


Curriculum Handbook Bachelor of Music – Classical Music



Academic Year 2026/27

**Royal
Conservatoire
The Hague**

The information contained in this Curriculum Handbook is, beyond errors and omissions, correct at the time of publication, but may be subject to change during the academic year. Therefore, always make sure you are referring to the latest version of this document which can be found on the website and the KC portal. For questions about courses, you can get in touch with the contact person mentioned in the course description.

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INTRODUCTION

The Royal Conservatoire in The Hague has an ambitious goal: to train tomorrow's artists. We help students develop their artistic and creative talents to the highest possible standard. We foster excellence, critical capacity, and creativity in our students by continually challenging them to pursue new paths and directions in professional practice.

Developing your craft as a musician is the first pillar of your study experience. Through individual main subject lessons, chamber music classes and theory classes, you develop yourself as professional musician able to perform on an international level.

International projects in connection with famed orchestras and ensembles make for a professionally oriented study environment. Solid preparation for a professional career is more important than ever. By playing in projects you learn how to work in a professional environment.

We foster a creative spirit through courses in improvisation, and offer various electives and minors. Electives and minors allow you to travel to another department of the conservatoire and benefit from its strengths. During your Bachelor studies you can follow a three-year minor in subjects such as composition, conducting, early music, jazz, singing or education. This includes weekly lessons. Alternatively, you can follow electives here at the conservatoire or at Leiden University.

In this Curriculum Handbook you will find the programme objectives of the bachelor's programme offered by the Classical Music Department, curriculum overviews and course descriptions with learning objectives and assessment criteria. We recommend you to read this document, the Study Guide and the Education and Examination Regulations (EER) carefully.

PROGRAMME OBJECTIVES BACHELOR CLASSICAL MUSIC

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

The bachelor programme objectives are divided in three categories: A) practical outcomes, B) theoretical outcomes and C) generic outcomes – and are numbered for ease of reference. In the course descriptions, the field 'programme objectives' refers to these codes, e.g. 1.A.1, 1.B.4, 1.C.10. This means that the course contributes to obtaining the skills and knowledge described in those programme objectives. There may be several courses contributing to the same objectives.

At the end of the Bachelor of Music in Classical Music programme, you:

A. Practical (skills-based) outcomes

- 1.A.1. Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within your discipline or genre for practical purposes and international settings.
- 1.A.2. Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.
- 1.A.3. Demonstrate evidence of craft skills in relation to a variety of representative repertoire, styles, etc.

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

- 1.A.4. Recognise, interpret, manipulate, realise and/or memorise the materials of music through notation and/or by ear².
- 1.A.5. Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.
- 1.A.7. Identify key questions about, and undertake self-reflective enquiry into, your own artistic practice.
- 1.A.8. Explore, evaluate, apply and challenge existing international scholarship, research and performing practices.
- 1.A.9. Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.
- 1.A.10. Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences through a range of media and presentation formats.
- 1.A.11. Use appropriate digital technology to learn, create, record, produce and disseminate musical materials.
- 1.A.12. Evidence skills in the use of new media for promotion and dissemination.
- 1.A.13. Demonstrate a range of communication, presentation and self-management skills associated with international public performance.
- 1.A.14. Recognise and respond appropriately to a range of international performing contexts, spaces and environments.
- 1.A.15. Recognise, reflect upon and develop your own personal learning style, skills and strategies.
- 1.A.16. Lead and/or support learning and creative processes in others, creating a constructive learning environment.
- 1.A.17. Engage with a range of audience and/or participant groups across a range of professional working contexts.
- 1.A.19. Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.

B. Theoretical (knowledge-based) outcomes

- 1.B.1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to the discipline, and their associated international texts, resources and concepts.
- 1.B.2. Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented in an international setting, including a range of musical styles and their associated performing traditions.
- 1.B.3. Exhibit comprehensive knowledge of relevant representative repertoire within your area of musical study, demonstrating the ability to create and provide coherent musical experiences and interpretations³.
- 1.B.4. Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.
- 1.B.7. Evidence understanding of the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
- 1.B.8. Demonstrate knowledge of – and ability to gather and utilise relevant information found within – international libraries, internet repositories, museums, galleries and other relevant sources.
- 1.B.9. Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.
- 1.B.10. Display knowledge of how technology can be used in the creation, dissemination and performance of music.
- 1.B.11. Demonstrate knowledge of appropriate communication skills and their applications.
- 1.B.12. Identify a range of international professional working environments and contexts, reflecting on the role of the musician in contemporary society.
- 1.B.13. Recognise the skill demands of local, national and international music markets.
- 1.B.14. Display basic knowledge of key financial, business and legal aspects of the music profession.

² Manipulate' should be understood as 'compose', 'arrange', etc. 'Musical materials' include signs, symbols and structures.

³ NB in this context the word 'repertoire' should be understood to include an original work or production created by an individual composer, performer or ensemble.

1.B.15. Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.

C. Generic outcomes

1.C.1. Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.

1.C.2. Demonstrate strong self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for life-long learning and in support of a sustainable, international career.

1.C.3. Demonstrate a positive and pragmatic approach to problem solving.

1.C.4. Evidence ability to listen, collaborate, voice opinions constructively, and prioritise cohesion over expression of individual voice.

1.C.5. Evidence flexibility, the ability to synthesise knowledge in real time, and suggest alternative perspectives.

1.C.6. Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts.

1.C.7. Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.

1.C.8. Respond creatively and appropriately to ideas and impetus from others, exhibiting tenacity and the ability to digest and respond to verbal and/or written feedback.

1.C.9. Exhibit ability to utilise and apply a range of technology in relation to your music making, including the promotion of your professional profile.

1.C.10. Project a confident and coherent persona appropriate to context and communicate information effectively, presenting work in an accessible form and demonstrating appropriate IT and other presentational skills as required.

1.C.11. Making use of your imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.

1.C.12. Recognise and reflect on diverse social, cultural and ethical issues, and apply local, national and international perspectives to practical knowledge.

1.C.13. Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation as required.

1.C.14. Recognise and respond to the needs of others in a range of contexts.

1.C.16. Exhibit a long-term perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals.

CURRICULUM OVERVIEWS

CLASSICAL – VIOLIN/VIOLA/CELLO

code	Violin, Viola, Cello	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
KI-xx *	Main Subject	25	20	19	39
AL-COR	Coach Pianist	2	2	2	3
KI-GLxx *	Group Lesson	2	2	2	2
KI-KM	Chamber Music	2	3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	Subtotal	31	27	26	44
KC-TH-	Musicianship Skills				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	Subtotal	20	13	14	
	Academic Skills				
KI-Hoxx	Historical Development	2			
KI-HOVL	Violin and Viola				
KI-HOVC	Viola da Gamba and Cello				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3		2	2	2
	Subtotal	5	4	2	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
KI-TROS	Training Orchestral Parts			4	4
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	12	8
	Minor/Electives				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>					
* xx=1. Violin (VL), 2. Viola (VLA), 3. Cello (VC)					

CLASSICAL – DOUBLE BASS

code	Double Bass	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
KI-CB	Main Subject	26	20	19	39
AL-COR	Coach Pianist	2	2	2	3
KI-GLCB	Group Lesson Double Bass	2	2	2	2
KI-BB	BASSbook	1			
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	Subtotal	31	27	26	44
KC-TH-	Musicianship Skills				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	Subtotal	20	13	14	
KC-	Academic Skills				
KI-HODB	Historical Development	2			
	Double Bass				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3		2	2	2
	Subtotal	5	4	2	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
KI-TROS	Training Orchestral Parts			4	4
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	12	8
	Minor/Electives				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal		6	6	6
	Total per year	60	60	60	60
	Total				240

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CLASSICAL – FLUTE

code	Flute	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
KI-FL	Main Subject	27	20	18	38
AL-COR	Coach Pianist	2	2	2	3
KI-TK	Technique Class	2	2	2	2
KI-PC	Lesson Piccolo			3	3
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	Subtotal	31	27	28	46
KC-TH-	Musicianship Skills				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	Subtotal	20	13	14	0
KC-	Academic Skills				
KI-HOFL	Historical Development	2			
	Flute				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3		2	2	2
	Subtotal	5	4	2	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
KI-TOFL	Training Orchestral Parts			2	2
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	10	6
	Minor/Electives				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

