?</li> </ul> </li> <li>3. Describe your goals and the values your PIA has created: <ul style="list-style-type: none"> <li>- What were your short-term goals (described in quantitative terms)? To what extent did you achieve them?</li> <li>- What were your long-term goals (described in qualitative terms)? How do you see your long-term goals now?</li> <li>- Describe what values your PIA has created or will create.</li> </ul> </li> <li>4. Reflect on the deliverable of your PIA: <ul style="list-style-type: none"> <li>- How would you qualify your deliverable? What is good about it, what could be improved and how?</li> <li>- How did you collect feedback from others? (please provide documentation)</li> <li>- What did you learn from this feedback?</li> </ul> </li> <li>5. Reflect on the process: <ul style="list-style-type: none"> <li>- 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)</li> <li>- Which roles fitted you best?</li> <li>- What did you learn from taking these roles?</li> <li>- What worked well in the process and what would you do differently next time?</li> </ul> </li> </ol>
<p><b>Assignment requirements</b></p>	<p>A written report including documentation (video and/or audio recording, images, photos, written statements, etc.)</p>
<p><b>Assignment planning</b></p>	<p>Deadline Pilot/Prototype: 8 November.  Deadline Self-reflective Report: 1 May</p> <p>Your Pilot/Prototype assignment should contain the following: Provide documentation of your Pilot/Prototype Show us your pilot/prototype in video and/or audio recording, images, photos, written statements, etc. Describe your Pilot/Prototype by answering these questions:</p> <p>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?</p>

	How do these answers influence your PIA?
<b>Assessment criteria</b>	For the self-reflective report requirements and a detailed assessment rubric including the exact assessment criteria see Appendix 6 & 7 of this curriculum handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	The deadline for the re-assignment is 12 June

### Projects Sound Recording Art of Sound Department

<b>Course title</b>	<b>Projects Sound Recording Art of Sound Department</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-M-KI-PA1-1-21;KC-M-KI-PA1-2-21;KC-M-KI-PA2-1-21;KC-M-KI-PA2-2-21
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	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 from 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.
<b>Programme objectives</b>	
<b>Course objectives</b>	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.
<b>Credits</b>	1 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Ensemble lesson
<b>Literature</b>	
<b>Language</b>	English
<b>Scheduling</b>	Several sessions during the year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Daan van Aalst
<b>Contact information</b>	Daniele Zamboni
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Continuous assessment: recording process
<b>Assignment description</b>	The recording process will be assessed by an expert of the Art of Sound Department in a continuous assessment.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Continuous assessment during the sessions

<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- The student has demonstrated understanding of the division of roles and tasks in a recording studio and is able to manage these effectively;</li> <li>- The student has demonstrated understanding of the process of making a recording as an ensemble;</li> <li>- The student has demonstrated understanding of the process of editing and mastering a recording.</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher

### External Activities - Career Development Office (CDO)

<b>Course title</b>	<b>External Activities - Career Development Office (CDO)</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-M-AL-CDO
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>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).</p> <p>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 <a href="mailto:d.clements@koncon.nl">d.clements@koncon.nl</a></p> <p>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.</p> <p>Proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> <li>- gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations.</li> <li>- creating an own ensemble, band, or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions.</li> <li>- making a website and engaging with online media platforms such as Instagram or Facebook.</li> </ul>



