



# Curriculum Handbook Master of Music – Jazz

Academic Year 2021/22

**Royal  
Conservatoire  
The Hague**

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

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

**Due to the COVID-19 circumstances, our education programme and Education and Examination Regulations might differ from how these are described in our regulations and Curriculum Handbooks. In the event of any regulatory changes regarding assessment, a 'Corona addendum' will be published.**

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The Master of Music in Jazz programme is a two-year programme in which we will train you to become a performing jazz musician with an inquisitive and independent approach. You will have the opportunity to deepen your stage experience and develop your own artistic vision and style, for example during masterclasses given by guest lecturers from the jazz world. You will expand your musical spectrum and enhance your skills by making curriculum choices based on your affinities and interest.

### **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 other students.

### **Educational Philosophy**

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

This Curriculum Handbook aims to provide you with all necessary information related to the curricula and courses of the master's programme in Jazz. After programme objectives and a schematic overview of the curricula, you will find descriptions of all courses, including learning goals (called 'objectives'). We would advise you to also read the Royal Conservatoire's Study Guide, which includes the Education and Examination Regulations (EER).

## PROGRAMME OBJECTIVES MASTER JAZZ

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

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

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

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

- 2.A.1. Realise, recreate, create, manipulate and/or produce music to a high professional level, expressing your own artistic concepts and reflecting a well-developed musical personality.
- 2.A.2. Evidence advanced craft skills in relation to repertoire, styles, and genres of your discipline.
- 2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to your area of study evidencing fluency across a range of styles and/or a distinctive and individual voice in one particular style.
- 2.A.4. Demonstrate ability to create, realise and express your own artistic concepts, ensuring that any areas of relative weakness in relation to practice, rehearsal, reading, aural, creative and re-creative skills have been addressed.
- 2.A.5. Play a leading role in ensemble and/or other collaborative activity.
- 2.A.6. Demonstrate a high level of improvisational fluency.
- 2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within your own artistic practice.
- 2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice and its presentation to both specialist and non-specialist audiences.
- 2.A.9. Exhibit basic competence in technological utilisation and application.
- 2.A.10. Take responsibility for the engagement between context, audience and musical material, projecting your ideas fluently and with confidence in a wide variety of performance settings.
- 2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies.
- 2.A.13. Evidence ability to translate theoretical knowledge into practical activities to enable creative processes in yourself and/or others.
- 2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work.
- 2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate understanding of the working field, and identify and formulate strategies for developing engagement with them.

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

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

- 2.B.1. Demonstrate advanced knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to your core and, as appropriate, related disciplines, and their associated texts, resources and concepts.
- 2.B.2. Exhibit comprehensive knowledge of repertoire within your area of musical study, demonstrating an advanced level of skill in creating and providing coherent musical experiences and interpretations which engage with both well- and lesser-, or unknown repertoire.
- 2.B.3. Develop and extend your knowledge of the theoretical, social and historical contexts in which music is practiced and presented.
- 2.B.4. Exhibit knowledge of musical styles relevant to your artistic practice, and advanced and critical understanding of their associated performing traditions.
- 2.B.5. Develop, present and realise programmes that are coherent and suitable to a wide range of different performing contexts.
- 2.B.6. Exhibit sophisticated and embodied knowledge of improvisational patterns and processes, and the ability to apply these freely in a variety of contexts.
- 2.B.7. Evidence understanding of a range of advanced investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within your artistic practice.
- 2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within your area of study.
- 2.B.9. Identify and employ advanced research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth artistic project.
- 2.B.10. Demonstrate understanding of the way specific technologies can be utilised to enable the creation, dissemination and/or performance of music appropriate to your artistic practice.
- 2.B.12. Demonstrate a thorough understanding of the role of the musician in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.

### **C. Generic outcomes**

- 2.C.1. Exhibit advanced skills in critical thinking and critical awareness.
- 2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.
- 2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.
- 2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic contexts.
- 2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.
- 2.C.6. Demonstrate independent thought supported by creative, rational and/or evidence-based application of knowledge in undertaking tasks that may be:
- extended and complex
  - in new or unfamiliar contexts
  - based upon incomplete or limited information.
- 2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.
- 2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/or other musical outputs (recordings, etc.).
- 2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.

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

## CURRICULUM OVERVIEWS

### VOCALS, SAXOPHONE, FLUTE, CLARINET, VIBRAPHONE, GUITAR, PIANO, DRUMS

code	Jazz	Year 1	Year 2
	<b>Master of Music 2021-2022</b>		
<b>KC-M-JAM-</b>	<b>Artistic Development</b>		
xx *	Main Subject	27	25
xxS *	<i>Main Subject with specialisation</i>	24	22
GRP	Secondary Subject Classical Music/other	10	12
	<b>Subtotal</b>	<b>37</b>	<b>37</b>
<b>KC-M-</b>	<b>Research</b>		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	<b>Subtotal</b>	<b>15</b>	<b>15</b>
<b>KC-M-</b>	<b>Professional Integration</b>		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisation with specific entrance requirements</i>		
	<i>students enrolled in Complementary Subject do not have to obtain CDO credits</i>		
	<b>Subtotal</b>	<b>8</b>	<b>8</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>
	<b>Total</b>		<b>120</b>
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>			
* xx=vocals, saxophone, (flute, clarinet), vibraphone, guitar, piano, drums			