CLASSICAL – OBOE, BASSOON

code	Oboe, Bassoon	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
KI-xx *	Main Subject <i>from bachelor III: including cor anglais or contrabassoon lessons</i>	27	20	19	39
AL-COR	Coach Pianist	2	2	2	3
KI-GLxx*	Group Lesson	2	2	2	2
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	Subtotal	31	27	26	44
KC-TH-	Musicianship Skills				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	Subtotal	20	13	14	
KC-	Academic Skills				
KI-HORD	Historical Development	2			
	Double Reed Instruments				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3		2	2	2
	Subtotal	5	4	2	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
KI-TROS	Training Orchestral Parts			4	4
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	12	8
	Minor/Electives				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>					
* xx= Oboe (OB), Bassoon (FG)					

CLASSICAL – CLARINET

code	Clarinet	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
KI-CL	Main Subject	27	20	19	39
	<i>from bachelor III: including E-flat or bass clarinet lessons</i>				
AL-COR	Coach Pianist	2	2	2	3
KI-GLCL	Group Lesson Clarinet	2	2	2	2
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	Subtotal	31	27	26	44
KC-TH-	Musicianship Skills				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	Subtotal	20	13	14	
KC-	Academic Skills				
KI-HOCL	Historical Development	2			
	Clarinet				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3		2	2	2
	Subtotal	5	4	2	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
KI-TROS	Training Orchestral Parts			4	4
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	12	8
	Minor/Electives				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

CLASSICAL – SAXOPHONE

code	Saxophone	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
KI-SX	Main Subject	27	20	23	43
AL-COR	Coach Pianist	2	2	2	3
KI-GLSX	Group Lesson Saxophone	2	2	2	2
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	Subtotal	31	27	30	48
KC-TH-	Musicianship Skills				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	Subtotal	20	13	14	
KC-	Academic Skills				
KI-HOSX	Historical Development	2			
	Saxophone				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3		2	2	2
	Subtotal	5	4	2	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minor/Electives				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

CLASSICAL – BRASS

code	Brass	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
KI-xx *	Main Subject	26	20	19	39
AL-COR	Coach Pianist	2	2	2	3
KI-GLxx *	Group Lesson	2	2	2	2
KI-KK	BRASSbook	1			
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	Subtotal	31	27	26	44
KC-TH-	Musicianship Skills				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	Subtotal	20	13	14	
KC-	Academic Skills				
KI-HOKB	Historical Development	2			
	Brass				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3		2	2	2
	Subtotal	5	4	2	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
KI-TROS	Training Orchestral Parts			4	4
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	12	8
	Minor/ Electives				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

* xx=1. Trumpet (TR), 2. Trombone (TB), 3. Tuba (TU), 4. Horn (HRN), 5. Bass Trombone (BTB)

CLASSICAL – ACCORDION

code	Accordion	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
KI-ACC	Main Subject	27	17	22	46
KI-GLAC	Group Lesson Accordion	2	2	2	2
KI-DUOAC	Duo Class Accordion	2	2		
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	Subtotal	31	24	27	48
KC-TH-	Musicianship Skills				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3	3	3	
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	Subtotal	20	16	17	
KC-	Academic Skills				
KI-HOAC	Historical Development	2			
	Accordion				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3		2	2	2
	Subtotal	5	4	2	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minor/Electives				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

CLASSICAL – GUITAR

code	Guitar	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
KI-GT	Main Subject	27	22	25	46
KI-GL	Group Lesson		2	2	2
KI-TI	Technique and Improvisation on the Guitar	2			
	<i>Harmony on the Guitar</i>				
	<i>Practical Harmony on the Guitar</i>				
	<i>Guitar Technique</i>				
KI-DUOGT	Duo Class Guitar	2			
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	Subtotal	31	27	30	48
KC-TH-	Musicianship Skills				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	Subtotal	20	13	14	
KC-	Academic Skills				
KI-HOGT	Historical Development	2			
	Lute and Guitar				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3		2	2	2
	Subtotal	5	4	2	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minor/Electives				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

CLASSICAL – HARP

code	Harp	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
KI-HP	Main Subject	30	22	21	42
KI-GL	Group Lesson	2	2	2	2
KI-DUOHP	Duo Class Harp	2			
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	Subtotal	34	27	26	44
KC-TH-	Musicianship Skills				
K1JR	First Year Choir	2			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	Subtotal	17	13	14	
KC-	Academic Skills				
KI-HOHP	Historical Development	2			
	Harp				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3		2	2	2
	Subtotal	5	4	2	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
KI-TROS	Training Orchestral Parts			4	4
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	12	8
	Minor/Electives				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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CLASSICAL – PIANO

code	Piano	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
KI-PN	Main Subject	25	23	22	45
KI-GRL	Group Lesson Piano	1	1	1	1
KI-DUO	Duo Class Piano	4		2	
KI-REP	Contemporary Piano Repertoire Class			2	2
KI-KM	Chamber Music	2	3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	Subtotal	32	27	30	48
KC-TH-	Musicianship Skills				
K1JR	First Year Choir	2			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
PK	Piano Class	2	3	3	
-	Music Theory Elective (whole year course)			4	
	Subtotal	19	13	14	
KC-	Academic Skills				
KI-HOPI	Historical Development	2			
	Piano				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3		2	2	2
	Subtotal	5	4	2	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minor/Electives				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

CLASSICAL – PERCUSSION

code	Percussion	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
KI-SLW	Main Subject <i>including timpani, snare drum, mallets, set-up and percussion ensemble</i>	33	23	22	43
KI-DR	Secondary Subject Drums	1	1	1	1
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	Subtotal	34	27	26	44
KC-TH-	Musicianship Skills				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	Subtotal	17	13	14	
	Academic Skills				
KI-HOSL	Historical Development Percussion	2			
MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3		2	2	2
	Subtotal	5	4	2	2
	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
KI-TROS	Training Orchestral Parts Career skills:			4	4
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	12	8
	Minor/Electives				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

Main Subject Classical Music

Course title	Main Subject Classical Music
Department responsible	Classical Music
OSIRIS course code	KC-KI-xx
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next. Please note that to be allowed to enter the 4th year of this course, you must have finished all compulsory 1st and 2nd year courses. This excludes electives and minors.
Course content	<p>In this course you receive individual lessons of 75 minutes (course year: 34 weeks). Main subject teachers also give regular group lessons. There are master classes given by (inter)national guest teachers. During the individual lesson, you practise repertoire under the teacher's guidance. There are clear learning objectives with regard to your technical and musical development. There is a programme which takes the development of knowledge of repertoire into account, in the context of the annual schedule of auditions, exams, projects and extracurricular activities. The focus is on your personal development as a professional musician and as an inspired and inspiring interpreter.</p> <p>In bachelor III and IV, students of oboe, bassoon and clarinet receive 10 additional lessons per year in a secondary instrument (cor anglais, contrabassoon, E-flat clarinet or bass clarinet). If you want more lessons in your secondary instrument, you need to discuss this with the teachers concerned and the Coordinator of the Classical Music Department. The contact time for extra secondary instrument lessons is deducted from your Main Subject lesson time.</p>
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.13, 1.B.1, 1.C.7
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> • are able to demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within your discipline or genre for practical purposes and settings; • are able to demonstrate evidence of craft skills in relation to a variety of representative repertoire, styles, etc.; • are able to recognise, interpret, manipulate, realise and/or memorise the materials of music through notation and/or by ear; • are able to demonstrate a range of communication, presentation and self-management skills associated with public performance; • are able to demonstrate knowledge of practices, languages, forms, materials, technologies and

	techniques in music relevant to the discipline, and their associated texts, resources and concepts;
Credits	See the curriculum overview
Level	Bachelor
Work form	Individual lessons, group lessons, master classes
Literature	Repertoire to be discussed with teacher
Language	English
Scheduling	75 minutes per week, 34 weeks per academic year Percussion: 120 minutes per week, 34 weeks per academic year
Date, time & venue	Times to be agreed upon with the teacher
Teachers	See www.koncon.nl for an overview of all main subject teachers.
Contact information	Course teachers
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	B1: Progress exam
Assignment description	
Assignment requirements	15 minutes. The student has to present a programme sheet. Please note that the exam requirements for each instrument can be found in Appendix 3 at the end of the Curriculum Handbook.
Assignment planning	January
Assessment criteria	The (Final) Presentation is assessed using the Assessment Criteria Bachelor Classical Music that can be found in Appendix 1 of this Curriculum Handbook.
Weighting	
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, based on availability of the coach pianist, hall and committee
Assignment	Assignment 2
Assignment type	B1: Propaedeutic exam
Assignment description	
Assignment requirements	15 minutes. The student has to present a programme sheet. Please note that the exam requirements for each instrument can be found in Appendix 3 at the end of the Curriculum Handbook.
Assignment planning	May/June
Assessment criteria	The (Final) Presentation is assessed using the Assessment Criteria Bachelor Classical Music that can be found in Appendix 1 of this Curriculum Handbook.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, based on availability of the coach pianist, hall and committee
Assignment	Assignment 3
Assignment type	B2: Exam
Assignment description	