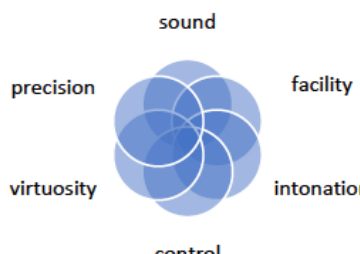
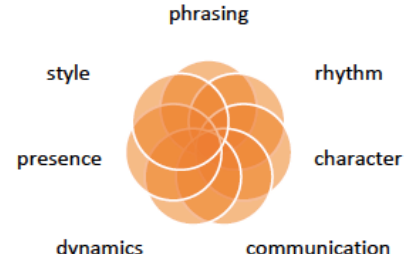
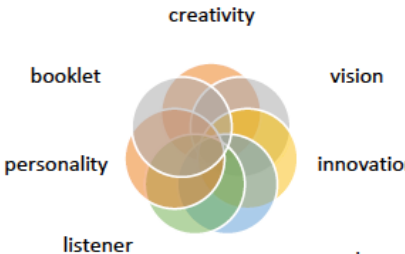
	<ul style="list-style-type: none"> <li>- engaging in challenging activities such as (online) competitions/masterclasses.</li> <li>- engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity.</li> <li>- broadening of repertoire through engagement with unfamiliar genres.</li> <li>- involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations.</li> <li>- setting up your own teaching practice or participate in other educational activities</li> <li>- producing online content (recordings, tutorials, etc.)</li> </ul>
<b>Programme objectives</b>	2.A.15, 2.B.10, 2.B.12, 2.C.2, 2.C.4, 2.C.10, 2.C.16
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to take initiatives with regard to your employment or the advancement of your external activities beyond the institute;</li> <li>▪ are able to identify career opportunities and demonstrate sufficient organisational and motivational skills to function in the profession;</li> <li>▪ have developed autonomous administrative, communication and management skills with regard to your own professional activities.</li> </ul>
<b>Credits</b>	<p>Master 1: semester 1: 3 ECTS  Master 2: semester 2: 2 ECTS</p>
<b>Level</b>	Master
<b>Work form</b>	Depending on the activity, but based on working towards increased employability in the profession.
<b>Literature</b>	See <a href="#">CDO portal pages</a> for recommendations and further information.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	n/a
<b>Date, time &amp; venue</b>	n/a
<b>Teachers</b>	<p>Tba (vocal studies)  Rik Mol (jazz)  Wouter Verschuren (early music)  Hans Zonderop (classical music)  Jaïke Bakker (conducting)  Peter Adriaansz (composition)  Kees Tazelaar (sonology)</p>
<b>Contact information</b>	Dominy Clements (D.Clements@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	External activities
<b>Assignment description</b>	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.

<b>Assignment requirements</b>	<p>Procedure</p> <p>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).</p> <p>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.</p>
<b>Assignment planning</b>	<p>Master I students: you can obtain CDO credits from activities from 01-09-23 to 31-08-24.</p> <p>Master II students: you can normally obtain CDO credits from activities from 01-09-23 to 01-05-24.</p> <p>If the activity occurs outside those dates it will not be valid for the 23/24 academic year.</p>
<b>Assessment criteria</b>	<p>Assessment criteria including Pass/Fail indications:</p> <ul style="list-style-type: none"> <li>● Basic information (hours invested etc.)</li> </ul> <p>Pass: Times and dates clearly indicated and hours invested are accurate and divided where necessary.</p> <p>Fail: Not credible, unclear or absent, project dates are outside the enrolment period or academic year.</p> <ul style="list-style-type: none"> <li>● Presentation of report</li> </ul> <p>Pass: A lot of care and attention has been given to both presentation and content.</p> <p>Fail: Insufficient content.</p> <ul style="list-style-type: none"> <li>● Learning experience/ability to reflect</li> </ul> <p>Pass: 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.</p> <p>Fail: Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.</p> <ul style="list-style-type: none"> <li>● Project content</li> </ul> <p>Pass: Challenging project that has a relevant connection to the master programme. Student has been involved in many aspects of the project (organisation/promotion/management etc.).</p> <p>Fail: Level is too low or not relevant to the master programme. Passive rather than active involvement in masterclasses.</p> <ul style="list-style-type: none"> <li>● Proofs/ publicity material (where possible)</li> </ul>

	<p>Pass: At least three of the following: programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.</p> <p>Fail: Photos, programme or other proofs not present.</p>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>APPENDIX</b>	<p><b><u>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF EXAMPLES:</u></b></p> <p>GENERAL: CDO credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main subject study.</p> <ul style="list-style-type: none"> <li>- 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 normally qualify for ECTS.</li> <li>- Teaching for a few hours per week for a year = on average 3 ECTS.</li> <li>- Making a website = maximum 2 ECTS.</li> <li>- 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.</li> <li>- In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO.</li> <li>- Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS.</li> <li>- Passive attendance of masterclasses does not qualify for ECTS.</li> </ul> <p>CLASSICAL:</p> <ul style="list-style-type: none"> <li>- One week working with a professional orchestra/ensemble = 2 ECTS.</li> <li>- NJO (National Youth Orchestra) winter tour = 3 ECTS.</li> <li>- EuYO/Gustav Mahler orchestras etc. = 5 ECTS.</li> </ul> <p>CONDUCTING:</p> <p>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.</p> <ul style="list-style-type: none"> <li>- One year rehearsing with a permanent ensemble = 3 ECTS.</li> <li>- One week with a professional orchestra (ca 15 hours rehearsal &amp; 6 hours concerts) = 2 ECTS.</li> </ul>