## DOUBLE BASS

code	Jazz for Double Bass	Year 1	Year 2
	<b>Master of Music 2021-2022</b>		
<b>KC-M-JAM-</b>	<b>Artistic Development</b>		
xx *	Main Subject	26	24
xxS *	<i>Main Subject with specialisation</i>	23	21
GRP	Secondary Subject Classical Music/other	10	12
KI-BB	BASSbook	1	1
	<b>Subtotal</b>	<b>37</b>	<b>37</b>
<b>KC-M-</b>	<b>Research</b>		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	<b>Subtotal</b>	<b>15</b>	<b>15</b>
<b>KC-M-</b>	<b>Professional Integration</b>		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisation with specific entrance requirements</i>		
	<i>students enrolled in Complementary Subject do not have to obtain CDO credits</i>		
	<b>Subtotal</b>	<b>8</b>	<b>8</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>
	<b>Total</b>		<b>120</b>
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>			
* xx=double bass			

## TRUMPET, TROMBONE

code	Jazz for Trumpet & Trombone	Year 1	Year 2
	<b>Master of Music 2021-2022</b>		
<b>KC-M-JAM-</b>	<b>Artistic Development</b>		
xx *	Main Subject	26	24
xxS *	<i>Main Subject with specialisation</i>	23	21
GRP	Secondary Subject Classical Music/other	10	12
KC-M-KI-KK	BRASSbook	1	1
	<b>Subtotal</b>	<b>37</b>	<b>37</b>
<b>KC-M-</b>	<b>Research</b>		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	<b>Subtotal</b>	<b>15</b>	<b>15</b>
<b>KC-M-</b>	<b>Professional Integration</b>		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisation with specific entrance requirements</i>		
	<i>students enrolled in Complementary Subject do not have to obtain CDO credits</i>		
	<b>Subtotal</b>	<b>8</b>	<b>8</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>
	<b>Total</b>		<b>120</b>
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>			
* xx=trumpet&trombone			

## COURSE DESCRIPTIONS

### ARTISTIC DEVELOPMENT

#### MAIN SUBJECT

Course title:	<b>Main Subject</b>
Osiris course code:	KC-M-JAM-xx
Course content:	Coached by your teacher, you develop in the music-artistic direction you mentioned in your Master Plan. Your development is aimed at initiating new high quality directions in jazz which enable you to create an independent sustainable professional career. In the main subject lessons, you develop both musical-technical skills and musical-artistic skills. These skills are placed in the context of your research topic and Master Project.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to perform at an advanced international level;</li> <li>▪ are able to show advanced understanding of the (international) music profession and the portfolio career as a performer, educator, researcher and entrepreneur, in which you are able to function at an advanced level through the application of skills, knowledge, artistic vision and research skills, and by developing and maintaining a professional network;</li> <li>▪ relate your position independently towards the music and the music profession at an advanced level through a deepened development in terms of craftsmanship and artistic growth;</li> <li>▪ are able to create your own work based on an original artistic vision and research, and present this work in varied contexts, showing an understanding of the musician's position between the score and the (specialist and/or non-specialist) audience, in an international multicultural environment;</li> <li>▪ can act as your own teacher and as a reflective practitioner by being 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.</li> </ul>
Programme objectives:	<p>2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.10, 2.A.12, 2.A.15            2.B.1, 2.B.2, 2.B.3, 2.B.4, 2.B.5, 2.B.6, 2.B.10            2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5,</p>
Type of course:	Compulsory
Level:	Master I-II
Duration:	Total allocation of 75 minutes of one-to-one lessons per student, 34 weeks per academic year. These are divided between Main Subject lessons, Secondary Subject lessons and lessons by ASPIRE teachers. (ASPIRE teachers are international teachers from the professional field.)

Prior qualifications/ prerequisites:	You need to finish the first year of this course to be allowed to enter the second.					
Teachers:	Vocals: Susanne Abbuehl, Anka Koziel, Yvonne Smeets; trumpet: Rik Mol; trombone: Robinson Khoury, Yiannis Marinos saxophone/flute/clarinet: Toon Roos, John Ruocco; vibraphone: Miro Herak; guitar: Wim Bronnenberg, Martijn van Iterson; piano: Rob van Bavel, Wolfert Brederode, Juraj Stanik; double bass: Gulli Gudmundsson, Tony Overwater; electric bass: Mark Haanstra; drums: Eric Ineke, Stefan Kruger, Felix Schlarmann. Plus ASPIRE teachers (for more info on the ASPIRE teachers check koncon.nl).					
Credits:	See individual curricula overviews					
Literature:	Transcriptions, audio, audio visual sources, miscellaneous sources					
Work form:	Individual lessons, group lessons, master classes					
Assessment:	<b>Year</b>	<b>Month</b>	<b>Type of assessment</b>	<b>Duration</b>	<b>Grading system</b>	<b>Programme requirements</b>
	Master I (All)	May/June	Presentation	45 minutes, including stage changes	Qualifying result	The student is free to choose the programme. The student provides the details of the programme in the 'Programme for presentation/final presentation' form. The programme is related in part to your Master Project. The pieces vary in terms of tempo and character. The student must specify which pieces were personally composed and/or arranged.
	Master I (Drums only)	Jan/Feb	Technical Exam	15'	Diagnostic	The programme of this technical exam is to be agreed upon with your main subject teacher.
	Master II (All)	May/June	Final presentation	45 minutes, including stage changes	Numeric*	The student is free to choose the programme. The student provides the details of the programme in the 'Programme for presentation/final presentation' form. The programme contains at least 5 pieces that vary in terms of tempo and character. The student must also specify which pieces were personally composed and/or arranged.
	Master II (Drums only)	Jan/Feb	Technical Exam	15'	Diagnostic	The programme of this technical exam is to be agreed upon with your main subject teacher.
	* Grading scale of 10, using halves					

	<p>The (final) presentation is assessed using the <a href="#">Assessment Criteria Master Jazz – Main Subject</a> that can be found in Appendix 1 of this Curriculum Handbook.</p> <p>For all practical exam conditions, please see the '<b>Practical Information (Final) Presentations Bachelor and Master of Music</b>' document on the intranet. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl or on the intranet.</p>
Language:	English and/or Dutch
Schedule, time, venue:	Schedule to be agreed upon between student and teacher
Information:	Susanne Abbuehl – Head of Jazz Department (s.abbuehl@koncon.nl)