Assignment requirements	15 minutes. The student has to present a programme sheet. Please note that the exam requirements for each instrument can be found in Appendix 3 at the end of the Curriculum Handbook.
Assignment planning	May/June
Assessment criteria	The (Final) Presentation is assessed using the Assessment Criteria Bachelor Classical Music that can be found in Appendix 1 of this Curriculum Handbook.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, based on availability of the coach pianist, hall and committee
Assignment	Assignment 4
Assignment type	B3: Presentation
Assignment description	The B3 Presentation is public.
Assignment requirements	25 minutes, including stage changes. The student has to present a programme sheet. Please note that the exam requirements for each instrument can be found in Appendix 1 at the end of the Curriculum Handbook.
Assignment planning	May/June
Assessment criteria	The (Final) Presentation is assessed using the Assessment Criteria Bachelor Classical Music that can be found in Appendix 1 of this Curriculum Handbook.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, based on availability of the coach pianist, hall and committee
Assignment	Assignment 5
Assignment type	B4: Final Presentation
Assignment description	The Final Presentation is public.
Assignment requirements	50 minutes including stage changes, no interval. The student is responsible for the content, the overall design and presentation of the performance. Please note that the exam requirements for each instrument can be found in Appendix 3 at the end of the Curriculum Handbook.
Assignment planning	May/June
Assessment criteria	The (Final) Presentation is assessed using the Assessment Criteria Bachelor Classical Music that can be found in Appendix 1 of this Curriculum Handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, based on availability of the coach pianist, hall and committee
Practical Information about Presentations and Final Presentations	For generic practical information on Presentations and Final Presentations, including forms for technical support and guidelines, go to this KC Portal page and make sure you take a look at the Presentation and Final Presentations documents.

	For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl or on the KC Portal.
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Supporting Subject Drums

Course title	Supporting Subject Drums
Department responsible	Jazz
OSIRIS course code	KC-KI-DR1-14; KC-KI-DR2-14; KC-KI-DR3-14; KC-KI-DR4-14
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next
Course content	In this four-year course you learn to play in various styles, from jazz and a selection of pop styles, to (optional) modern classical music. In weekly individual lessons you will get to know and learn to perform standard repertoire and will develop the skills needed to play in combos. In bachelor III and IV, you have the possibility to play in the rhythm section classes.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.7, 1.A.13, 1.B.2, 1.B.3, 1.B.4, 1.B.9, 1.B.11, 1.C.6
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to function as an independent drummer in a jazz trio / combo; ▪ are able to perform standard repertoire; ▪ are able to play drums in a funk / pop combo; ▪ are able to perform modern classical repertoire for drums (f.i. Frank Zappa, Bernstein, Gershwin).
Credits	1 ECTS
Level	Bachelor
Work form	Group lessons
Literature	Hand-outs given by the teacher
Language	English or Dutch
Scheduling	15 minutes per week, 34 weeks per year
Date, time & venue	See ASIMUT
Teachers	Stefan Kruger, Felix Schlarmann
Contact information	s.kruger@koncon.nl ; f.schlarmann@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	Bachelor I-III: Technical exam
Assignment description	
Assignment requirements	Technical exam of maximum 15 minutes
Assignment planning	The examinations take place in the spring.
Assessment criteria	<ul style="list-style-type: none"> • time, groove and swing-feel • technical abilities and independence • musicality and form • soloing abilities and creativity
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
Assignment	Assignment 2
Assignment type	Bachelor IV: Performing in a combo
Assignment description	
Assignment requirements	Performing in a combo, playing several different works of maximum 15 minutes in total
Assignment planning	The examinations take place in the spring.
Assessment criteria	<ul style="list-style-type: none"> • time, groove and swing-feel • technical abilities and independence • musicality and form • soloing abilities and creativity
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Coach Pianist

Course title	Coach Pianist
Department responsible	Classical Music
OSIRIS course code	KC-AL-COR1-17; KC-AL-COR2-17; KC-AL-COR3-17; KC-AL-COR4-17
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next.
Course content	<p>You work individually with a professional pianist, developing your repertoire and your general skills of ensemble playing.</p> <p>Coach pianists also play regularly in the main subject lessons and class presentation events ('voorspeelavonden') of their students.</p> <p>Please note that there is a protocol for working with a coach pianist, that can be found on the portal page of the Classical Department.</p>
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5,
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> •Have developed performance skills in a duo setting for a wide variety of compositions; •Have developed rehearsal skills for repertoire across various style periods; •Have developed broad insight in the score of compositions.
Credits	Bachelor I-III: 4 ECTS per academic year; bachelor IV: 6 ECTS
Level	Bachelor
Work form	Individual lessons
Literature	-
Language	English or Dutch
Scheduling	25 minutes per week (bachelor I, II, III), 34 weeks per academic year

	37,5 minutes per week (bachelor IV), 34 weeks per academic year Please note: this amount of time includes all activities where the student and coach pianist work together, such as class presentation events (“voorspeelavonden”), group lessons, masterclasses and tests/presentations.
Date, time & venue	Schedule to be agreed upon with the teachers.
Teachers	See the website for an overview of the coach pianists
Contact information	course teachers
Assessment	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation
Assignment description	This course is assessed based on active participation
Assignment requirements	
Assignment planning	continuous assessment
Assessment criteria	<ul style="list-style-type: none"> - Consistent performance with appropriate timing, balance, rhythm and communication with the coach pianist - Effective contribution and collaboration during rehearsals - Understanding of musical structures in various styles (including harmony, phrasing and form)
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with teacher.

Group Lesson

Course title	Group Lesson
Department responsible	Classical Music
OSIRIS course code	KC-KI-GRL KC-KI-GLAC KC-KI-GLVA KC-KI-GLBTB KC-KI-GLVC
Type of course	Compulsory course
Prerequisites	-
Course content	A group lesson for all students of an instrument group (section), from all years of study. The format differs from section to section and may be a combination of several elements. These could include regular student performances, specific repertoire such as orchestral parts or the works of a certain composer, technical or instrument-related issues, methodological issues, giving presentations about instrument-related topics, posture, breathing et cetera. Another possibility is an ‘internal master class’, where Main Subject teachers or regular guest teachers take turns in giving a master class to all students of a section. Peer feedback is a central part of all group lessons.
Programme objectives	1.A.1, 1.A.10, 1.A.14, 1.A.15, 1.A.16
Course objectives	At the end of this course, you:

	<ul style="list-style-type: none"> are able to contribute to a group process, for instance by observing and listen to others in a perceptive way, and verbally expressing observations and feedback to peers.
Credits	Piano: 1 ECTS per academic year All other instruments: 2 ECTS per academic year
Level	Bachelor
Work form	Group lesson
Literature	t.b.a.
Language	English
Scheduling	Varies depending on main subject, lessons divided over 36 weeks
Date, time & venue	See ASIMUT, and planned by teachers themselves
Teachers	All Main Subject teachers
Contact information	Course teachers
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active Participation
Assignment description	This course is assessed based on active participation
Assignment requirements	Absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course.
Assignment planning	Continuous assessment
Assessment criteria	<ul style="list-style-type: none"> - focus/open attitude/participation: contribution in a constructive way - showing responsiveness to and ability to integrate feedback from teachers and peers in performances - providing constructive and relevant feedback to peers
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with teacher.

Technique Class Flute

Course title	Technique Class Flute
Department responsible	Classical Music
OSIRIS course code	KC-KI-TK1-12; KC-KI-TK2-12; KC-KI-TK3-12; KC-KI-TK4-12
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next.
Course content	This course is given at four levels, during all four years of bachelor's studies. During the lessons, students of all flute teachers join in. Subjects that are being dealt with are training of tonal system, playing by ear and by heart in 12 keys (major/minor), melodies, scales and arpeggio's, plus various kinds of daily routines, body awareness and posture, breath control, aesthetics of sound and ways of sound production.
Programme objectives	1.A.2, 1.A.3, 1.A.4, 1.A.7, 1.B.1
Course objectives	At the end of this course, you:

	<ul style="list-style-type: none"> ▪ can demonstrate a good posture and understand the relationship between posture and tone/tone quality; ▪ have developed your technique so as to be able to play in all keys with ease; ▪ are able to combine information from a score, your inner ear and your actual playing; you are able to reflect and act upon this; ▪ have internalized your technique and are able to keep up your technical level.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Group lesson. Students play together in a flute choir, and take turns playing solo.
Literature	To be introduced by the teacher
Language	English or Dutch
Scheduling	50 minutes per week, 36 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	Wieke Karsten, Jeroen Bron, Joséphine Olech
Contact information	course teachers
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation
Assignment description	Assessment occurs on a continuous basis.
Assignment requirements	80% attendance
Assignment planning	Continuous assessment
Assessment criteria	<ul style="list-style-type: none"> - application of correct posture, breath support and breath control - performing scales, arpeggios and exercises fluently in all major and minor keys - awareness of sound aesthetics in flute playing
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with teacher.

