Curriculum Handbook

Master of Music
– Music Education according to the Kodály Concept

Academic Year 2023/24

Royal Conservatoire The Hague

TABLE OF CONTENTS

A well-trained ear (listening and singing skills)
A well-trained mind (musical understanding through music making and musicianship, reading and writing skills)
A well-trained heart (emotional development and social skills)
A well-trained hand (instrumental playing)

These four areas of musical and personal development, mentioned by Zoltán Kodály in his article "Who Is A Good Musician?" have become a mission statement for Kodály inspired teachers and students all over the world. They are being thought of as equally important for the development of both professional and amateur musicians, for music lovers and music listeners in order to understand the language of music.

The two-year master programme offered by the Royal Conservatoire creates the foundations for bringing up a new generation of music educators with a shared vision and sense of mission, who will be able to implement the best music education practices inspired by Kodály's concept of music education at a high artistic level – both in and outside schools.

The programme consists of four main areas of study: music educational theories and didactic skills, artistic development & musicianship skills, research, and professional integration. These areas of study are closely related: musicianship skills play a central role in the study of teaching and learning music, and music educational theories and didactic skills principles are an important part of the musicianship training. Research will relate to teaching methods as well as musicianship. During the internship as part of your professional integration, you can experiment and put what you have learned into practice. It is an essential point in music education according to the Kodály concept: there is no division between craft and art, between pedagogy and musical content, between methodology and didactics. Music making, musical understanding and the musical learning process should become one.

This master programme is open for singers, instrumentalists and music teachers, who have completed a Bachelor programme in Music or in Music Education.

The curriculum is based on the learning outcomes specified in the European Qualifications Framework (EQF) document as well as the learning outcomes specific to higher music education developed by the Association Européenne des Conservatoires, Académies de Musique et Musikhochschulen (AEC). The curriculum places equal emphasis on the practical, theoretical and generic learning outcomes.[1]

International Relations
The Royal Conservatoire works together with the Kodály Institute of the Liszt Academy Budapest. Students are encouraged to include a period of Erasmus exchange in their studies, but this is not a compulsory part of the programme.

Planning
The study programme is a two-year course (120 ECTS) and is organised in a semester system.

---

[1] The development of a new Kodály-inspired teacher training curriculum framework has been one of the key objectives of the Erasmus+ Strategic Partnership Programme (KA2 call 2016, *The modernisation of music pedagogy practice in Hungary, Holland and Scotland through new innovative ways in the footsteps of Zoltán Kodály*). The curriculum framework was developed by a team of experts working together in this Erasmus partnership programme between the Royal Conservatoire The Hague, the Liszt Academy Budapest and the Royal Conservatoire of Scotland, together with their partner institutions the National Youth Choir of the Netherlands, the Kós Károly primary school in Budapest and the National Youth Choir of Scotland. A shared understanding of the main principles has served as an inspiration to evaluate and design the master curriculum within the national context and in accordance with national and international accreditation requirements**.**

International guest teachers will be invited in masterclass weekends twice a year.

Entrance requirements
The Master of Music in Music Education according to the Kodály Concept can be entered by students who have graduated in music or music education on bachelor level. Before being accepted, applicants take an entrance exam consisting of three parts:

1   The examination of musicianship skills (vocal, instrumental, solfege, ear training, music theory)
2   The examination of music teaching skills, also showing musicianship skills
3   Evaluation of the study plan

Ad 1. This test of musicianship skills will take approximately 30 minutes. For students who have completed a bachelor course in Music or Music Education, their final exam is valid for the instrumental/vocal ability part of the examination. The minimum mark is 7,5.
Ad 2. The candidate shows his or her teaching and musicianship skills in a practical teaching situation with a group of students. Skills that are evaluated are: musical interaction and communication, musical creativity, rhythm skills, singing in tune, polyphonic hearing, use of tools such as sol-fa, rhythm names and hand signs.
Ad 3. The candidate submits a master study plan, according to the requirements for the master studies within the Royal Conservatoire.

PROGRAMME OBJECTIVES

The development of a new Kodály-inspired teacher training curriculum framework has been one of the key objectives of the Erasmus+ Strategic Partnership Programme (KA2 call 2016, *The modernisation of music pedagogy practice* in Hungary, the Netherlands and Scotland through new innovative ways in the footsteps of Zoltán Kodály).

The curriculum framework was developed by a team of experts working together in this Erasmus partnership programme between the Royal Conservatoire The Hague, the Liszt Academy Budapest and the Royal Conservatoire of Scotland, together with their partner institutions the National Youth Choir of the Netherlands, the Kós Károly primary school in Budapest and the National Youth Choir of Scotland. A shared understanding of the main principles has served as an inspiration to evaluate and design the master curriculum and its programme objectives within the national context and in accordance with national and international accreditation requirements.

The table below shows the Kodály programme objectives as agreed upon in the Erasmus+ Strategic Partnership Programme and their connection to the AEC Learning Outcomes, used in most Master of Music programmes at the Royal Conservatoire. In the course descriptions, the field 'programme objectives' refers to the Kodály programme objectives codes, e.g. A.1, B.5, C.10.

Programme Objectives - Music Education according to the Kodály concept (Erasmus+ Strategic Partnership Programme)	AEC Learning Outcomes Master of Music 2017
A. Practical (skills-based) outcomes	**A. Practical (skills-based) outcomes**
A1. Demonstrate the ability to work with music at a high level in a variety of repertoires and styles reflecting a well-developed musical personality.	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.