## SECONDARY SUBJECT CLASSICAL MUSIC / OTHER

Course title:	<b>Secondary Subject Classical Music / Other</b>
Osiris course code:	KC-M-JAM-GRP
Course content:	The secondary subject classical music is offered in combination with main subjects jazz: singing, trumpet, trombone, saxophone, flute, clarinet, vibraphone, guitar, piano, double bass/electric bass, drums. The student, coached by teachers, develops music-artistic directions as mentioned in the Master Project Plan. In most cases in the 'classical' lessons the jazz repertoire from the jazz main subject lessons is being dealt with as well but approached from different angles resulting in widening the artistic view on the material studied. In the secondary subject classical music the student works on the classical repertoire both as a means and as a goal. After consultation with the Head of Department, it is possible to select another secondary subject (Other), e.g. within jazz but on another instrument or tuition from a teacher on another instrument/subject.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to perform pieces from the classical repertoire on a professional level;</li> <li>▪ are able to reflect on the various vocal/instrumental techniques existing in jazz, classical music and other genres;</li> <li>▪ apply various singing techniques while singing jazz, classical music and other genres (for singers only);</li> <li>▪ distinguish yourself with a personal sound;</li> <li>▪ are flexible with your own style and are able to adapt to the overall sound of the ensemble, band or big band when needed or ask for;</li> <li>▪ are able to recognize technical boundaries and avoid stress and physical injuries.</li> </ul>
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.8, 2.A.12 2.B.3, 2.B.4, 2.B.5 2.C.2
Type of course:	Compulsory
Level:	Master I-II
Duration:	Approximately 20 minutes per week, 34 weeks per academic year, depending on total one-to-one allocation (Main Subject/Secondary Subject/ASPIRE)
Prior qualifications/ prerequisites:	You need to finish the first year of this course to be allowed to start the second.
Teachers:	Manon Heijne, singing; Martijn de Laat, trumpet; Robinson Khoury, trombone; Rolf Delfos, saxophone; Wim Bronnenberg, guitar; Bert Mooiman, Wim Voogd, piano; Roelof Meijer, double bass, and others
Credits:	Master I: 10 ECTS, Master II: 12 ECTS
Literature:	classical music repertoire, transcription, audio, audio visual sources, miscellaneous sources
Work form:	Individual lesson
Assessment:	Master I: Presentation Master II: Final Presentation The assessment of the secondary or other subject may take place at the same time as the assessment of the main subject in case both are integrated.

	<p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• artistic development (e.g. performance, communication, musical language)</li> <li>• realisation of goals (as formulated in the Master Project Plan)</li> </ul>
Grading system:	<p>Master I: Qualifying result Master II: Numeric</p>
Language:	English and/or Dutch
Schedule, time, venue:	Schedule to be agreed upon between student and teacher
Information:	Susanne Abbuehl – Head of Jazz Department (s.abbuehl@koncon.nl)

## BASSBOOK

Course title:	<b>BASSbook</b>
Osiris course code:	KC-M-KI-BB
Course content:	<p>This course is a project-based course, offered jointly by the Classical, Early Music and Jazz Departments. BASSbook is for all bachelor and master students of double bass and violone. Your teachers participate as well. Teacher Quirijn van Regteren Altena arranges 4 full day meetings every year, where you play for each other, share and develop repertoire, and teachers give lessons to the entire group of students. There are also guest lectures and demonstrations, workshops and concerts.</p> <p>Students who have completed BASSbook during their bachelor studies at the Royal Conservatoire are not exempt from this course during their master studies.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to engage with and perform in a variety of musical genres and styles;</li> <li>▪ are able to function and cooperate with other musicians in a multidisciplinary professional environment throughout a variety of genres and styles.</li> </ul>
Programme objectives:	
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	4 full days per academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Jean-Paul Everts, Roelof Meijer, Tony Overwater, Quirijn van Regteren Altena, Maggie Urquhart + guest teachers
Credits:	1 ECTS per academic year
Literature:	To be announced
Work form:	Project form: 4 sessions each lasting one full day throughout the academic year

Assessment:	<p>Attendance is compulsory. A record of attendance is kept and absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course.</p> <p>Continuous assessment. Students will receive feedback at the end of each session based on the assessment criteria.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• preparation, dedication and positive participation</li> <li>• understanding of musical genres and styles</li> <li>• collaboration with musicians in a multidisciplinary professional environment</li> </ul>
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	<p>Classical Music students: Quirijn van Regteren Altena (q.vanregterenaltena@koncon.nl)</p> <p>Early Music students: Brigitte Rebel (b.rebel@koncon.nl)</p> <p>Jazz students: Susanne Abbuehl – Head of Jazz Department (s.abbuehl@koncon.nl)</p>

## BRASSBOOK

Course title:	<b>BRASSbook</b>
Osiris course code:	KC-M-KI-KK
Course content:	<p>This course is a project-based course, offered jointly by the Classical, Early Music and Jazz Departments. All brass students (bachelor's and master's students of French horn, natural horn, (natural) trumpet, trombone, bass trombone and tuba) meet three times a year to practice repertoire and ensemble playing. Each department organises one meeting, which addresses a department-related theme, e.g. specific repertoire, improvisation or performance practice.</p> <p>Students who have completed BRASSbook during their bachelor studies at the Royal Conservatoire are not exempt from this course during their master studies.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have insight in techniques and various aspects of brass playing;</li> <li>▪ are acquainted with a variety of approaches to diverse repertoires and are able to apply that knowledge;</li> <li>▪ are able to perform repertoire in various styles and genres in the setting of a brass section;</li> <li>▪ are able to function in an ensemble taking into account the specific features of the various brass instruments.</li> </ul>
Programme objectives:	
Type of course:	Compulsory
Level:	Bachelor I-IV, Master I-II