Lesson Piccolo

Course title	Lesson Piccolo
Department responsible	Classical Music
OSIRIS course code	KC-KI-PC3-18; KC-KI-PC4-18
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In this course, you learn about specific playing techniques of the piccolo. Training orchestral parts for piccolo is an important part of the course.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.B.1
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ show a clear and convincing control of the piccolo; ▪ have gained a good overview of the piccolo orchestral parts repertoire.
Credits	3 ECTS

Level	Bachelor
Work form	Individual lesson
Literature	t.b.a.
Language	English or Dutch
Scheduling	25 individual lessons of 25 minutes
Date, time & venue	See ASIMUT
Teachers	Bénédict Zeitoun
Contact information	b.zeitoun@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	B3: Active Participation
Assignment description	Compulsory attendance: 80%
Assignment requirements	
Assignment planning	At the end of the year, after the main subject assessment
Assessment criteria	<ul style="list-style-type: none"> - control of articulation, dynamics and phrasing on the piccolo - posture, breath support and breath control - knowledge of the core piccolo orchestral repertoire
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with teacher.
Assignment	Assignment 2
Assignment type	B4: Exam
Assignment description	The practical assessment is scheduled as part of the Training Orchestral Parts Exam
Assignment requirements	For detailed information, please see the Exam requirements for Flute that can be found in Appendix 3 of the Curriculum Handbook.
Assignment planning	January/February
Assessment criteria	For assessment criteria, see Appendix 1.
Weighting	100%
Grading scale	Numeric
Re-assignment description	
Re-assignment planning	In consultation with your teacher

Technique and Improvisation on the Guitar

Course title	Technique and Improvisation on the Guitar
Department responsible	Classical Music
OSIRIS course code	KC-KI-TI-18
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>This course consists of three blocks with a total of 25 lessons:</p> <ol style="list-style-type: none"> 1. Harmony on the Guitar 2. Practical Harmony on the Guitar 3. Guitar Technique <p>In Harmony on the Guitar, you learn about the specific way harmonic progressions are played on the guitar in various styles. Practical Harmony on the Guitar takes this</p>

	topic further, and you learn to improvise with harmonic progressions. It concentrates on chord textures and how to apply them in chord melody style arrangements. Related subjects are: alternating bass, voice leading, chord voicing types, chord substitution, the CAGED neck system. During the lessons we play simple arrangements of bossa nova's and jazz standard repertoire. All material is presented in print. Guitar Technique focuses on your playing technique, specifically posture, left and right hand control.
Programme objectives	1.A.1, 1.A.4, 1.B.1, 1.B.2, 1.B.3, 1.C.1
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have insight in the harmony of different musical styles and are able to apply this knowledge in a practical way on your instrument; ▪ are able to play simple improvisations; ▪ have insight in guitar technique and are able to analyse and solve technical problems; ▪ have a basic understanding of how chords can be built on the guitar and how they function in a simple arrangement. ▪ are aware of the best playing position.
Credits	2 ECTS
Level	Bachelor
Work form	Group Form
Literature	Scores provided by teachers. For Guitar Technique, the course is based on the digital guitar technique book 'Guitar Technique' by Enno Voorhorst.
Language	English or Dutch
Scheduling	Harmony on the Guitar: 5 lessons of 50 minutes Practical Harmony on the Guitar: 10 lessons of 50 minutes Guitar Technique: 10 lessons of 50 minutes
Date, time & venue	See ASIMUT
Teachers	Harmony on the Guitar: Aart Strootman Practical Harmony on the Guitar: Wim Bronnenberg Guitar Technique: Enno Voorhorst
Contact information	Aart Strootman (a.strootman@koncon.nl), Wim Bronnenberg (w.bronnenberg@koncon.nl), Enno Voorhorst (e.voorhorst@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	Active participation
Assignment description	1. Harmony on the Guitar
Assignment requirements	Compulsory attendance: 80%.
Assignment planning	
Assessment criteria	-Focus/open attitude: ability to concentrate, willingness to expand your horizons - cooperation/communication: ability to collaborate with colleagues - receptiveness to feedback.: willingness to receive feedback and to apply it

Weighting	33.3%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with teacher.
Assignment	Assignment 2
Assignment type	Active participation
Assignment description	Practical Harmony on the Guitar
Assignment requirements	Compulsory attendance: 80%.
Assignment planning	
Assessment criteria	-Focus/open attitude: ability to concentrate, willingness to expand your horizons - cooperation/communication: ability to collaborate with colleagues - receptiveness to feedback.: willingness to receive feedback and to apply it
Weighting	33.3%
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 3
Assignment type	Active participation
Assignment description	Guitar Technique
Assignment requirements	Compulsory attendance: 80%.
Assignment planning	
Assessment criteria	-Focus/open attitude: ability to concentrate, willingness to expand your horizons - cooperation/communication: ability to collaborate with colleagues - receptiveness to feedback.: willingness to receive feedback and to apply it
Weighting	33.4%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with teacher.

Duo Class Accordion/Guitar/Harp

Course title	Duo Class Accordion/Guitar/Harp
Department responsible	Classical Music
OSIRIS course code	KC-KI-DUOAC1-15; KC-KI-DUOAC2-15; KC-KI-DUOGT-15; KC-KI-DUOHP-15
Type of course	Compulsory course
Prerequisites	For accordionists: You need to finish each year of this course before being allowed to enter the next.
Course content	In this course students from the Classical Music Department play together with students of the Vocal Studies Department. Repertoire is selected by the teachers; sometimes students arrange their own material.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.5, 1.B.3
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have developed and improved your skills to play together with a singer;

	<ul style="list-style-type: none"> ▪ have explored and performed duo repertoire; ▪ have explored the possibilities of arranging and adapting compositions in order to expand your possibilities for programming performances with a singer.
Credits	Accordion: 2 ECTS per year in bachelor I-II Guitar, harp: 2 ECTS in bachelor I
Level	Bachelor
Work form	Group lesson
Literature	t.b.a.
Language	English or Dutch
Scheduling	6 lessons of 50-120 min. depending on the size of the group, during the first semester
Date, time & venue	t.b.a
Teachers	An Raskin (accordion), Enno Voorhorst (guitar), Marieke Schoenmakers (harp), together with various vocal teachers and Phyllis Ferwerda (piano)
Contact information	Course teachers
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	Concert
Assignment description	
Assignment requirements	Concert with a duration of 10 minutes per ensemble. The programme should contain at least one own arrangement. Absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course.
Assignment planning	At the end of the first semester.
Assessment criteria	<ul style="list-style-type: none"> -Focus/open attitude: ability to concentrate, willingness to expand your horizons - cooperation/communication: ability to collaborate with colleagues - receptiveness to feedback: willingness to receive feedback and to apply it
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with teacher.

Duo Class Piano

Course title	Duo Class Piano
Department responsible	Classical Music
OSIRIS course code	KC-KI-DUO1-11; KC-KI-DUO3-19
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course is taught in weekly lessons in bachelor I and III for classical piano students. You work together with a permanent duo partner from the Vocal Studies Department. You rehearse repertoire and develop all skills related to ensemble playing in a duo.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.5, 1.B.3
Course objectives	At the end of this course, you:

	<ul style="list-style-type: none"> ▪ have developed and improved your skills to play together with a singer; ▪ have explored and played repertoire with a singer.
Credits	Bachelor I: 4 ECTS Bachelor III: 2 ECTS
Level	Bachelor
Work form	Individual lesson for a duo
Literature	t.b.a.
Language	English or Dutch
Scheduling	Bachelor I: 25 minutes per week, 34 weeks per academic year Bachelor III: two-weekly lessons of 25 minutes
Date, time & venue	See ASIMUT
Teachers	Jean-Baptiste Milon
Contact information	Jean-Baptiste Milon, j.milon@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	B1: Presentation
Assignment description	Programme with vocalist.
Assignment requirements	Concert with a duration of 20 minutes per duo. Absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course. A minimum of 5 songs from different style periods, minimum of 2 languages. Duration: 20'
Assignment planning	April/May
Assessment criteria	<ul style="list-style-type: none"> - technique - musicianship & performance - artistry - work attitude For the complete rubric see the Assessment Criteria & Rubric Duo Class Piano in the appendix.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above.
Re-assignment planning	In consultation with teacher.
Assignment	Assignment 2
Assignment type	B3: Presentation
Assignment description	Programme with vocalist.
Assignment requirements	Concert with a duration of 20 minutes per duo. Absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course. Together with the other duo class III students, you should organise a well structured public concert programme, including explanation, programme booklet, and promotional material. Duration: 20'
Assignment planning	May
Assessment criteria	<ul style="list-style-type: none"> - technique - musicianship & performance - artistry - work attitude For the complete rubric see the Assessment Criteria & Rubric Duo Class Piano in the appendix.
Weighting	100%

Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above.
Re-assignment planning	In consultation with teacher.