A2. Demonstrate a high level of general musicianship. A3. Engage musically in ensembles. A4. Explore, apply and challenge research and performing practices, demonstrating depth of specialist knowledge. A5. Show evident ability to translate the practical and theoretical knowledge into practical activities. A6. Demonstrate the ability to lead and support music learning in an inspirational and meaningful way by creating a constructive and supportive learning environment and by utilising appropriate oral, digital and practical formats. A7. Recognise and reflect upon and develop a personal learning style, skills and strategies.	2.A.2. Evidence sophisticated craft skills in relation to the repertoire, styles, etc. of your discipline or genre. 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 discipline, genre, area of study, and/or own artistic practice. 2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice and its presentation to both specialist and non-specialist audiences. 2.A.9. Exhibit competence in technological utilisation and application. 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.11. Within the context of the musical learning environment, recognise and identify individual learners needs, and exhibit the ability to differentiate and facilitate activity accordingly. 2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies. 2.A.13. Evidence ability to translate theoretical knowledge into practical activities to enable musical learning and creative processes in others. 2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work. 2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate sophisticated understanding of the working field, and identify and formulate strategies

	for developing engagement with them.
B. Theoretical (knowledge-based) outcomes	**B. Theoretical (knowledge-based) outcomes**
B1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to music education and their associated texts, resources and concepts. B2. Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented. B3. Exhibit knowledge of musical styles. B4. Demonstrate a comprehensive knowledge of repertoire, engagement with new and challenging repertoire and styles. B5. Demonstrate the ability to gather and utilise relevant information found within libraries, internet repositories, museums, galleries and other relevant sources. B6. Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society. B7. Exhibit familiarity with concepts and practices of pedagogy in particular strategies to motivate and facilitate musical creativity and learning. B8. Demonstrate a thorough understanding of pedagogical theories relevant to music education according to the Kodály concept, other musical education philosophies, and their educational contexts.	2.B.1. Demonstrate sophisticated knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to your core and, as appropriate, related disciplines, and their associated texts, resources and concepts. 2.B.2. Exhibit comprehensive knowledge of repertoire within your area of musical study, demonstrating a sophisticated 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 and historical contexts in which music is practiced and presented. 2.B.4. Exhibit knowledge of musical styles and a sophisticated 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 sophisticated investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within your discipline, genre, area of study and/or artistic practice. 2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within your discipline, genre, and/or area of study. 2.B.9. Identify and employ sophisticated research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth artistic project. 2.B.10. Utilise specific technologies to enable the creation, dissemination and/or performance of music appropriate to your discipline, genre, area of study and/or artistic practice. 2.B.11. Demonstrate a thorough understanding of pedagogical theories relevant to music education in one or more specific educational contexts.

	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 C1. Acquire analytical and processing skills as well as the ability to pursue these independently. C2. Recognise the interrelationship between theory and practice. C3. Exhibit self-motivation, self-study and self-management skills. C4. Adapt previously learned skills to new contexts. C5. Develop creative, critical and reflective thinking. C6. Project a confident and coherent persona appropriate to context. C7. Apply local, national and international perspectives to practical knowledge. C8. Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, recognising and responding to the needs of others. C9. Exhibit sophisticated and appropriate public presentation skills in all aspects of practice and activity. C10. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society.	**C. Generic outcomes** 2.C.1. Exhibit sophisticated 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 rational and evidence-based application of knowledge in undertaking tasks that may be: • extended and complex • in new or unfamiliar contexts • based upon incomplete or limited information. 2.C.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 sophisticated and appropriate public presentation skills in all aspects of your practice and activity. 2.C.12. Exhibit a sensitivity to the learning styles and needs of others and ability to motivate and facilitate creativity and learning.

	2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural 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.

code	Music Education According to the Kodály Concept	Year 1	Year 2
	Master of Music 2023-2024		
	Artistic and Pedagogical Development & Musicianship Skills		
KC-M-KO-KC	Kodály Concept	6	9
	- other music education methods		
	- school systems and pedagogical philosophies		
KC-M-TME-PML	Principles of Musical Learning and Teaching	3	
KC-M-KO-RT	Repertoire and Teaching Portfolio	4	4
KC-M-KO-AM	Aural Skills and Music Theory	9	9
KC-M-KO-SI	Vocal Skills	4	4
KC-M-KO-KS	Keyboard Skills	4	4
KC-M-KO-CH	Vocal Ensemble Skills	6	6
-	Masterclasses	pm	pm
	Subtotal	**36**	**36**
	Research		
KC-M-AL-IRB	Introduction to Research in the Arts	2	
KC-M-AL-MCB	Master Circle	3	3
KC-M-AL-IRT	Individual Research Trajectory	7	12
-	Master Elective	3	
	Subtotal	**15**	**15**
	Professional Integration		
KC-M-KO-OI	Observation and Internship	9	9
-	Study Tour	pm	pm
	Subtotal	**9**	**9**
	Total per year	**60**	**60**
	Total		**120**
This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.			

MUSIC EDUCATIONAL THEORIES AND DIDACTIC SKILLS

The Kodály Concept - other Music Teaching Methods - school systems and pedagogical philosophies

Course title	**The Kodály Concept - other Music Teaching Methods - school systems and pedagogical philosophies**
Department responsible	Theory
OSIRIS course code	KC-M-KO-KC
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	During the course of the twentieth century several distinctive approaches/ concepts/ theories/ methods were developed for the teaching of music that had a profound impact not only on the quality of general musical training of professional musicians but on public school music education curricula alike. (Jaques-Dalcroze eurhythmics, Kodály concept, Orff approach, Suzuki method, Gordons music learning theory - referred to as "concepts" further on in this document.) These concepts are all based on certain music pedagogical principles that give them an individual character. However, the emphasis placed on the need for continuous active music making in the course of musical training is common in all these concepts. Over the course of the past decades these concepts were implemented into practice and as a consequence many efficient teaching techniques were developed in relation with the pedagogical principles inherent in the concept, in relation with the characteristics of the learner and of course in relation with the subject itself, that is music. The systematically compiled collection of teaching techniques developed through these practical experiences are generally referred to as teaching methods. The teaching methods in general refer to both the development of musical skill domains (psychomotor domain) and the acquisition of musical knowledge domains (cognitive domains). Each module will be introduced by an overview of the methodologies and literature in the studied area. Model lessons will be performed and analysed, and students develop their own lesson plans and content, using the provided models. During the two-year master study programme there will be four compulsory modules: 1. Beginners 2. Literacy 3. Repertoire 4. Instrumental teaching. The methodology modules will concentrate both on in-school and after-school situations.
Programme objectives	A5, A6, B1, B5, B6, B7, B8
Course objectives	At the end of the course, you: ▪ have a professional understanding of, and are able to teach music to children of different ages according to the Kodály philosophy;