Duration:	Lesson of 2-3 hours, three times a year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	t.b.a
Credits:	1 ECTS per academic year
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<p>Assessment is based on 100% attendance and active participation</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• the ability to demonstrate insight in technique and performance practice relevant to the discipline central to the session</li> <li>• the ability to perform repertoire in a manner consistent with the performance practice of the discipline central to the session</li> <li>• the ability to function in an ensemble performing repertoire of the discipline central to the session</li> </ul>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	<p>For the classical department: Sanne Smit (s.smit@koncon.nl)</p> <p>For the early music department: Brigitte Rebel (b.rebel@koncon.nl)</p> <p>For the jazz department: Susanne Abbuehl (s.abbuehl@koncon.nl)</p>

## RESEARCH

### INTRODUCTION TO RESEARCH IN THE ARTS

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

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

## MASTER CIRCLE

Course title:	<b>Master Circle</b>
Osiris course code:	KC-M-AL-MCA
Course content:	<p>Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, under the guidance of the Head of a Department or a specially invited chairman who is knowledgeable in the focus research area of that circle. At meetings of the Master Circles, students will discuss the Master Project Proposals of the first-year students, while the second-year students report on the progress of their own Master Projects and any problems they have encountered, and the group discusses possible solutions. Guest lecturers, speakers from the professional field and alumni of the conservatoire can also be invited and interviewed. Students will also be given presentation training and the opportunity to practice their research presentation before the Master Symposium takes place during year 2 of their studies.</p> <p>From January on, trial research presentations for all second-year students will be held in the Master Circles. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Master Project Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles.</p> <p>You will be assigned a Master Circle depending on your chosen research area. The Master Circles are based on the following research areas:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation: historically/contextually informed performance practice</li> <li>2. Instruments &amp; Techniques: instrumental design/techniques/acoustics</li> <li>3. Music in Public Space: diversity/interculturality/social engagement</li> <li>4. Creative Practice: improvisation/composition/experimental practice</li> <li>5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ will be able to give and receive feedback on the Master projects plans of your fellow students as well as on your own;</li> <li>▪ will be aware of how your particular Master Project relates to your chosen research area;</li> <li>▪ will be aware of the skills required to successfully communicate the results of your Master Project to your fellow students and a wider audience.</li> </ul>
Programme objectives:	<p>2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14            2.B.7, 2.B.8, 2.B.9            2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14</p>
Type of course:	Compulsory
Level:	Master I-II
Duration:	10 sessions throughout the year
Prior qualifications/ Pre-requisites:	-

Teachers:	Depending on research area. (Possible teachers include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Gerda van Zelm, Martin Prchal, Anna Scott, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Wim Vos, Yvonne Smeets, Marlon Titre, Loes Rusch, Daan van Aalst, Matthijs Ruijter, Paul Jeukendrup)
Credits:	3 ECTS per academic year
Literature:	t.b.a.
Work form:	Group sessions
Assessment:	<p>Master I:</p> <ul style="list-style-type: none"> <li>• Participation</li> <li>• First Year Master Project Presentation: Prepare a short presentation of 10 minutes on your Master Project so far in which you answer a set of questions. The presentations take place in your Master Circle in May. The set of questions can be found in the Master of Music Handbook 2021-2022.</li> </ul> <p>For a detailed assessment rubric including the exact assessment criteria for the First Year Master Project Presentation, see Appendix 4 of this curriculum handbook.</p> <p>Master II:</p> <ul style="list-style-type: none"> <li>• Participation, including a trial presentation</li> </ul> <p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> <li>• An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question).</li> <li>• A previously scheduled in-school project (but not one organised by the student).</li> <li>• Illness (extended illness must be accompanied by a doctor's note).</li> <li>• Death or illness in the family of the student.</li> </ul> <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader <u>before</u> the date in question. Too much absence will lead to substantial additional assignments.</p>
Grading system:	<p>Master I:</p> <ul style="list-style-type: none"> <li>• Participation: Pass/Fail</li> <li>• First Year Master Project Presentation: Numeric</li> </ul> <p>Master II:</p> <ul style="list-style-type: none"> <li>• Participation, including a trial presentation: Pass/Fail</li> </ul> <p>In the first year, both assessments must be passed in order to pass the first year of the course.</p>
Language:	English / Dutch
Schedule, time, venue:	See ASIMUT schedule
Contact:	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)

## INDIVIDUAL RESEARCH TRAJECTORY

Course title:	<b>Individual Research Trajectory</b>
Osiris course code:	KC-M-AL-IRT
Course content:	<p>Research and entrepreneurship training in the master's programme centres on undertaking and completing a Master Project, where you specialise in your own field. As a rule, your artistic/musical practice will be the point of departure when choosing a topic for your Master Project and when formulating a research question.</p> <p><b>Individual research and presentation:</b> In order to complete the requirements of the Master of Music programme, you must successfully undertake an individual Master Project, and present the findings of this project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year. The format of the final presentation can vary.</p> <p><b>Individual supervising:</b> The curriculum provides that you will have a personal research supervisor from October in the first semester of the first year up to your research presentation in March or April of the second year (15 hours over the entire course of the programme). You will be assigned a research supervisor, who will be knowledgeable in your research area. Both you and your supervisor use the online Research Catalogue as collaborative workspace (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>).</p> <p>Please read the Master of Music Handbook for more detailed information.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field;</li> <li>▪ are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources;</li> <li>▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection;</li> <li>▪ are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.</li> </ul>
Programme objectives:	<p>2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14            2.B.7, 2.B.8, 2.B.9            2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14</p>
Type of course:	Compulsory
Level:	Master I-II
Duration:	Individual supervision: 15 hours over two years
Prior qualifications/ Pre-requisites:	–
Teachers:	Each student will be assigned a research supervisor selected from a pool consisting of teachers whose duties also include research supervision, as well as specialised supervisors.
Credits:	Master I: 7 ECTS, Master II: 12 ECTS