	<p>VOCAL STUDIES:</p> <ul style="list-style-type: none"><li>- 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.</li><li>- 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 0,5 ECTS.</li><li>- Solo work with a professional ensemble/organisation (depending on the repertoire) = up to 2 ECTS.</li><li>- 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.</li></ul>
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## APPENDIX 1: ASSESSMENT CRITERIA MASTER CLASSICAL MUSIC (ARTISTIC DEVELOPMENT)

	Technique	Musicianship & performance	Artistry
			
Grade	Description		
10	Extraordinary and remarkable technical ability	Extraordinary and remarkable application of the elements of musicality and performance	Exceptional artistry shades grade upward
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	
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	

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

APPENDIX 2: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: HOME ASSIGNMENTS

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is aware of how artistic research can be used to develop skills as a reflective practitioner	The student has demonstrated an awareness of the <b>role artistic research</b> plays in the development of reflective skills	Currently no evidence of understanding or awareness of the benefits of the role of artistic research as a reflective skill.	Limited understanding or limited awareness is evident. However, student is in contact with head of research.	Student has demonstrated a willingness to improve understanding or awareness and is in contact with head of research.	Good understanding and awareness evident and student has taken the necessary steps to apply themselves to the course-work.	Excellent understanding and awareness evident and student is on track towards developing a viable Master Project topic and to complete the course-work.	25%
The student understands how to use source materials correctly	The student has demonstrated the correct <b>use of source materials</b>	No evidence or understanding of the use of source materials in the documentation of artistic research.	Incorrect use of source materials demonstrated in the assignments, but student has sought advice/help in this area.	Adequate use and understanding of source materials demonstrated and student is showing more dedication to the requirements of the course-work.	Correct and fitting use of source materials have been demonstrated and student has shown considerable improvement in this important area of the course.	Excellent use of source materials demonstrated. Student is able to work independently and apply their understanding to a high level.	25%
The student is aware of the possibilities for effectively documenting research results	The student has demonstrated an understanding of the skills required to <b>document</b> their <b>research results</b>	No awareness of skills needed for research documentation.	Limited understanding of skills needed for documentation and help is needed.	Adequate understanding of skills needed for documentation and student is demonstrating improvement in this area of the coursework.	Good understanding and demonstration of skills needed for documentation and student is able to function independently in the documentation of their artistic research discoveries/results.	Excellent understanding and demonstration of skills needed for documentation and student is able to apply themselves accordingly.	25%
The student is able to document their project process and results on the Research Catalogue	The student has demonstrated the ability to document their project process and results on the <b>Research Catalogue</b>	Research Catalogue is not used.	Research Catalogue is used ineffectively.	Research Catalogue is used adequately.	Research Catalogue is used well.	Research Catalogue is used well and creatively.	25%