	▪ have a good understanding of the historical and pedagogical background of teaching music; ▪ have a detailed understanding of the musical learning process and are able to design music lessons in small and logical steps that lead to high quality music making and musical understanding from the earliest ages; ▪ are able to design and teach a curriculum for long term musical learning that may stretch up to 8 years or more.
Credits	M1: 6 ECTS, M2: 9 ECTS
Level	Master
Work form	Group lesson
Literature	Compulsory literature: Choksy, Lois. 2000. The Kodály Method I – Comprehensive Music Education. New Jersey: Prentice Hall. Choksy, Lois and Abrahamson, Gillespie, Woods and York. 2001. Teaching Music in the Twenty-First Century. New Jersey: Prentice-Hall. Elliott, David J. 1995. Music Matters – A New Philosophy of Music Education. New York: Oxford University Press. Forrai, Katalin. 1998. Music in Preschool, translated and adapted by Jean Sinor. Queensland: Clayfield School of Music. Gordon, Edwin. 1980 (2012 ed). Learning Sequences in Music. Chicago: GIA Publications. Houlahan, Micheál and Philip Tacka. 2008. Kodály Today: A Cognitive Approach to Elementary Music Education. New York: Oxford University Press. McPherson, Gary (editor). 2007. The Child as Musician: A Handbook of Musical Development. New York: Oxford University Press. Papp, Zsuzsanne and Spiegel, Marianna. 2016. Solfege in the Classroom. Kodály Institute Kecskemét. Vajda, Cecilia. 1974. The Kodály Way to Music, Book 1. England: Halstan & Co. Vajda, Cecilia. 1992. The Kodály Way to Music, Book 2. London: The British Kodály Academy. Extra: Ádám, Jenö. 1971. Growing in Music with Movable Do. New York: Pannonius Central Service. Choksy, Lois. 1999. The Kodály Method II – Folksong to Masterwork. New Jersey: Prentice-Hall. Dobszay, László. 2011. The World of Tones – Introduction to Music Literature, part I and II. Kecskemét: Kodály Institute. Rainbow, Bernarr. 1992. Four Centuries of Music Teaching Manuals 1518-1932. United Kingdom: The Boydell Press. Szönyi, Erzsébet. 1988. Kodály's Principles in Practice. Budapest: Editio Musica Budapest
Language	English
Scheduling	90 minutes per week
Date, time & venue	See ASIMUT
Teachers	Suzanne Konings, Daniel Salbert, guest teachers
Contact information	Suzanne Konings (s.konings@koncon.nl)

Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Module I
Assignment description	
Assignment requirements	Students have to present lesson plans in their teaching portfolio, referring to the studied literature and the analysed model lessons
Assignment planning	Due at the end of each semester.
Assessment criteria	• showing a detailed understanding of the musical learning process • ability to design music lessons in small and logical steps
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Module II
Assignment description	
Assignment requirements	Students have to present lesson plans in their teaching portfolio, referring to the studied literature and the analysed model lessons
Assignment planning	Due at the end of each semester.
Assessment criteria	Assessment criteria: • showing a detailed understanding of the musical learning process • ability to design music lessons in small and logical steps
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Principles of Music Learning and Teaching

Course title	**Principles of Music Learning and Teaching**
Department responsible	Education
OSIRIS course code	KC-M-TME-PML-22
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course addresses some of the main concepts of music education in general and instrumental and vocal education in particular. It focuses on various conceptual and practical approaches to learning and teaching music and its implications and examines what factors make a given learning approach effective. A wide range of perspectives on instrumental and vocal learning will be presented and discussed such as learning theories, potential and talent, environmental influences and

	characteristics of age, steering of learning and development, one-to-one teaching, etc. A part of the topics to be studied and discussed will be decided by the participants.
Programme objectives	2.A.12, 2.A.7, 2.A.15, 2.B.1, 2.B.2, 2.B.3, 2.B.8, 2.B.11, 2.B.12, 2.C.1, 2.C.2, 2.C.5, 2.C.7, 2.C.9, 2.C.16, 2.C.17, 2.C.18
Course objectives	At the end of the course, you: ▪ have an understanding of the variety of aims, strategies and approaches in education in general,vocal, and instrumental education in particular; ▪ have knowledge and understanding of concepts of learning and learning theories; ▪ can relate these insights to your own learning and teaching.
Credits	3 ECTS
Level	Master
Work form	Group lessons
Literature	Hargreaves, D., Lamont, A. (2017) The psychology of musical development. Cambridge: Cambridge University Press (p. 14 – 57). Hout-Wolters, B. van, Simons, RJ, Volet, S. (2000) Active Learning: Selfdirected Learning and Independent Work. In: Simons, R.J., Linden, J. van der, Duffy, T. (2000) New Learning, Kluwer McPherson, G., Welch, G. (Eds.) (2018) Vocal, Instrumental, and Ensemble Learning and Teaching. An Oxford Handbook of Music Education. Volume 3. Oxford: Oxford University Press
Language	English
Scheduling	10 meetings of 90 minutes
Date, time & venue	See ASIMUT
Teachers	Adri de Vugt, Susan Williams
Contact information	Adri de Vugt (a.devugt@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Paper
Assignment description	Paper (750 - 1000 words) describing one or more examples of your own learning or teaching practice that relate to one of the topics that have been presented and discussed during the course. The paper describes how the practical examples relate to theoretical concepts that have been addressed during the course.
Assignment requirements	750 - 1000 words. Uploaded in Teams.
Assignment planning	Deadline: March 2023
Assessment criteria	Assessment criteria (Paper): ▪ degree of theoretical and practical understanding ▪ application of reference style ▪ structure ▪ quality of writing
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Repertoire and Teaching Portfolio

Course title	**Repertoire and Teaching Portfolio**
Department responsible	Theory
OSIRIS course code	KC-M-KO-RT
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The development of age/stage appropriate skill development (including the elements of music along with the development of the singing voice) will depend upon a teacher's ability to create activities that will assist musical learning. The repertoire of 'singing games' is an example of this. Students will be exposed to a large repertoire of activities and will be expected to be able to create their own. They should be aware of how many ways it is possible to train a particular skill and of the range of skills that can be taught through these activities. Singing should be central to any lesson, however it should be acknowledged that rhythmic movement is a highly effective tool in music learning. This, combined with a strong element of play is essential to experiential learning. Most importantly these activities should be joyful and encourage learners to engage with music at an emotional level before conscious learning is done. Students will need to be able to analyse repertoire from the point of view of its musical content and its pedagogical value. Students are highly encouraged to collect large amounts of repertoire for teaching during their study years and to be able to sequence this repertory based on music pedagogical criteria. Students will develop awareness in issues relating to the age appropriateness of the teaching repertoire, understand which musical skills can be developed through carefully selected and sequenced repertoire, understand how repertoire is used for preparation, discovery and practice. *('Prepare, Discover, Practice' is the preferred terminology to the more traditional 'Prepare, Present, Practice' in order to encourage a more child centered learning situation.)* In this practical class activities include the experience with and development of suitable teaching material: song repertoire with games, canons and part songs for different age groups and teaching situations. Teachers and students bring their musical teaching activities to the workshop-lessons and collect the repertoire in their teaching portfolio's. The material is analysed for its musical components and is added to the 'Kodály teaching materials' database: the Kodályhub. (www.kodalyhub.com)
Programme objectives	A5, A6, A7, B1, B3, B4, B7, B8
Course objectives	At the end of the course, you:

	▪ have a broad repertoire of music materials and teaching techniques and know how to use these in order to achieve high quality music making; ▪ are able to design your own musical activities using a variety of musical repertoire, games and songs; ▪ are able to analyse the musical and game material.
Credits	4 ECTS
Level	Master
Work form	Group Lesson
Literature	t.b.a
Language	English
Scheduling	1 hour per week (50 minutes), 4 modules of 10 lessons
Date, time & venue	See ASIMUT
Teachers	Daniel Salbert, Anouk Vinders, Tim Tomassen
Contact information	Suzanne Konings (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Developing content
Assignment description	Developing content for database (per semester).
Assignment requirements	
Assignment planning	This is due at the end of each semester.
Assessment criteria	• design of your own musical activities using a variety of musical repertoire, games and songs • analysis of the musical and game materials
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Submitting content
Assignment description	Submitting content for database (per semester).
Assignment requirements	
Assignment planning	This is due at the end of each semester.
Assessment criteria	• design of your own musical activities using a variety of musical repertoire, games and songs • analysis of the musical and game materials
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Aural Skills and Music Theory

Course title	**Aural Skills and Music Theory**
Department responsible	Theory
OSIRIS course code	KC-M-KO-AM1-18; KC-M-KO-AM2-18
Type of course	Compulsory course
Prerequisites	Non applicable

Course content	Kodály-based musicianship courses are practice-oriented and place a strong emphasis on the acquisition of musical skills related to the acquisition of theoretical knowledge and the development of music analytical skills. Musical skills that are developed include the following: expressive singing, active music listening, sense of rhythm, metre and form, melodic hearing (modal, tonal, atonal context), polyphonic skills and harmonic hearing, writing, reading, musical memory, generative musical skills (improvisation, composition), score reading and transposition (vocal and instrumental). The practical work is characterised by a great demand for high artistic standards during the study and final performance of the material. It is essential that the acquired knowledge and skills are all transferred into practical music making carried out with personal artistic responsibility. The assigned material is generally acquired through a series of activities aiming at developing student's musical hearing abilities, mainly singing and/or piano playing. Besides the practical work and the development of musical skills in a complex and intensive way, the study programme of the musicianship classes focuses on the development of analytical skills, both orally and in written format. The musical material selected for the musicianship classes include the master works of classical music literature and a selection of compositions written for pedagogical purposes especially Kodály's own two and three-part singing exercises. Students develop their own practical musicianship skills needed for high quality music teaching to children: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical imagination, singing in tune, improvisation, music reading and writing skills. Students practice their musicianship skills through singing, moving, sing and play, performing different kinds of melodic, harmonic and rhythmic activities in different musical styles and genres (classical, folk, popular, jazz etc.). Techniques used in Kodály music teaching are actively learned: relative solmisation, hand signs and rhythm language.
Programme objectives	A1, A2, A3, B1, B2, B3, B4, B7, B8
Course objectives	At the end of the course, you: ▪ show a high level of skills in musicianship and musical literacy; ▪ are able to use a highly developed musical personality in your music teaching practice; ▪ have knowledge of the methods for learning and teaching musicianship skills.
Credits	9 ECTS
Level	Master
Work form	Group lesson
Literature	Curwen, John. 1891. Tonic Sol-Fa. London: Novello, Ewer and Co. Hegyi, Erzsébet. 1975-1979. Solfege According to the Kodály Concept, volume 1 & 2. Kecskemét: Kodály Institute.

	Hoffman, Richard. 2009. The Rhythm Book. Franklin, Tenessee: Harpeth River Publishing.
	Kardos, Pál. 2005. Intonation and Vocal Training in Choir. Kecskemét: Kodály Institute.
	Kodály, Zoltán. 1972. Choral Method – Revised Edition. London: Boosey & Hawkes.
	Szönyi, Erzsébet. 1974 (1954). Musical Reading and Writing. Budapest: Editio Musica Budapest.
Language	English
Scheduling	90 minutes per week
Date, time & venue	See ASIMUT
Teachers	Daniel Salbert, Suzanne Konings, Erik Albjerg
Contact information	Suzanne Konings (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Various assignments
Assignment description	Students perform, write and analyse music showing their musicianship skills throughout the course.
Assignment requirements	Exams consist of practical work (keyboard harmony, solfège, sing & play) and an analysis presentation on a work by choice
Assignment planning	Exams take place in January and in June at the end of the semester
Assessment criteria	• stylistic understanding • melodic, polyphonic, harmonic and analytical hearing • musical imagination • singing in tune • improvisation • music reading • writing skills
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Vocal Skills

Course title	Vocal Skills
Department responsible	Theory
OSIRIS course code	KC-M-KO-SI
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	High standard vocal training is an essential subject in Kodály-based music teacher training. Not only does a music teacher need to possess an expressive singing voice but they have to understand the development of the child and adolescent voice. The starting point is the development of the free and natural voice that leads to expressive singing characterised by a sense of direction and energy, beautiful tone colour, rich range of dynamics, fine intonation and clear articulation. Vocal and

	musicianship skills are developed in harmony in order to ensure that technical obstacles are not in the way of musically adequate performance. Studies in vocal pedagogy focus on how singing works (human anatomy and physiology), and how proper singing technique can be accomplished (breathing, air support, posture, phonation, resonance, diction, articulation, vibrato, coloratura, vocal styles). Technical development and the learning of vocal repertoire are in accordance with students' prior experiences and musical readiness.
Programme objectives	A1, A2, A3, B3, B4, B7, C9
Course objectives	At the end of the course, you: ▪ are able to transfer musical content and musicality by means of your ownvoice in music teaching situations; ▪ are aware of the possibilities of children's voices at certain ages; ▪ have a broad knowledge of the musical repertoire.
Credits	4 ECTS
Level	Master
Work form	Individual lesson
Literature	
Language	English
Scheduling	0,5 hour per week (25 minutes), 34 lessons per year
Date, time & venue	See ASIMUT
Teachers	Kees-Jan de Koning, Carina Vinke
Contact information	Suzanne Konings (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Presentation of studied repertoire
Assignment description	Presentation of studied repertoire in ensemble and/or individual singing
Assignment requirements	
Assignment planning	Presentations will take place at the end of the second semester.
Assessment criteria	• ability to transfer musical content and musicality by means of your own voice in music teaching situations • awareness and knowledge of the possibilities of children's voices at certain ages
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Presentation of activities
Assignment description	Presentation of activities for singing with children.
Assignment requirements	
Assignment planning	Presentations will take place at the end of the second semester.
Assessment criteria	Assessment criteria: • ability to transfer musical content and musicality by means of your own voice in music teaching situations