Literature:	t.b.a.
Work form:	The individual research supervising will occur on a one to one basis and/or in groups. Students are required to maintain regular contact with supervisors and work independently on their research.
Assessment:	<p>Master I: Individual progress, assessed by your research supervisor. Your supervisor will base their assessment on the following questions:</p> <ol style="list-style-type: none"> <li>1. <i>How would you describe the communication and working relationship between you and the student so far?</i></li> <li>2. <i>Has the student settled on a viable research topic?</i></li> <li>3. <i>Does the student show insight into what steps to take in order to answer their research question?</i></li> <li>4. <i>How would you describe the student's motivation in moving forward at this point in the development of their research?</i></li> </ol> <p>Master II: Presentation of your project results on the Research Catalogue and during the Master Research Symposium. For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 5 of this curriculum handbook.</p> <p>The final presentation of the research is given before a committee of examiners consisting of three or more persons, including:</p> <ol style="list-style-type: none"> <li>1. A chairman (generally the Head of a Department or the Head of Master Research);</li> <li>2. Your own research supervisor(s);</li> <li>3. If possible, your Master Circle leader;</li> <li>4. If possible, your main subject teacher;</li> <li>5. An external member, usually from an institution abroad;</li> <li>6. If possible, first year master students who are invited to attend the research presentation and participate in the deliberations of the committee. However, their assessment is not binding and they may not award a grade.</li> </ol>
Grading system:	Master I: Pass/Fail Master II: Numeric
Language:	English
Schedule, time, venue:	<p>Individual research supervision takes place based on appointments made between the student and his or her supervisor(s).</p> <p>Please see the Master of Music Handbook for the dates of the Master Research Symposium. A detailed schedule for the research presentation will be communicated via ASIMUT (<a href="https://koncon.asimut.net">https://koncon.asimut.net</a>) at the beginning of 2022. Any changes will be communicated via ASIMUT (Planning department) and the Coordinator Master Research.</p>
Information:	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)

## MASTER ELECTIVE

	<b>Master Elective</b>
Course content:	<p>The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen research area. The research areas are as follows:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation: historically/contextually informed performance practice</li> <li>2. Instruments &amp; Techniques: instrumental design/techniques/acoustics</li> <li>3. Music in Public Space: diversity/interculturality/social engagement</li> <li>4. Creative Practice: improvisation/composition/experimental practice</li> <li>5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol> <p>You must register for a Master Elective via <a href="#">Osiris</a> in November 2021. Your Master Elective normally takes place in semester two of your first study year.</p> <p>You will find more information about registration and the course descriptions in the Master Electives Handbook 2021/22 (<a href="http://www.koncon.nl/masterelectives">www.koncon.nl/masterelectives</a> and via <a href="https://intranet.koncon.nl/master">https://intranet.koncon.nl/master</a>).</p>
Schedule, time, venue:	Via ASIMUT ( <a href="https://koncon.asimut.net">https://koncon.asimut.net</a> ) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or the teacher.
Information:	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)

## PROFESSIONAL INTEGRATION

### INTRODUCTION TO PROJECT MANAGEMENT

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

	<ul style="list-style-type: none"> <li>• Being able to describe short-term and long-term goals of the PIA</li> <li>• Being able to describe the values created by the PIA</li> <li>• Giving evidence of a coherent relation between the three domains of the Master Project (artistic development, research and professional integration)</li> <li>• Creating a budget</li> <li>• Making a product-based planning</li> <li>• Designing a pilot/prototype</li> </ul>
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Five seminars either on Monday or Wednesday mornings from 10:00 till 12:00 (students can choose on which day they want to attend these five sessions). See ASIMUT schedule for the dates.
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

## PROFESSIONAL INTEGRATION TRAJECTORY

Course title:	<b>Professional Integration Trajectory</b>
Osiris course code:	KC-M-AL-PIT
Course content:	<p>In this course students further develop and execute their Professional Integration Activities (PIA) with the help of a professional integration coach. The content of the PIA is defined by the student but is in any case a project, initiated and executed by the student, which needs to take place outside the conservatoire. The PIA is part of your Master Project which encompasses the three domains of the Master programme: artistic development, research and professional integration and is also the starting point for a professional practice that stretches beyond the duration of your master's programme.</p> <p>Please note: In the External Activities – Career Development Office (CDO) course, you are expected to obtain credits based on your external activities. These activities cannot be the same as your Professional Integration Activities; these activities should be examples of proactive engagement in the professional field of work in addition to your Master Project.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ will be able to run and maintain professional musical activities that are created by yourself;</li> <li>▪ have made a clear connection between your professional integration activity/activities, your artistic development and your research.</li> </ul>
Programme objectives:	<p>2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12  2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16</p>
Type of course:	Compulsory
Level:	Master I-II