Contemporary Piano Repertoire Class

Course title	Contemporary Piano Repertoire Class
Department responsible	Classical Music
OSIRIS course code	KC-KI-REP3-11; KC-KI-REP4-11
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next.
Course content	This group course focuses on the piano repertoire of the 20th/21st century (mainly solo repertoire, but also chamber music in which the piano plays a significant role, quatre mains or piano concertos). Through listening, playing and analysing, you build your repertoire knowledge, work on new playing techniques and get acquainted with various ways of notation. Theory teachers and composers may be invited to assist with analysis.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.B.3
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have analysed and studied representative piano repertoire of the last 100 years; ▪ are able to demonstrate proficiency in the specific technical skills related to this repertoire; ▪ have developed artistically and are able to express a sense of craftsmanship, both of which enable you to relate independently to the music and the music profession; ▪ have developed a better understanding of style with relation to contemporary music and can demonstrate this understanding in your performance.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Group lesson
Literature	Piano literature of the last 100 years, e.g. H. Cowell, G. Antheil, C. Ives, K. Stockhausen, G. Crumb, J. Cage, E. Carter, U. Chin, G. Ligeti, I. Xenakis, L. Berio, L. Andriessen, G. Ustvolskaya, S. Gubaidulina, K. Saariaho, T. Takemitsu, T. León, S. Reich, etc.
Language	English or Dutch
Scheduling	12 hours per academic year
Date, time & venue	See ASIMUT
Teachers	Guy Livingston
Contact information	g.livingston@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	A performance
Assignment description	Each year, you choose two substantial pieces from the 20th/21st century. You are advised to choose repertoire

	that you can perform at your regular piano examinations. You may also participate in a project of the Composition Department, in which case you need to study an additional piece. In some cases it is possible to perform the work during a festival or concert, otherwise the assessment will take place during a class.
Assignment requirements	Your performance is assessed by the teacher of the course. When the performance is graded as insufficient, you are required to study and perform another composition, which is selected by the teacher.
Assignment planning	The teacher will announce the date and time of this in-class assessment at least one month in advance.
Assessment criteria	<ul style="list-style-type: none"> • musical insight and sense of style • application of extended techniques • preparation
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with teacher.

BASSbook

Course title	BASSbook
Department responsible	Various
OSIRIS course code	KC-KI-BB1-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course is offered jointly by the Classical, Early Music and Jazz departments. BASSbook is for all bachelor 1 students of double bass and violone. There will be 3 sessions of 3 hours each spread through the year. These sessions will consist of sharing and developing repertoire and techniques of the instrument, demonstrations, and workshops. There will also be performances and presentations. Each session will be led by one of the teachers from the Classical, Early Music, or Jazz department.
Programme objectives	1.A.1, 1.A.2, 1.A.4, 1.A.5, 1.A.8, 1.B.1, 1.B.2, 1.B.3, 1.C.4, 1.C.16
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ you can show that you have insight in techniques and various aspects of the history of your instrument; ▪ you can show to be acquainted with a variety of approaches to diverse repertoires and are able to analyze and formulate those approaches; ▪ are able to formulate conclusions and optionally further develop these approaches into your personal practice.
Credits	1 ECTS
Level	Bachelor
Work form	Group lesson
Literature	To be announced
Language	English
Scheduling	3 sessions of 3 hours each spread through the year.

Date, time & venue	See ASIMUT - at the beginning of the year, students will be informed about the dates by the coordinators of the different departments.
Teachers	Bass teachers of the Classical, Early Music and Jazz departments
Contact information	Classical Music students: Blanca Sánchez (b.sanchez@koncon.nl) Early Music students: Brigitte Rebel (b.rebel@koncon.nl) Jazz students: Giulia Bättig (g.battig@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation
Assignment description	Assessment is based on 100% attendance and active participation in all the sessions. There will be 3 sessions of 3 hours each spread throughout the year. A record of attendance is kept. In case of absence, the student must hand in an assignment.
Assignment requirements	100% attendance and active participation in all the sessions.
Assignment planning	Continuous assessment: there will be 3 sessions of 3 hours each spread through the year.
Assessment criteria	<ul style="list-style-type: none"> - Preparation, dedication and positive participation - Understanding and awareness of musical genres and styles - Collaboration with musicians in a multidisciplinary professional environment
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	In case of absence, you must hand in an assignment. If a Bachelor 1 student does not obtain the credits, they must take the course in Bachelor 2.
Re-assignment planning	If a Bachelor 1 student does not obtain the credits, they must take the course in Bachelor 2.

BRASSbook

Course title	BRASSbook
Department responsible	Various
OSIRIS course code	KC-KI-KK1-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course is offered jointly by the Classical, Early Music and Jazz departments. BRASSbook is for all bachelor 1 students of horn, trumpet, trombone, bass-trombone and tuba. There will be 3 sessions of 3 hours each spread through the year. These sessions will consist of sharing and developing repertoire and techniques of the instrument, demonstrations, and workshops. There will also be performances and presentations. Each session will be led by one of the teachers from the Classical, Early Music or Jazz department.

Programme objectives	1.A.1, 1.A.2, 1.A.4, 1.A.5, 1.A.8, 1.B.1, 1.B.2, 1.B.3, 1.B.11, 1.C.4, 1.C.16
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ can show that you have insight in techniques and various aspects of the history of your instrument; ▪ can show to be acquainted with a variety of approaches to diverse repertoires and are able to analyze and formulate those approaches; ▪ are able to formulate conclusions and optionally further develop these approaches
Credits	1 ECTS
Level	Bachelor
Work form	Group lesson
Literature	t.b.a.
Language	English
Scheduling	3 sessions of 3 hours each spread through the year.
Date, time & venue	See ASIMUT - at the beginning of the year, students will be informed about the dates by the coordinators of the different departments.
Teachers	Brass teachers of the Classical, Early Music and Jazz departments
Contact information	Classical Music students: Blanca Sánchez (b.sanchez@koncon.nl) Early Music students: Brigitte Rebel (b.rebel@koncon.nl) Jazz students: Giulia Battig (g.battig@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation
Assignment description	Assessment is based on 100% attendance and active participation in all the sessions. There will be 3 sessions of 3 hours each spread through the year, per instrument (trumpet, trombone/tuba, and horn). A record of attendance is kept. In case of absence, the student must hand in an assignment.
Assignment requirements	100% attendance and active participation in all the sessions.
Assignment planning	Continuous assessment: there will be 3 sessions of 3 hours each spread through the year.
Assessment criteria	<ul style="list-style-type: none"> - Preparation, dedication and positive participation - Understanding and awareness of musical genres and styles - Collaboration with musicians in a multidisciplinary professional environment
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	In case of absence, the student must hand in an assignment. If a Bachelor 1 student does not obtain the credits, they must take the course in Bachelor 2.
Re-assignment planning	If a Bachelor 1 student does not obtain the credits, they must take the course in Bachelor 2.