	• awareness and knowledge of the possibilities of children's voices at certain ages
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Keyboard Skills

Course title	**Keyboard Skills (master Kodaly)**
Department responsible	Theory
OSIRIS course code	KC-M-KO-KS1-14; KC-M-KO-KS2-14
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	Students learn to play keyboard instruments in order to be able to use these skills in music teaching situations. Piano skills are also indispensable in the study of compositions and the development of the sense of harmony. These individual lessons further develop the previously acquired technical skills, stylistic knowledge, the vertical orientation in a musical score, and sight-playing. A fair selection of pieces studied in the piano classes should be performed in front of an audience (open class, masterclass, students' concert etc.). Score-reading and piano can be combined, depending on the level of the student.
Programme objectives	A1, A2, A3, B3, B4, B7, C9
Course objectives	At the end of the course, you: ▪ are able to transfer musical content and musicality by means of a keyboard instrument in music teaching situations; ▪ are aware of the possibilities of using an instrument in a music teaching situation; ▪ have a broad knowledge of the musical repertoire.
Credits	4 ECTS
Level	Master
Work form	Individual or group lesson with two students
Literature	Chosen by teacher and student.
Language	English
Scheduling	0,5 hour per week (25 minutes), 30 lessons per year
Date, time & venue	See ASIMUT
Teachers	piano teachers
Contact information	Suzanne Konings (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Presentation
Assignment description	Presentation of studied repertoire.
Assignment requirements	Presentation of studied repertoire in ensemble and/or individual performance.
Assignment planning	At the end of the second semester
Assessment criteria	• ability to transfer musical content and musicality by means of a keyboard instrument in music teaching situations

	• awareness of the possibilities of using an instrument in a music teaching situation
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Vocal Ensemble Skills

Course title	Vocal Ensemble Skills (incl. ensemble leading skills)
Department responsible	Theory
OSIRIS course code	KC-M-KO-CH
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	Students and teachers sing in the choir to develop their ensemble singing skills, intonation skills, explore new repertoire, examine the repertoire on possibilities and difficulties and create an artistic performance. Conducting Ensemble leading is approached from an awareness of the impact of conducting gestures on the quality of singing and the understanding of the movement of the music. In addition to these basic principles it is also understood that conducting gestures are representations of the conductor's musical imagination that is developed by systematic musicianship training.
Programme objectives	A1, A2, A3, B3, B4, B7, C9
Course objectives	At the end of the course, you: ▪ show a high level of skills in musicianship and musical literacy; ▪ have a broad knowledge of the musical repertoire; ▪ can lead a vocal ensemble, class or children's choir in singing.
Credits	6 ECTS
Level	Master
Work form	Weekly ensemble singing class.
Literature	Brouwers, Wilko. 2009. Basiscursus Koordirectie. Annie Bank, Amstelveen. Kardos, Pál. 2005. Intonation and Vocal Training in Choir – Three Studies. Kecskemét: Kodály Institute. Kontra, Zsuzsanna. 1995. Let us Try to Sing Correctly – Training for Singing in Parts. Kecskemét: Kodály Institute.
Language	English
Scheduling	1 hour per week (60 minutes).
Date, time & venue	See ASIMUT
Teachers	Angeliki Ploka, Daniel Salbert
Contact information	Suzanne Konings (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Attendance
Assignment description	

Assignment requirements	Attendance 90%
Assignment planning	
Assessment criteria	Focus/open attitude: ability to concentrate, willingness to expand your horizons Collaboration/communication: ability to work together Willingness to receive and apply feedback Organisational ability; preparation for class
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Ensemble presentation
Assignment description	Ensemble presentation
Assignment requirements	You are expected to contribute independently to the performance.
Assignment planning	At the end of the 2nd semester
Assessment criteria	
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

RESEARCH

Introduction to Research in the Arts

Course title	**Introduction to Research in the Arts**
Department responsible	Master Research
OSIRIS course code	KC-M-AL-IRB-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, including an introduction to the nine focus areas we have set up to facilitate the research projects of our Master students: 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills

	There will also be an exploration of the various methods of documenting and presenting your research, addressing questions such as: 'How do I formulate a viable research question that is close to my own artistic practice?' and 'What sources can I use and where can I find them?' Furthermore, you will receive an introduction to the use of the Research Catalogue through a workshop by Casper Schipper. The Research Catalogue (www.researchcatalogue.net) is an international online repository for the documentation and publication of artistic research results, which you will use it to document and present your research. During the course, you will be required to complete assignments incorporating the various research skills and strategies that were discussed during the sessions. In addition, you will present your Research Proposal, indicating your plan for undertaking and completing this important element of the Master programme.
Programme objectives	2.A.7, 2.A.9, 2.A.12, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16
Course objectives	At the end of the course, you: ▪ are able to demonstrate an understanding of what research in the master's programme of the conservatoire comprises; ▪ show an understanding of the use of source material; ▪ show an understanding of the skills required to document your research results; ▪ are able to demonstrate skills of formulating a research proposal and abstract; ▪ are able to document your research process and results on the Research Catalogue.
Credits	2 ECTS
Level	Master
Work form	Seminar, individual study and workshops
Literature	t.b.a.
Language	English
Scheduling	6 meetings during the first semester + 1 workshop Research Catalogue
Date, time & venue	See ASIMUT
Teachers	Kathryn Cok, Casper Schipper and others
Contact information	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Written assignments
Assignment description	You will be informed about these assignments by the teacher during the course.
Assignment requirements	
Assignment planning	Every seminar is followed by an assignment.

Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the Home Assignments, see Appendix 1 of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place at the end of semester 1
Assignment	**Assignment 2**
Assignment type	Research Proposal
Assignment description	You must write and develop your personal research proposal in English as soon as possible in the first semester of the first year of the master's programme in consultation with your research supervisor and master circle leader. This proposal will be the conclusion of the course 'Introduction to Research in the Arts'.
Assignment requirements	Your research proposal must adhere to the following format: 1. Title and possible sub-titles 2. A research question 3. Possible sub-questions 4. A brief description of the topic, including planning, chosen methods, and research process 5. Chosen form of documentation and presentation (during the Master Research Symposium)
Assignment planning	The deadline for the research proposal is 17 January 2024.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the Research Proposal, see Appendix 2 of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	The deadline for the re-assignment is 6 March 2024.

Master Circle

Course title	**Master Circle**
Department responsible	Master Research
OSIRIS course code	KC-M-AL-MCB
Type of course	Compulsory course
Prerequisites	-
Course content	Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, which is facilitated by a master circle leader. At meetings of the Master Circles, students will discuss the progress of their research projects, acquired insights and problems they have encountered with their peers. In addition, circle leaders may host guest lectures from alumni or (guest) professors, as well as provide common assignments and group discussions on topics within the focus area of the circle. There will also be presentation trainings available. From January on, trial presentations for all second-year students will be held in the Master Circles in preparation of the

	annual Master Research Symposium. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Research Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles. You will be assigned a Master circle depending on your chosen research area. The Master Circles are based on the following focus areas: 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills
Programme objectives	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Course objectives	At the end of this course, you: - will be aware of the skills required to successfully communicate the results of your research project; - will be aware of how your research relates to the wider context of your chosen focus area and to the professional field; - will be able to give and receive feedback and to reflect on your own work.
Credits	3 ECTS per academic year
Level	Master
Work form	Group sessions
Literature	T.b.a.
Language	English
Scheduling	
Date, time & venue	See ASIMUT schedule
Teachers	Depending on focus area. (Possible circle leaders include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Renee Jonker, Tony Overwater, Martin Prchal, Anna Scott, Loes Rusch, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Yvonne Smeets, Marlon Titre, Peter Adriaansz, Yannis Kyriakides)
Contact information	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	In year 1 this course is assessed through assignment 1 (First Year Research Presentation) and assignment 2 (participation); in year 2 the course is assessed through assignment 3 (participation, including a trial research presentation). All assignments need to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	M1: First Year Research Presentation

Assignment description	In May, all first-year students will be asked to present the progress they have made with their research in the master circle.
Assignment requirements	Your presentation should last around 10-15 minutes and address the following questions: 1. What is your research question at this point in time? 2. Describe your research in one minute. 3. Are you working with your research supervisor and how is this going? 4. What is your timeline from now until the summer holiday? 5. How do you see yourself completing your research in year two? 6. What issues, obstacles or challenges need a solution, and what are you doing to find solutions?
Assignment planning	The exact date of your presentation will be communicated to you by your master circle leader.
Assessment criteria	A detailed assessment rubric for the First Year Research Presentation can be found in Appendix 3 of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in June
Assignment	**Assignment 2**
Assignment type	M1: Participation
Assignment description	
Assignment requirements	The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master Circle are permitted per academic year. Absences will only be permitted on the basis of: • An outside concert that was organised prior to you receiving the Master Circle schedule (this must be agreed upon with the Master Circle leader before the date in question). • A previously scheduled in-school project (but not one organised by the student). • Illness (extended illness must be accompanied by a doctor's note). Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master Circle leader before the date in question.
Assignment planning	Continuous assessment
Assessment criteria	- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. - Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others. - Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary.

	- Attendance (at least 80%): includes punctuality.
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Too many absences will lead to substantial additional assignments.
Re-assignment planning	
Assignment	**Assignment 3**
Assignment type	M2: Participation
Assignment description	Participation, including a trial presentation.
Assignment requirements	The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of: • An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question). • A previously scheduled in-school project (but not one organised by the student). • Illness (extended illness must be accompanied by a doctor's note). Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader before the date in question.
Assignment planning	Continuous assessment. The trial presentations take place around January – March. The exact date will be confirmed by your Master Circle leader.
Assessment criteria	- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. - Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others. - Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. - Attendance (at least 80%): includes punctuality.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Too many absences will lead to substantial additional assignments.
Re-assignment planning	In consultation with the master circle leader

Individual Research Trajectory 1

Course title	Individual Research Trajectory 1
Department responsible	Master Research

OSIRIS course code	KC-M-AL-IRT1-20
Type of course	Compulsory course
Prerequisites	-
Course content	As part of your studies you will do research that will help you reach your goals for your musical practice. You will present the findings of your research on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in June of each year.
	You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year.
	Both you and your supervisor use the online Research Catalogue (RC) as a collaborative workspace (www.researchcatalogue.net). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present your research. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.
Programme objectives	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Course objectives	At the end of the course, you: ▪are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field; ▪are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection; ▪are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.
Credits	7 ECTS
Level	Master
Work form	Individual supervision sessions
Literature	You will look for relevant literature yourself, based on your chosen research topic.
Language	English
Scheduling	Individual appointments. 15 hours over two years, M1 and M2.

Date, time & venue	Individual schedule. The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
Teachers	Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area. Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 4 October 2023 with the Head of Master Research.
Contact information	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Progress assessment
Assignment description	In April of your first year, your supervisor will be asked to write a brief report on the progress of your research, which will also be sent to your master circle leader.
Assignment requirements	You need to be in contact with your supervisor and regularly update them on your progress.
Assignment planning	The progress report is submitted by your supervisor in April of your first year.
Assessment criteria	- Good communication with your supervisor - Having settled on a viable research topic - Having a clear idea on what steps to take in order to answer your research question - Showing motivation in moving forward with the development of your research
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	A 'fail' mainly functions as a warning and indicator; your supervisor can re-assess your progress once you are back on track.
Re-assignment planning	If you do not pass the first time, your progress can be re-assessed by your supervisor at any point in time.