Duration:	Eight hours of coaching spread over the 2nd, 3rd and 4th semester of the two years
Prior qualifications/ prerequisites:	-
Teachers:	Various coaches from the professional field
Credits:	Master I: 3 ECTS Master II: 5 ECTS
Literature:	t.b.a.
Work form:	Coaching sessions, self-study
Assessment:	<p>Master I: Progress report written by coach</p> <p>Assessment criteria (progress report coach):</p> <ul style="list-style-type: none"> <li>• Communication and working relationship between student and professional integration coach</li> <li>• Demonstrating a clear idea on what professional integration activities the student wants to develop and what steps to take to realise these activities</li> <li>• Motivation in moving forward at this point in the development of the Professional Integration Activities</li> </ul> <p>Master II: Documentation of Pilot/Prototype due at the beginning of the 3<sup>rd</sup> semester. The chosen format depends on the nature of your pilot/prototype.</p> <p>Assessment criteria (pilot/prototype):</p> <ul style="list-style-type: none"> <li>• documentation gives a clear impression of executed pilot/prototype</li> <li>• clear explanation of what is being 'tested' in this pilot/prototype and how this relates to the final PIA</li> </ul> <p>Self-reflective Report due at the end of the 4<sup>th</sup> semester There are two options:</p> <p>- Option A (PIA has been realised): Documentation of PIA + Reflection on PIA (product+process) For the requirements and a detailed assessment rubric including the exact assessment criteria for Option A, see Appendix 6 &amp; 8 of this curriculum handbook.</p> <p>- Option B (PIA has yet to be realised): Documentation of pilot/prototype + Reflection on pilot/prototype (product+process) + Plan for PIA that is yet to be realised For the requirements and a detailed assessment rubric including the exact assessment criteria for Option B, see Appendix 7 &amp; 9 of this curriculum handbook.</p>
Grading system:	Master I: Pass/Fail Master II: Pilot/Prototype: Pass/Fail Master II: Self-reflective report: Numeric In Master II, both assignments need to be passed in order to pass this course.
Language:	English
Schedule, time, venue:	In consultation with your coach
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

## EXTERNAL ACTIVITIES – CAREER DEVELOPMENT OFFICE (CDO)

Course title:	<b>External Activities - Career Development Office (CDO)</b>
Osiris course code:	KC-M-AL-CDO
Course content:	<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 <b>Career Development Office (CDO)</b> 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> <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>
Objectives:	<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 specialism 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>
Programme objectives:	2.A.15 2.B.10, 2.B.12

	2.C.2, 2.C.4, 2.C.10, 2.C.16	
Type of course:	Compulsory	
Level:	Master I-II	
Duration:	<p><b>Please note:</b>  Master I students: you can obtain CDO credits from activities from 01-09-21 to 31-08-22.  Master II students: you can normally obtain CDO credits from activities from 01-09-21 to 01-05-22.  If the activity occurs outside those dates it will not be valid for the 21/22 academic year.</p>	
Prior qualifications/ prerequisites:	-	
Teachers:	Rita Dams (vocal studies) Yvonne Smeets (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Wim Vos (conducting) Martijn Padding (composition)	
Credits:	Please see your curriculum overview	
Literature:	See CDO web pages for recommendations ( <a href="https://cdo-kc.jouwweb.nl/">https://cdo-kc.jouwweb.nl/</a> )	
Work form:	Depending on the activity, but based on working towards increased employability in the profession.	
Assessment:	<p>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.</p> <p><b>Procedure</b>  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>	
Assessment criteria:	Pass	Fail
<ul style="list-style-type: none"> <li><i>Basic information (hours invested etc.)</i></li> </ul>	Times and dates clearly indicated and hours invested are accurate and divided where necessary.	Not credible, unclear or absent, project dates are outside the enrolment period or academic year.

<ul style="list-style-type: none"> <li>• <i>Presentation of report</i></li> </ul>	A lot of care and attention has been given to both presentation and content.	Insufficient content.
<ul style="list-style-type: none"> <li>• <i>Learning experience/ ability to reflect</i></li> </ul>	Excellent information about and reflection on learning experiences during project/activity. Good perspective on plans for future projects/activities with points for improvement where necessary.	Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.
<ul style="list-style-type: none"> <li>• <i>Project content</i></li> </ul>	Challenging project that has a relevant connection to your MMus programme and/or Master Project. Student has been involved in many aspects of the project (organisation/promotion etc.).	Level is too low or not relevant to the course or study.
<ul style="list-style-type: none"> <li>• <i>Proofs/ publicity material (where possible)</i></li> </ul>	At least three of the following: programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.	Photos, programme or other proofs not present.
Grading system:	Pass/Fail	
Language:	English or Dutch	
Schedule, time, venue:	-	
Information:	Dominy Clements (D.Clements@koncon.nl)	
Appendix:	<p><b><u>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF EXAMPLES:</u></b></p> <p>GENERAL: CDO ECTS credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main 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 qualify for ECTS.</li> <li>- Teaching for a few hours per week for a year = on average 3 ECTS. Maximum credits for teaching are set at 4 ECTS per year (bachelor) and 6 ECTS (master).</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>- Events planned but cancelled due to the COVID-19 pandemic can be considered for CDO credits. Students are also encouraged to include online activities and any other innovative work undertaken during lockdown conditions, or while the options for performance at venues with live audiences are scarce.</p> <p>CLASSICAL:</p> <ul style="list-style-type: none"> <li>- One week working with a professional orchestra/ensemble = 2 ECTS.</li> </ul>	

	<ul style="list-style-type: none"> <li>- NJO (National Youth Orchestra) winter tour = 3 ECTS.</li> <li>- EuYO/Gustav Mahler orchestras etc. = 5 ECTS.</li> </ul> <p><b>CONDUCTING:</b></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><b>VOCAL STUDIES:</b></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 no more than 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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## MASTER SPECIALISATION: COMPLEMENTARY SUBJECT

Please note: Students who are enrolled in the Master specialisation Complementary Subject follow a slightly adjusted curriculum, meaning they do not have to obtain External Activities – Career Development Office (CDO) credits. See the curriculum overview of your main subject.