Chamber Music

Course title	Chamber Music
Department responsible	Classical Music
OSIRIS course code	KC-KI-KM1-18; KC-KI-KM2-19; KC-KI-KM3-19
Type of course	Compulsory course
Prerequisites	<p>Bachelor 1 students will be assigned to an ensemble. Bachelor 2 and 3 students are expected to form a chamber music ensemble formed by a minimum of three students. Duos are not allowed (only after consultation with the chamber music coordinator).</p> <p>Ensembles are formed by regular students (only exceptional circumstances will be discussed and agreed upon at the beginning of the school year with the coordinator).</p> <p>Students need to finish the first year of this course before being allowed to follow the next. Once students have been assigned to an ensemble, they must complete the course with the ensemble. Students can only obtain credits for this course with the ensemble they have been assigned to.</p>
Course content	<p>The Chamber Music course emphasizes the development of essential ensemble skills, encouraging students to collaborate closely with fellow musicians in the rehearsal process. Students will refine their listening abilities, timing, and the art of musical communication. Students will encourage to explore a wide-ranging repertoire of chamber music. A key component of this course is cultivating leadership and collaborative skills. The course involves regular performance opportunities (chamber music evenings) within the conservatoire, in which students will gain experience in concert preparation and stage presence.</p> <p>Under the guidance of experienced chamber music mentors, students will receive detailed feedback on their ensemble work, focusing on technical precision, musicality, and artistic development.</p> <p>Ensembles in bachelor II and III are also coached by a theory teacher. In these lessons, students can deepen their understanding of the music they perform, allowing them to approach pieces from a more informed and nuanced perspective. The theory teacher provides insights into the stylistic elements. Theory lessons help students grasp the larger structural components of a piece, which can inform their rehearsal strategies and performance decisions.</p>
Programme objectives	1.A.1, 1.A.2, 1.A.5, 1.B.3
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have studied and performed relevant works of the chamber music repertoire;

	<ul style="list-style-type: none"> ▪ are able to analyse a composition on a basic level and incorporate this in your rehearsal process; ▪ are able to show, through performance, evidence of having developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with feedback and communicating within an ensemble setting; ▪ are able to demonstrate the ability to communicate, react and cooperate within an ensemble, both during rehearsals and performance.
Credits	Bachelor I (violin, viola, cello, piano only): 2 ECTS Bachelor II-III (all): 3 ECTS per academic year
Level	Bachelor
Work form	Ensemble / group lesson
Literature	-
Language	English or Dutch
Scheduling	Bachelor I - Chamber Music lessons: 8 lessons of 75 minutes Bachelor II-II - Chamber Music lessons (instrumental): 12 lessons of 75 minutes Chamber Music lessons (theory): 4 lessons of 75 minutes
Date, time & venue	Lessons will be scheduled by the Planning department. Students will find the lessons in Asimut at the beginning of the school year. In case they need to reschedule any of these lessons, they can contact the teacher assigned directly.
Teachers	Various teachers
Contact information	Lessons: course teachers Coordination: Blanca Sanchez (b.sanchez@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	BI-II-III: Presentation
Assignment description	Each ensemble will perform a program of 8 to 12 minutes in a form of a concert, open to internal audience. The jury is formed by chamber music teachers.
Assignment requirements	Students are required to have followed at least 3 lessons and 1 theory lesson in order to be able to perform at the presentation. Students are required to have participated in at least 8 lessons in order to pass this course (Bachelor II-III).
Assignment planning	December (Bachelor II-II) and June (Bachelor I), scheduled by the Chamber Music coordinator.
Assessment criteria	<ul style="list-style-type: none"> - Demonstration of familiarity with the chosen repertoire through a stylistically appropriate performance. - Application of a basic understanding of the composition (e.g. form, phrasing, harmony, character) to shape the interpretation. - Ability to play the individual part in relation to the whole ensemble.

	- Demonstration of clear non-verbal communication, and the ability to interact with ensemble members during the performance.
Weighting	40% (Bachelor II-III), 100% (Bachelor I)
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in February, scheduled by the Chamber Music coordinator
Assignment	Assignment 2
Assignment type	BII-III: Presentation 2
Assignment description	Each ensemble will perform a program of 8 to 12 minutes in a form of a concert, open to internal audience. The jury is formed by chamber music teachers.
Assignment requirements	Students are required to have followed at least 3 lessons and 1 theory lesson in order to be able to perform at the presentation. Students are required to have participated in at least 8 lessons in order to pass this course (Bachelor II-III).
Assignment planning	April (Bachelor II and Bachelor III), scheduled by the Chamber Music coordinator
Assessment criteria	Technique, musicianship & performance and artistry. For an assessment criteria rubric, see Appendix 1. The ensemble will be assessed collectively.
Weighting	40% (Bachelor II-III)
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in June, scheduled by the Chamber Music coordinator
Assignment	Assignment 3
Assignment type	BII-BIII: Active participation (Theory Lessons)
Assignment description	Attendance and active participation in the analysis and performance lessons given by theory teachers during the academic year.
Assignment requirements	Students are required to have participated in at least 3 lessons before May 1, in order to pass this course.
Assignment planning	Lessons will be scheduled by the Planning department. Students will find the lessons in Asimut at the beginning of the school year. In case they need to reschedule any of these lessons, they can contact the teacher assigned directly.
Assessment criteria	Preparation, dedication and positive participation. Attendance.
Weighting	20% (Bachelor II-III)
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with coordinator

MUSICIANSHIP SKILLS

First Year Choir

Course title	First Year Choir
Department responsible	Theory

OSIRIS course code	KC-AL-K1JR-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The First Year Choir consists of all first year students from various departments. In weekly rehearsals you learn basic singing techniques and aural awareness, and work on choral repertoire. Sectional rehearsals can be part of the process. It is important to practice the repertoire at home, and be well-prepared for every rehearsal. The First Year Choir performs several times during the academic year, with two final concerts in March/April.
Programme objectives	1.A.1, 1.A.4, 1.A.5, 1.A.14, 1.B.2, 1.B.3, 1.B.4, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have gained general choral singing experience; ▪ have experience in singing and performing classical choral music; ▪ have encountered basic singing techniques, such as posture, breath streaming, tone resonance, articulation, etc.; ▪ have had the opportunity to improve the quality of your singing voice; ▪ have practically applied sight-singing skills as well as listening skills and intonation; ▪ have experienced singing as a means of musical expression; ▪ have learned to work together with students from other departments in an artistic context.
Credits	2 ECTS
Level	Bachelor
Work form	Choral rehearsal, section rehearsal, individual study of choral parts and concerts
Literature	t.b.d. - At the beginning of the academic year every choir singer has to buy a personal copy of the scores and is asked to bring it to every rehearsal and concert.
Language	English
Scheduling	Weekly rehearsals of 90 minutes, September to April
Date, time & venue	See ASIMUT
Teachers	Daniël Salbert
Contact information	Marijke van den Bergen (m.vdbergen@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation & concert attendance
Assignment description	A minimum of 80% attendance at the rehearsals, concerts are compulsory.
Assignment requirements	
Assignment planning	The First Year Choir performs several times during the academic year, with two final concerts in March/April.
Assessment criteria	<ul style="list-style-type: none"> • the ability to sing choir parts • the ability to use your voice in a proper way for choral singing

	• the ability to both follow the conductor and listen to the choir while singing
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	
Re-assignment planning	

Piano

Course title	Piano
Department responsible	Classical Music
OSIRIS course code	KC-KI-PNBV1-11; KC-HT-PNBV1-20; KC-DI-PNBV1-16; KC-KI-PNBV2-11; KC-HT-PNBV2-20; KC-DI-PNBV2-16; KC-KI-PNBV3-11; KC-HT-PNBV3-20; KC-DI-PNBV3-16; KC-KI-PNBV4-11; KC-HT-PNBV4-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>In this course, you learn to play the piano (or continue your learning process). In weekly individual lessons, you develop (basic) piano skills, learn more about different musical styles and basic harmony at the piano, and learn how to accompany your own melodic instrument. These skills support your main subject as well as your possible (future) teaching activities.</p> <p>PROTOCOL PIANO Class protocol Beginning of the school year: Once you have received your timetable get in touch with the piano teacher to whom you have been allocated within a week. Send a message in Teams or by koncon.mail. Even if you are unable to start straightaway you should nevertheless report to your teacher so that he or she knows you plan to come and can make a class schedule. Students failing to report to their piano teacher before 1 October run the risk of only being able to start their classes a year later. Attendance: There are 34 classes per academic year. In the case of an injury or long term illness please contact Miss Rixt van der Kooij. Classes can only be missed for a good reason and with advance notice. Notification: Let your own piano teacher know if you are unable to attend. Do not wait until the class begins but notify the teacher as soon as you know you cannot make it. Try and swap with someone else. If you are ill on a day when there is a class, let the teacher know before the class so that the teacher does not wait in vain and can adjust his or her timetable. Examination protocol Exemption: You can apply for an exemption by stating your wish to the exam committee. This committee will in case of doubt ask for advice from the committee of examiners and a test</p>

	<p>of proficiency can be demanded. If you can't meet the demands partly, you can take some lessons to only focus on those particular demands and do an exam on appointment. Report your wish for exemption at the first class with the teacher.</p> <p>Examination: The final examination is in June. You will receive an invitation via the koncon mail to sit the examination a month before the date at the latest. If you cannot sit the examination on the given date you have a week after the date of the notice to fix another date with the chair of the committee of examiners Ms Rixt van der Kooij, r.vanderkooij@koncon.nl.</p> <p>Exchange of examination times is allowed within the class of your own piano teacher. You can consult the piano teacher and the teacher arranges this with the chair of the committee of examiners. Make sure you are on time. At least 15 minutes beforehand. There is a practice room available.</p> <p>If you are ill on the day of the examination or you cannot sit the examination for another reason, notify this as soon as possible to your own piano teacher. The teacher passes this on to the chair of the committee of examiners.</p> <p>Resits: If you fail your final examination an estimate is made of the time you will need to attain the required standard. A resit is usually scheduled in December or a year later in June. The chair of the committee of examiners plans the resits.</p> <p>NB If you fail an examination because your initial level was too low but you have nevertheless put in the requisite effort this is noted at your examination and the next examination will then count as the first examination. The maximum length of time allowed for finishing this course is two years.</p>
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.B.1, 1.B.2, 1.B.3
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have reached a basic level of playing the piano; ▪ are able to play a simple composition a prima vista; ▪ are able to accompany a melodic instrument in various styles and at a basic level; ▪ have developed insight into harmony and harmonisation and are able to implement this.
Credits	3 ECTS
Level	Bachelor;
Work form	Individual lessons
Literature	-
Language	English or Dutch
Scheduling	30 minutes per week, 34 weeks per academic year
Date, time & venue	Schedule to be agreed upon with the teachers. Royal Conservatoire.