Individual Research Trajectory 2

Course title	**Individual Research Trajectory 2**
Department responsible	Master Research
OSIRIS course code	KC-M-AL-IRT2-20
Type of course	Compulsory course
Prerequisites	-
Course content	As part of your studies you will do research that will help you to reach your goals for your musical practice. You will present the findings of your research on the Research Catalogue and in a

	public presentation during the Master Research Symposium, which is held in June of each year. You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year. Both you and your supervisor use the online Research Catalogue (RC) as a collaborative workspace (www.researchcatalogue.net). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present your research. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.
Programme objectives	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Course objectives	At the end of the course, you: ▪are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field; ▪are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources; ▪are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection; ▪are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.
Credits	12 ECTS
Level	Master
Work form	Individual supervision sessions
Literature	You will look for relevant literature yourself, based on your chosen research topic.
Language	English
Scheduling	Individual appointments. 15 hours over two years, M1 and M2.
Date, time & venue	Individual schedule. The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
Teachers	Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area. Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work

	part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 4 October 2023 with the Head of Master Research.
Contact information	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Master Research Presentation
Assignment description	The presentation of the findings of your research is two-fold: a written submission via the Research Catalogue and an oral presentation during the Master Research Symposium. While the format of presentation and documentation may vary greatly depending on the nature of the research, its outcome, and your main subject study, there must be a coherent relationship between the research subject and the resulting documentation and presentation. You should be aware of the importance of the research subject for your own musical development, for other students and/or for the music world at large. In the three semesters leading up to the presentation of the research, you will have developed a viable research question, and undertaken research with the guidance of a research supervisor. The results should have a significant impact on your performing practice. The final documentation of the research results must take the form of either a research exposition or thesis and must be presented on the Research Catalogue. Students and supervisors are advised to discuss which format best suits the chosen research topic of the student with Head of Master Research Kathryn Cok, in year 1. During the Master Research Symposium you will give a presentation of your research to the committee of examiners in front of an interested audience. The presentation is followed by questions from the committee of examiners and if time allows, members of the audience. A computer (PC or a Mac; this depends on venue and availability), internet connection, beamer and monitor will be present. You may use your own computer, but you can also use a USB stick for your presentations, which you should test beforehand. If other materials are required (instruments other than a grand piano, equipment, technology, etc.), you must arrange this yourself (via the Planning Department, the IT Department and/or the Electronics Workshop). We will make sure the grand piano has been tuned, but we are not

	responsible for the tuning of other instruments. The live presentations will be recorded and filmed for quality assurance purposes. This material will only be for internal use and school archives, and cannot be shared with students for personal use.
Assignment requirements	Research exposition or thesis The exposition or thesis must be written in English and adhere to one of the following two formats: **1. Research exposition** The research exposition is the culmination and final product of an in-depth period of research, and should include: critical thinking, source evaluation, and documentation. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centered upon a process that concerns your musical practice, and at the same time should demonstrate acquired research skills. In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor(s), what balance and configuration of words, sounds and images, are appropriate to the communication and publication of your research. Here the multimedia possibilities of the Research Catalogue make it possible to choose the most adequate format of the final research exposition. You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of doing so providing you with additional multimedia research and documentation skills. This, in addition, aids the presentation and dissemination of your research results to the wider world. The research exposition must contain the following information: 1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Exposition); 2. The research question or issue addressed and its relevance for peers, your own artistic development and the music world at large; 3. A description of the research process (the search for the solution to the research question) including methodology; 4. An analysis or critical discussion of the findings; 5. Conclusions; 6. A list of the sources consulted: next to the bibliography this may also include a list of interviews, experiments, etc; 7. The exposition may include performance registrations, transcriptions, original compositions, musical analysis,

instruction manuals, images or other material relevant to the research. It should be structured and embedded within the Research Catalogue.

- You must also adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course;
- Suggested word count: 5,000-10,000 words, with an absolute maximum of 40,000 words.
- The exposition must be uploaded into the Research Catalogue for submission.

2. Thesis
If you wish to write an academic thesis, you should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which you document your research through reasoning and the use of evidence and the correct use of sources. Students planning to continue on to a PhD programme are advised to choose this format. Your artistic/musical practice will still be the point of departure. During the Master Research Symposium you are required to give a research presentation of 30 minutes, during which you defend your research subject and results and in which the artistic result should be demonstrable. The committee will include at least one member with a PhD.

The thesis must contain the following information:

1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Thesis).
2. The research question or issue addressed and its relevance for peers and your own artistic development;
3. A description of the research process (the search for the solution to the research question) including methodology;
4. An analysis or critical discussion of the findings;
5. Conclusions;
6. A list of the sources consulted.

- You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course.
- Suggested word count: 15,000-20,000 words, with an absolute maximum of 60,000 words.
- The thesis must be uploaded into the Research Catalogue for submission.

Master Research Symposium - Presentation
During the Master Research Symposium you are required to give a 30-minute presentation of your research in English to the committee of examiners, having chosen an appropriate format of presentation and documentation. Your presentation should include live performance or audio and/or video examples in

	order to demonstrate the outcomes of your research. You are in particular encouraged to demonstrate outcomes with your instrument or voice. You should also make clear in your presentation how your research connects to your main subject.
Assignment planning	15 January 2024: Preliminary version By 15 January 2024, a preliminary version of the final research exposition or thesis must be submitted in English to the Research Catalogue. The preliminary version of the research exposition or thesis should adhere to the same format (length and content) as the final version, the only difference being that at this stage you are still permitted to alter and add material, e.g. text, after comments of the Head of Master Research and supervisor(s). 30 April 2024: Research abstract By 30 April 2024, an abstract of your research must be submitted in English, containing the following: 1. Your name 2. Main subject 3. Name of research supervisor(s) 4. Title of research 5. Research question 6. Summary of the results of the research (max. 250 words) 7. Short biography (max. 100 words) This abstract will be included in the Master Research Symposium programme book. 14 May 2024: Deadline research exposition or thesis A complete digital version of the final research exposition or thesis must be submitted in English on the Research Catalogue by 14 May 2024. 12-13 June 2024: Master Research Symposium Your research presentation will take place on 12-13 June 2024, in one of the studios of the Royal Conservatoire. You will be given your grade and feedback immediately following the deliberations of the committee. Once the schedule has been made and communicated via ASIMUT (koncon.asimut.net), it is no longer possible to change times, dates and/or locations.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 4 of this curriculum handbook. Checklist research documentation and presentation When finalising your research exposition or thesis and preparing for your research presentation, it can be helpful to use the following checklist. Relevance