Course title:	<b>Complementary Subject (Classical Music, Early Music, Jazz)</b>
Course code:	KC-M-AL-SCDO
Course content:	<p>The Complementary Subject is intended for exceptionally talented Master students who would like to combine their main subject studies with additional lessons on another or similar instrument in another department. Complementary Subject is possible in the Classical Music, Early Music and Jazz departments. The objective of this course is to prepare students who are able to manage the challenges of both disciplines for a professional practice that includes activities in the two fields.</p> <p>Application to the Complementary Subject is competitive and requires students to achieve a level comparable to that of a successful entrance exam to the Master on their complementary instrument. Only Master I students can apply, as students enter the programme for a duration of two years.</p>

	Please note: If you are admitted to the Complementary Subject, you will have 60 minutes of weekly main subject lessons and 30 minutes of Complementary Subject lessons.
Objectives:	<p>On completion of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to perform with considerable technical control over your complementary instrument (e.g. sound, bowing, intonation, breathing) to a level comparable to that of a successful master's entrance exam. (Classical and Early Music);</li> <li>▪ are able to integrate your skills and knowledge of historically informed performance practice (Early Music) or contemporary classical performance practice (Classical Music) into your Master Project;</li> <li>▪ are able to integrate awareness of style and musical language into your playing (e.g. ornamentation, articulation, basso continuo in Early Music)</li> <li>▪ have developed a thorough understanding of the historical approach of music (Early Music only)</li> <li>▪ are able to apply skills and techniques inherent to jazz (improvisation, interpretation, variation, rhythmical phrasing) with considerable level and artistic scope (Jazz only)</li> <li>▪ have developed a thorough understanding of the historical development and contemporary practice of jazz and its (cross)influences on other genres (Jazz only)</li> <li>▪ have achieved an awareness of style and musical language (e.g. phrasing, variation, improvisation) into your musical practice (Jazz only)</li> <li>▪ are able to integrate your jazz performance skills and/or knowledge into your Master Project; this can be achieved in various ways and within different optional components such as research or performance (Jazz only)</li> </ul>
Programme objectives:	2.A.1., 2.A.2., 2.A.3., 2.A.4., 2.A.7., 2.A.12., 2.C.7., 2.C.16.
Type of course:	Compulsory for students who are admitted to the Complementary Subject
Level:	Master I-II
Duration:	Weekly 30-minute lessons (NB main subject lessons are weekly 60-minute lessons)
Prior qualifications / prerequisites:	Candidates are expected to already possess extensive skills in the field of their chosen complementary subject. Admission after audition only. You can find more details and entry requirements on our website.
Teachers:	Various
Credits:	6 ECTS per academic year
Literature:	-
Work form:	Individual lessons
Assessment:	<p>Assessment Master 1: Practical examination (15 minutes) Assessment Master 2: Practical examination (25 minutes)</p> <p>Students are expected to include a component of their complementary subject in their main subject presentations of Master I and Master II. They are also invited to create a direct link between the Complementary Subject and their Master Project.</p> <p>Assessment criteria: The main subject assessment criteria of your complementary instrument will be used at an adapted level: at the end of Master 2, the Complementary Subject level should be comparable to the level of the main subject in Bachelor 4. You can find the main subject assessment criteria in the relevant curriculum handbooks on <a href="http://www.koncon.nl/en/programmes">www.koncon.nl/en/programmes</a></p>
Grading system:	Pass/Fail

Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Else van Ommen, Coordinator Classical Department ( <a href="mailto:e.vanommen@koncon.nl">e.vanommen@koncon.nl</a> ) Teunis van der Zwart, Head of Early Music ( <a href="mailto:t.vanderzwart@koncon.nl">t.vanderzwart@koncon.nl</a> ) Susanne Abbuehl, Head of Jazz ( <a href="mailto:s.abbuehl@koncon.nl">s.abbuehl@koncon.nl</a> )