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

	Learning objectives	Assessment criteria	Points					%
			1	2	3	4	5	
<b>A – artistic development</b>	The student has developed a vision on their artistic development	The student has clearly formulated a feasible and ambitious <b>vision</b> on his/her artistic development	No vision formulated.	Vision is poorly formulated and/or unrealistic.	The vision is adequately formulated and is feasible but moderately ambitious.	Vision is clearly formulated, is feasible and is showing ambition for high achievement.	Vision is very well formulated and is the driving motor for development and high achievement.	33,3%
	The student is able to set goals for their artistic development	The student has set <b>feasible goals</b> matching the his/her vision	No goals are set.	Unclear and/or unrealistic goals are set.	Goals set are feasible and match the student’s vision.	Goals set are feasible, and match the student’s vision very well.	Goals set are feasible, match the student’s vision very well and give strong direction to personal development.	33,3%
	The student is able to connect research and professional integration activities to their artistic development	The student has <b>connected</b> research and professional integration activities to their artistic development	No connection of research and professional integration activities to student’s artistic development.	Poor connection of research and professional integration activities to student’s artistic development.	Connection of research and professional integration activities to student’s artistic development is clear.	Connection of research and professional integration activities to student’s artistic development adds value to one or more domains.	Connection of research and professional integration activities to student’s artistic development leads to an outstanding result in one or more domains.	33,4%
<b>B – research</b>	The student is able to write a complete, feasible and clearly formulated research plan	The student has written a <b>complete, feasible and clearly formulated</b> research plan	No research plan has been submitted.	The research plan is incomplete, unrealistic and/or unclear.	The research plan is complete, feasible and adequately formulated.	The research plan is complete, feasible and clearly formulated.	The research plan is complete, feasible and clearly formulated, with all elements worked out carefully and in detail.	60%
	The student is able to create an innovative research plan, of which the outcomes could be relevant for the student’s own	The student has created an <b>innovative</b> research plan, of which the outcomes could be <b>relevant</b> for the	No research plan has been delivered or the research plan is not viable.	Very similar research has already been done.	The research offers new elements and is relevant for the student’s own practice.	The research is innovative and relevant for the student’s own practice as well as for the artistic field.	The research is very innovative and very relevant for the student’s own practice as well as for the artistic field.	40%

	practice and the artistic field	student's own practice and for the artistic field						
<b>C – professional integration</b>	Student is able to describe the PIA and its deliverable	The students gives a clear and complete <b>description of PIA and its deliverable</b>	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 <b>scope</b> 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 <b>goals</b> 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	<b>Value(s)</b> created by the PIA are clearly defined and can be qualified as substantial	Value(s) created by the PIA are not defined.	Value(s) created by the PIA are not clearly defined.	Value(s) created by the PIA are defined.	Value(s) created by the PIA are clearly defined.	Value(s) created by the PIA are clearly defined and can be qualified as substantial.	25%
<b>Please note:</b> You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment.								



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

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to connect artistic development, research and professional integration	The student has <b>connected</b> artistic development, research and professional integration within their Master Project, and <b>all three domains</b> are equally present	One or more domains are lacking.	Unequal presence of one or more domains.	Equal presence of the three domains.	Equal presence of the three domains + clear connections between the domains.	Equal presence of the three domains + the connection between the three domains adds value to each of the three domains.	20%
The student is able to communicate with their research supervisor and professional integration coach about current progress and future planning	The student <b>communicates with their research supervisor and professional integration coach</b> about current progress and future planning	Communication is lacking.	Unclear or insufficient communication.	Adequate and regular communication, planning is still in development.	Adequate and regular communication, planning is developed.	Clear and regular communication, planning is strong and fully developed.	10%
The student is able to clearly communicate their engagement with their Master Project during a presentation	The student has clearly communicated their engagement with their Master Project during the <b>presentation</b>	Presentation is unclear and unconvincing.	Unclear communication of engagement during presentation.	Adequate communication of engagement during presentation.	Clear communication of engagement during presentation.	Excellent communication of engagement during presentation.	30%
The student is able to make progress in the execution of their Master Project	The student has made <b>progress</b> in the execution of their Master Project since handing in their Master Project Proposal	Student has yet to demonstrate any evidence of progress or commitment towards completing their Master Project.	Limited progress and/or student dedication currently evident. Supervisor/Coach advice is needed to assist in getting the project back on track.	Sufficient progress is evident and student is working hard, but still requires assistance and/or advice to make project feasible.	Good progress and development evident, however still work to be done before progress can be considered excellent.	Excellent progress and development evident with a clear connection between the three domains.	40%

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

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

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

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

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

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

- What is the deliverable of your PIA?

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

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

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

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

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

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

**5. Reflect on the process:**

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

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<sup>1</sup> video and/or audio recording, images, photos, written statements, etc.

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

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

## APPENDIX 8: GRADING SCALES



### GRADING SCALES

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

#### QUALIFYING RESULTS

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

#### NUMERIC RESULTS

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

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

## PARTICIPATION RESULTS

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

## PASS/FAIL

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

## APPENDIX 9: OVERVIEW EXEMPTIONS & DEPARTMENTS ECMASTER

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