	•Artistic development Is the research relevant for the artistic development of the student? •Wider context Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large? Project design and content •Questions, issues, problems Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies? •Methods Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed? •Process Is the research process sufficiently well described or otherwise communicated? To what extent is the research process based on a dialogue between artistic practice and reflection? •Contextualisation Does the student demonstrate sufficient awareness by relating the research to the field of inquiry and to what others have done in this area? •New knowledge, insights, experiences, techniques and/or devices Does the research deliver something that we did not know, understand, experience or have? Argumentation, documentation, presentation •Reasoning, writing, documentation Does the research make a clear case or claim and how does the use of text relate to the use of non-textual, e.g. artistic material? And does the form of documentation support the claim of the research? •Information, source material, referencing, language Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable? •Public presentation Is the verbal and public presentation of the research well-structured and convincing? And is the role of the artistic work in the presentation clear? Is the use of English acceptable?
Weighting	100%
Grading scale	Numeric
Re-assignment description	The same as the original assignment; students may be asked to improve the research exposition or thesis, give an improved research presentation, or both.
Re-assignment planning	In consultation with the department

Master Elective

Course title	Master Elective
Department responsible	Master Research
OSIRIS course code	Depends on chosen course
Type of course	Elective
Prerequisites	Non applicable
Course content	The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen focus area. The focus areas are as follows: 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills You must register for a Master Elective via Osiris between 1 - 15 November. Your Master Elective normally takes place in semester two of your first study year. You will find more information about registration and the course descriptions in the Master Electives Handbook (https://denhaagkabk.sharepoint.com/sites/masterresearch).
Credits	3 ECTS
Level	Master
Date, time & venue	See ASIMUT
Contact information	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)

PROFESSIONAL INTEGRATION

Observation and Internship

Course title	Observation and Internship
Department responsible	Theory
OSIRIS course code	KC-M-KO-OI1-14; KC-M-KO-OI2-14
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	After the first semester, students will have arranged a music teaching situation where they can regularly practice the things

	they learn in the courses. This can be classroom music teaching or private after school music teaching to a group of children. The teacher of the Observation and Internship course will supervise the students, and will help prepare and discuss their lesson plans. In this central part of the master programme students will use their learned skills and knowledge in real time and relevant music teaching situations. The students' own, already existing teaching practices will also be taken into account.
Programme objectives	A5, A6, A7, B1, B3, B4, B6, B7, B8, C6, C7, C8, C9
Course objectives	At the end of the course, you: ▪ are able to teach music to a group of children according to the Kodály philosophy; ▪ are able to design and perform music lessons in small and logical steps that lead to high quality music making and musical understanding; ▪ are able to transfer musical content and musicality by means of your own voice, and/or your own instrument in music teaching situations; ▪ are aware of the possibilities of children's voices at certain ages and are able to develop children's singing; ▪ are able to use a broad repertoire of music materials and teaching techniques in order to achieve high quality music making; ▪ show a professional level of skills in musicianship and musical leadership; ▪ are able to initiate and organise work with others in music teaching activities; ▪ can act independently and with initiative to meet challenges in the field of music education.
Credits	9 ECTS
Level	Master
Work form	Observing and teaching internship lessons
Literature	
Language	English
Scheduling	At least 20 hours of observed lessons and reports on at least 40 hours of own music teaching per year
Date, time & venue	See ASIMUT
Teachers	Anne-Christine Wemekamp, Daniel Salbert
Contact information	Suzanne Konings (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	**Assignment 1**
Assignment type	Master I Reports
Assignment description	Reports on at least 20 hours of observed lessons and reports on at least 40 hours of own music teaching per year.
Assignment requirements	Reports consist of lesson plans, videos and reflective comments.
Assignment planning	At the end of the second semester.
Assessment criteria	Observations and reflections on

	- the application of Kodály principles in the lessons that were visited - the design of the observed music lessons
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	**Assignment 2**
Assignment type	Internship Master II
Assignment description	Internship in Kathedrale Koorschool Utrecht. Observation and teaching of music lessons and choral rehearsals of groups 5-8.
Assignment requirements	You will be assessed on your 2 days of teaching.
Assignment planning	Depending on the moment in the year when the lessons are taking place.
Assessment criteria	• application of Kodály philosophy in a teaching situation • design of music lessons • ability to transfer musical content and musicality by means of your own voice, and/or your own instrument • awareness and knowledge of the possibilities of children's voices repertoire choice and teaching techniques • musicianship and musical leadership skills
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Study Tour

Course title	**Study Tour**
Department responsible	Theory
OSIRIS course code	n/a, as optional
Type of course	Optional
Prerequisites	Non applicable
Course content	A one-week study tour to Budapest and Kecskemét. You visit (primary) schools to observe music lessons and meet the Hungarian music teachers. You also take part in classes by various teachers of the Liszt Academy (Budapest) and Kodály Institute (Kecskemét).
Credits	pm
Level	Master
Language	English
Date, time & venue	See ASIMUT
Contact information	Suzanne Konings (s.konings@koncon.nl)

APPENDIX 1: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: HOME ASSIGNMENTS

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

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

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

APPENDIX 3: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: FIRST YEAR RESEARCH PRESENTATION

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

APPENDIX 4: ASSESSMENT CRITERIA & RUBRIC | INDIVIDUAL RESEARCH TRAJECTORY: MASTER RESEARCH PRESENTATION

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

The student is able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material	The student has applied a form of **documentation and presentation** that supports the **aims and objectives** of the research, making use of both **verbal/textual and non-verbal artistic material**	No description or proper documentation and presentation of the research process and outcomes.	The research process is insufficiently documented and presented; the documentation and presentation do not yet support the aims and objectives of the research.	The research process is sufficiently documented and presented, although the verbal and artistic material are not yet in balance or need improvement to adequately support the aims and objectives of the research.	The research process is documented and presented convincingly, with a good balance between verbal and artistic materials; the documentation and presentation support the aims and objectives of the research.	The research process is documented and presented in a compelling and creative way, with an inspiring dialogue between verbal and artistic materials; the documentation and presentation admirably support the aims and objectives of the research.	30%

**Royal
Conservatoire
The Hague**

GRADING SCALES

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

QUALIFYING RESULTS

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

NUMERIC RESULTS

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

10 Excellent	9 Very good	8 Good	7 More than sufficient	6 Sufficient	5 Insufficient	4 Very insufficient	3 Poor	2 Very poor	1 Extremely poor

Other possible results are Exemption, Pass based on entrance exam, Absent and Extension.

PARTICIPATION RESULTS

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

PASS/FAIL

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