## APPENDIX 1: ASSESSMENT CRITERIA MASTER JAZZ – MAIN SUBJECT

### PRIMA – Assessment criteria

	<b>Performance &amp; Communication</b>	<b>Reflective practice</b>	<b>Instrument</b>	<b>Musical language and style</b>	<b>Artistic vision and program</b>
<b>10</b>	Compelling capacity to move an audience, organic interaction between musicians, audience and repertoire	Exceptional reflective practice fulfilling highest potential, independent authentic personality, growth and entrepreneurial mindset	Exceptional command of instrument, full focus on musical intentions	Remarkable command of style, original musical language displaying innovation in context. Captivating use of phrasing, timing and rhythm	Innovative program based on research showing exceptional artistic vision
<b>9-9,5</b>	Convincing ability to engage an audience, natural and inspired interaction with musicians and audience	Illuminates authentic qualities, proactive reflective practice, growth and entrepreneurial mindset	Sophisticated and secure instrumental control enabling all musical intentions	Clear and imaginative use of stylistic aspects in an authentic musical language, convincing use of phrasing, timing and rhythm	Artistically meaningful original program revealing creative artistic vision and inspired relation with research
<b>8 – 8,5</b>	Good interaction and communication with musicians and audience	Highlights strengths, active initiative and takes ownership of development, seeks and applies feedback	Good level of instrumental control, freedom in the use of the instrument	Solid awareness of style, promising personal musical language	Attractive program with coherent choices from research and artistic radiance
<b>7-7,5</b>	Satisfying musical interaction and communication with musicians and audience	Emphasizes strengths, capable in reflection, initiative and responsibility	Clear and convincing control of the instrument	Proficient application of stylistic elements in an appropriate musical language	Varying program, promising artistic vision
<b>5,5-6,5</b>	Basic performance and interaction skills, able to meet musicians and audience	Awareness of stronger and weaker aspects, takes necessary initiative and responsibility	Basic security of instrumental skills	Appropriate application of stylistic elements in a sufficient musical language	Standard program of a good artistic level
<b>0-5</b>	Performance and communication below standard, inadequate in sharing music with musicians and audience	Insufficient awareness of capabilities and development, lack of reflective practice, initiative and responsibility	Inadequate control of instrument, seriously impinges the capacity to project musical intentions	Inconsistent and limited stylistic awareness, erratic musical language	Predictable program with limited contextual awareness lacking 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 their research results</b>	No awareness of skills needed for research documentation.	Limited understanding of skills needed for documentation and help is needed.	Adequate understanding of skills needed for documentation and student is demonstrating improvement in this area of the coursework.	Good understanding and demonstration of skills needed for documentation and student is able to function independently in the documentation of their artistic research discoveries/results.	Excellent understanding and demonstration of skills needed for documentation and student is able to apply themselves accordingly.	25%
The student is able to document their project process and results on the 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 outcome	The students has given a clear and complete <b>description of PIA and its outcome</b>	Missing, incomplete or unclear description of both PIA and outcome.	Missing, incomplete or unclear description of either PIA or outcome.	PIA and outcome are described.	Description of PIA and outcome are clear and complete.	Description of PIA and outcome are clear, complete and appealing.	25%
	Student is able to define ambitious short-term and long-term goals	The student clearly defines <b>short- and long-term goals</b> that show ambition	Short-term and long-term goals are not defined.	Short-term and long-term goals are insufficiently defined.	Short-term and long-term goals are sufficiently defined.	Short-term and long-term goals are clearly defined.	Short-term and long-term goals are clearly defined and show ambition.	25%
	Student is able to clearly define substantial value(s) that the PIA will create	<b>Value(s)</b> created by the PIA are clearly defined and can be qualified as substantial	Value(s) created by the PIA are not defined.	Value(s) created by the PIA are not clearly defined.	Value(s) created by the PIA are defined.	Value(s) created by the PIA are clearly defined.	Value(s) created by the PIA are clearly defined and can be qualified as substantial.	25%
	Student is able to relate artistic development, research and PIA	Artistic development, research and PIA are coherently <b>related</b>	Relation between artistic development, research and PIA is missing.	Relation with one of the three components is missing.	Three components are related.	Three components are well related.	The relation between the three components contributes strongly to the coherence and quality of the Master Project.	25%
<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.	30%
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 infrequent communication.	Adequate and frequent communication, planning is still in development.	Adequate and frequent communication, planning is developed.	Clear and frequent communication, planning is strong and fully developed.	30%
The student is able to verbally communicate their engagement with their Master Project during a presentation	The student has verbally communicated their engagement with their Master Project during the <b>presentation</b>	Non-engagement.	Limited engagement and unclear communication.	Sufficient engagement and adequate verbal communication.	High level of engagement and clear verbal communication.	Very high level of engagement and excellent verbal communication.	10%
The student is in the process of executing their Master Project	The student has made <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.	30%

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%

**Option A: PIA has been realised**

1. Provide documentation (video and/or audio recording, written statements, etc.) of your Professional Integration Activity and describe it: What is the product of your PIA?
2. Describe how the results of your Pilot/Prototype have influenced your PIA.
3. Reflection on the product
  - a. What were your short-term goals (described in quantitative terms)? To what extent did you achieve them?
  - b. What were your long-term goals (described in qualitative terms)? How do you see your long-term goals now?
  - c. Describe what values your PIA will create?
    - artistic value (how did your PIA create value for art itself and/or for how art is perceived)
    - economic value (what kind of economic values, can they be quantified)
    - social value (what kind of social effects or benefits, can they be qualified and or quantified)
    - educational value (what kind of education, practical application or theoretical)
    - adding to the knowledge base (what you add to the knowledge base: for example new insights or experiences or data)
    - .....
  - d. Provide documentation (video and/or audio recording, written statements, etc.) of the responses and feedback from audiences, stakeholders, clients, partners.
    - a. How you collected this feedback?
    - b. What did you learn from this feedback?
    - c. In what way was this feedback useful to you?
    - d. How could you increase the value of feedback in the future?
4. Reflect on the process.
  - a. Describe the different roles you had in the process of developing and realising your PIA (for example, leader, initiator, producer, performer, writer, editor, creator, crisis manager, problem solver, facilitator, fundraiser, conductor, manager, educator)
  - b. Which roles fitted you best?
  - c. What did you learn from taking these roles?
  - d. What worked well in the process and what would you do differently next time?

**Option B: PIA has yet to be realised**

1. Provide documentation (video and/or audio recording, written statements, etc.) of your PIA Pilot/Prototype and describe it: What is the product of your PIA Pilot/Prototype?
2. Reflection on the product of your PIA Pilot/Prototype:
  - a. What did you test in your Pilot/Prototype and how did you do that?
  - b. What were the results of the test and how did you collect them?
  - c. How will this affect the plan for your PIA?
3. Reflect on the process.
  - a. Describe the different roles you had in the process of developing and realising your PIA Pilot/Prototype (for example, leader, initiator, producer, performer, writer, editor, creator, crisis manager, problem solver, facilitator, fundraiser, conductor, manager, educator)
  - b. Which roles fitted you best?
  - c. What did you learn from taking these roles?
  - d. What worked well in the process and what would you do differently next time?
  - e. How will this affect your roles in the plan for your PIA?
4. Describe your PIA.
  - a. Describe what the product of your PIA will be and when it will be realised.
  - b. Describe the short-term goals of your PIA and how they can be measured in quantitative terms.
  - c. Describe the long-term goals of your PIA and how they can be measured in qualitative terms.
  - d. Describe what values you want to create with your PIA:
 

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

**APPENDIX 8: ASSESSMENT CRITERIA & RUBRIC | PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT  
OPTION A (PIA HAS BEEN REALISED)**

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

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

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

## APPENDIX 10: 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 on 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