Teachers	Thomas Herrmann, Emiel Janssen, Rixt van der Kooij, Ksenia Kouzmenko, Katia Mauro Correa, Laura Sandee, Claudette Verhulst, Wim Voogd, Bastiaan van der Waals
Contact information	Rixt van der Kooij (r.vanderkooij@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	Exam part A: solo piece & accompaniment. Exam part B: two assignments
Assignment description	<p>A</p> <ul style="list-style-type: none"> • The student is required to play a solo piece at his/her own level, taking into consideration musicality, correctness and style. • The student is required to accompany a fellow student, preferably in a composition of the student's main melodic instrument. <p>B</p> <ol style="list-style-type: none"> 1. a prima vista playing 2. transposition 3. harmonic reduction/harmonisation of a melody 4. improvisation/variation <p>At the exam, two assignments are chosen. The student is allowed to choose between assignment 1 or 2, and 3 or 4. Assignments 3 and 4 can be prepared in advance, assignments 1 and 2 are assigned on the spot.</p>
Assignment requirements	<p>A The solo piece and accompaniment should be in two contrasting styles.</p> <p>B Only two out of 4 subjects are tested. One out of subject 1 or 2 and one out of subject 3 or 4. Subject 1 and 2 are on the spot. Subject 3 and 4 can be prepared at home.</p> <p>Total duration of the exam (A&B): 15 minutes.</p>
Assignment planning	The exam takes place in June.
Assessment criteria	<p>A</p> <ul style="list-style-type: none"> • the ability to play in style (e.g. articulation, use of the pedal, the indicated tempo) • musicality and expression <p>the relationship between level of playing and the difficulty of the piece should correspond with each other</p> <ul style="list-style-type: none"> • use of fingerings <p>both hands should be able to change from position and the left hand should be able to play at least in a range of a 10th</p> <p>B</p> <p>Assessment criteria 1. a prima vista playing:</p> <ul style="list-style-type: none"> • reading accuracy in tonality as well as rhythm and the tempo should be in line with the tempo indication <p>Assessment criteria 2. transposition:</p> <ul style="list-style-type: none"> • accuracy of transposition and the tempo should be in line with the indicated tempo <p>Assessment criteria 3. harmonic reduction/harmonisation of a melody:</p>

	<ul style="list-style-type: none"> • accuracy of harmonic progressions in the choice of chords as well as in correct chord connections and fingering <p>Assessment criteria 4. improvisation/variation:</p> <ul style="list-style-type: none"> • freedom of improvisation and expression • ability to create three variations • ability to follow harmonic conventions in the chosen style (e.g. avoidance of fifth and octave parallels)
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place before 1 October. If more time is needed to meet the demands the student can do the resit a year later in June. For more information see the PROTOCOL PIANO.

Piano for Accordion 1-2-3

Course title	Piano for Accordion 1-2-3
Department responsible	Classical Music
OSIRIS course code	KC-KI-PNBV1-11; KC-KI-PNBV2-11; KC-KI-PNBV3-11
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next.
Course content	<p>In this specific course for accordion students, you learn to play the piano with a focus on developing insight in harmony, structure, phrasing and style elements. This supports your musical development as a whole and on your main instrument, the accordion.</p> <p>Important elements of this three year course are:</p> <ul style="list-style-type: none"> - practising several pieces from different style periods; - developing playing skills; - sight reading; - transposing, as a preparation to accompanying; - harmony at the piano, with a focus on fingering and pedalling <p>For the protocol, see the Piano course description.</p>
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.B.1, 1.B.2, 1.B.3
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have developed ability at the piano; ▪ have improved musical insight, understanding of style elements and imagination of sound; ▪ have developed insight into harmony and harmonisation and are able to implement this; ▪ are able to transpose music at the piano; ▪ have developed accompanying skills at the piano.
Credits	3 ECTS per academic year
Level	Bachelor
Work form	Individual lessons
Literature	-
Language	English or Dutch
Scheduling	30 minutes per week, 34 weeks per academic year
Date, time & venue	Schedule to be agreed upon with the teachers. Lessons take place at the Royal Conservatoire.

Teachers	Rixt van der Kooij, Wim Voogd, Laura Sandee
Contact information	Rixt van der Kooij (r.vanderkooij@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	Bachelor 1: Exam
Assignment description	The exam consists of two parts: A: performance of several works B: practical assignments at the piano
Assignment requirements	Bachelor 1: A: You are required to: <ul style="list-style-type: none"> • play a solo piece at his own level, taking into consideration musicality, correctness and style • accompany a fellow student; a singer, wind player, string player or a piano player (four-handed piano). The solo piece and accompaniment should be from different style periods B: <ol style="list-style-type: none"> 1. a prima vista playing 2. transposition 3. harmonic reduction/harmonisation of a melody 4. improvisation/variation Assignments 3 and 4 can be prepared in advance, assignments 1 and 2 are assigned on the spot.
Assignment planning	Exams take place in June.
Assessment criteria	Students are being assessed on showing a significant level of improvement by a consistent exam committee for each student throughout the years. NB: The choice of repertoire for the programme is discussed between teacher and student. Each year's programme (incl. practical assignments) and its execution should be of a higher level than the year before. Assessment criteria: <ul style="list-style-type: none"> • the ability to play in style (e.g. articulation, use of the pedal) • musicality • use of fingerings • reading accuracy • accuracy of transposition • accuracy of harmonic progressions • freedom of improvisation • ability to create three variations • ability to follow harmonic conventions (e.g. avoidance of fifth and octave parallels)
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Resits take place in December
Assignment	Assignment 2
Assignment type	Bachelor 2: Exam
Assignment description	The exam consists of two parts: A: performance of several works

	B: practical assignments at the piano
Assignment requirements	<p>Bachelor 2:</p> <p>A: You are required to:</p> <ul style="list-style-type: none"> • perform two solo pieces from contrasting style periods, at his own level • accompany a fellow student, a singer, wind player, string player or a piano player (four-handed piano). <p>Students are required to make another choice than at the exam in bachelor 1.</p> <p>B:</p> <ol style="list-style-type: none"> 1. a prima vista playing 2. transpose 3. harmonic reduction/harmonisation of a melody <p>Assignment 3 can be prepared in advance, assignments 1 and 2 are assigned on the spot. All assignments need to be performed at a higher level than in year 1.</p>
Assignment planning	Exams take place in June.
Assessment criteria	<p>Students are being assessed on showing a significant level of improvement by a consistent exam committee for each student throughout the years.</p> <p>NB: The choice of repertoire for the programme is discussed between teacher and student. Each year's programme (incl. practical assignments) and its execution should be of a higher level than the year before.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • the ability to play in style (e.g. articulation, use of the pedal) • musicality • use of fingerings • reading accuracy • accuracy of transposition • accuracy of harmonic progressions • freedom of improvisation • ability to create three variations • ability to follow harmonic conventions (e.g. avoidance of fifth and octave parallels)
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Resits take place in December
Assignment	Assignment 3
Assignment type	Exam - Bachelor III
Assignment description	<p>The exam consists of two parts:</p> <p>A: performance of several works</p> <p>B: practical assignments at the piano</p>
Assignment requirements	<p>Bachelor III:</p> <p>A: You are required to:</p> <ul style="list-style-type: none"> • perform a polyphonic solo piece • perform two solo pieces • accompany a fellow student; a singer, wind player, string player or a piano player (four-handed piano). <p>Students are required to make another choice than at exam 1 and 2</p>

	<p>All compositions should be of contrasting styles and should be of a higher level than the repertoire performed in the previous years.</p> <p>B:</p> <ol style="list-style-type: none"> 1. a prima vista playing 2. transpose <p>Assignments 1 and 2 are assigned on the spot and need to be performed at a higher level than in year 2.</p>
Assignment planning	Exams take place in June.
Assessment criteria	<p>Students are being assessed on showing a significant level of improvement by a consistent exam committee for each student throughout the years.</p> <p>NB: The choice of repertoire for the programme is discussed between teacher and student. Each year's programme (incl. practical assignments) and its execution should be of a higher level than the year before.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • the ability to play in style (e.g. articulation, use of the pedal) • musicality • use of fingerings • reading accuracy • accuracy of transposition • accuracy of harmonic progressions • freedom of improvisation • ability to create three variations • ability to follow harmonic conventions (e.g. avoidance of fifth and octave parallels)
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Resits take place in December

Aural Skills and Analysis 1

Course title	Aural Skills and Analysis 1
Department responsible	Theory
OSIRIS course code	KC-TH-ASA1-14
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>You develop your analytical and practical musicianship skills needed for high quality music making: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. You practice these musicianship skills through singing, playing and listening. The starting point is your own and other relevant repertoire, which will gradually become more complex during the course. The repertoire will be chosen from different styles and time periods. Solfège skills are developed so that the class as a group or you individually can 'sound' music through singing and/or playing, with good intonation and musical understanding. In analysis activities, you learn to understand musical constructs and</p>

	<p>concepts from the inside of a composition. The aural skills and analysis activities are not only tools, but represent artistic value in themselves. In the beginning activities will be mainly initiated by the teacher, but you can take initiative in choosing repertoire and practical assignments.</p> <p>ASA1: General analysis course ASA2 semester 1: Classical and Baroque ASA2 semester 2: Early Romanticism ASA3 semester 1: Late Romanticism and Early Modernism ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
Programme objectives	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.6, 1.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ show a reliable level of basic skills in musical literacy, analysis and musicianship; ▪ have a basic understanding of elementary concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture); ▪ are able to use basic music theoretical terminology for musical concepts as a beginning professional musician; ▪ are able to connect analytical thinking and aural skills.
Credits	9 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Leon Stein: Structure & Style Jeffrey Evans: Exploring Music Theory with Practica Musica
Language	English or Dutch
Scheduling	2 Lessons of 75 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Date, time & venue	See ASIMUT
Teachers	Patrick van Deurzen, Daniel Salbert, Ida Vujovic, Angeliki Ploka, Carolijn Moulen Janssen, Pim Witvouw
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark.
Assignment	Assignment 1
Assignment type	Solfege semester 1
Assignment description	Aural skills: solfege Individual exam: 15 min Singing and Sing & play of prepared and prima vista materials
Assignment requirements	
Assignment planning	Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	Musical literacy and musicianship

	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	11%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Dictation semester 1
Assignment description	Written aural skills exam, dictation: 90 min
Assignment requirements	
Assignment planning	Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	musical literacy; understanding of elementary concepts in music and music theory; connecting analytical thinking to aural skills.
Weighting	11%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Analysis exam semester 1
Assignment description	Written General Music Theory (GMT) exam: 90 min
Assignment requirements	
Assignment planning	Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	understanding of elementary concepts in music and music theory application of basic music theoretical terminology for musical concepts connecting analytical thinking and aural skills Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	11%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	Solfege semester 2
Assignment description	Aural skills: solfege Individual exam: 15 min Singing and Sing & play of prepared and prima vista materials
Assignment requirements	
Assignment planning	Semester 2, see the Year Schedule for the exact weeks
Assessment criteria	Musical literacy and musicianship Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	22%
Grading scale	Numeric
Re-assignment description	Same as above

Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 5
Assignment type	Dictation semester 2
Assignment description	Aural skills: dictation 90 min
Assignment requirements	
Assignment planning	Semester 2, see the Year Schedule for the exact weeks
Assessment criteria	musical literacy; understanding of elementary concepts in music and music theory; connecting analytical thinking to aural skills. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	22%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 6
Assignment type	Analysis exam semester 2
Assignment description	Presentation based on a previously handed in written analysis paper or video presentation about a composition chosen by the student (in agreement with the teacher) at the beginning of the second semester. The presentation and documentation show the understanding of analytical skills applicable to (relevant for) the chosen composition, and shows that the student is able to communicate clearly the findings of the analysis. The student is obliged to provide an annotated score. The presentation/paper includes the use of literature and/or other sources, with comments and/or own written texts/analysis. A live performance can be part of the presentation, to demonstrate a possible relation between analysis and performance. It is also possible to hand in a video-presentation. Individual exam: 15 min
Assignment requirements	Presentation 15 minutes
Assignment planning	Semester 2, see the Year Schedule for the exact weeks
Assessment criteria	understanding of elementary concepts in music and music theory; application of basic music theoretical terminology for musical concepts; connecting analytical thinking and aural skills. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	23%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Semester 2, see the Year Schedule for the exact weeks

Aural Skills and Analysis 2

Course title	Aural Skills and Analysis 2
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Department responsible	Theory
OSIRIS course code	KC-TH-ASA2-20
Type of course	Compulsory course
Prerequisites	Aural Skills and Analysis 1
Course content	<p>Following the first year classes in Aural Skills and Analysis you further develop your analytical and practical musicianship skills needed for high quality music making: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. You practice these musicianship skills through singing, playing and listening. Your cognitive development is seen as a result of these practical skills, connected to the musical repertoire that again is gradually becoming more complex during the course.</p> <p>Other repertoire than your own repertoire can be studied. It will be chosen from different styles and time periods. Solfège skills are further developed so that the class as a group or you individually can 'sound' music through singing and playing, with good intonation and musical understanding. Students take initiative in choosing repertoire and designing practical assignments.</p> <p>ASA1: General analysis course ASA2 semester 1: Classical and Baroque ASA2 semester 2: Early Romanticism ASA3 semester 1: Late Romanticism and Early Modernism ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
Programme objectives	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.6, 1.C.16
Course objectives	<p>At the end of this course, you: show an intermediate level of skills in musical literacy, analysis and musicianship; have an intermediate level of understanding of concepts in music and music theory: melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture; are able to use music theoretical terminology for musical concepts as a professional musician.</p>
Credits	7 ECTS
Level	Bachelor
Work form	Group lesson
Literature	t.b.a.
Language	English or Dutch
Scheduling	2 Lessons of 75 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Date, time & venue	See ASIMUT
Teachers	Patrick van Deurzen, Daniel Salbert, Ida Vujovic, Angeliki Ploka, Carolijn Moulen Janssen, Pim Witvrouw
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. Each part of the exams in semesters 1 and 2 counts for

	1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark.
Assignment	Assignment 1
Assignment type	Solfege semester 1
Assignment description	Aural skills: solfege Individual exam: 15 min Singing and Sing & play of prepared and prima vista materials
Assignment requirements	
Assignment planning	Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	musical literacy and musicianship. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	11%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Dictation semester 1
Assignment description	Aural Skills: dictation: 90 min
Assignment requirements	
Assignment planning	Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	musical literacy; understanding of elementary concepts in music and music theory; connecting analytical thinking to aural skills. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	11%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Analysis exam semester 1
Assignment description	Written Analysis exam: 90 min
Assignment requirements	
Assignment planning	Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	understanding of concepts in music and music theory; application of music theoretical terminology for musical concepts. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	11%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	Solfege semester 2
Assignment description	Aural skills: solfege

	Individual exam: 15 min Singing and Sing & play of prepared and prima vista materials
Assignment requirements	
Assignment planning	Semester 2, see the Year Schedule for the exact weeks
Assessment criteria	Musical literacy and musicianship Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	22%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	See Year Schedule for exact weeks
Assignment	Assignment 5
Assignment type	Dictation semester 2
Assignment description	Aural Skills: dictation: 90 min
Assignment requirements	
Assignment planning	Semester 2, see the Year Schedule for the exact weeks
Assessment criteria	musical literacy; understanding of elementary concepts in music and music theory; connecting analytical thinking to aural skills. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	22%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	See Year Schedule for exact weeks.
Assignment	Assignment 6
Assignment type	Analysis exam semester 2
Assignment description	Presentation based on a previously handed in written analysis paper or video presentation about a composition chosen by the student (in agreement with the teacher) at the beginning of the second semester. The presentation and documentation show the understanding of analytical skills applicable to (relevant for) the chosen composition, and shows that the student is able to communicate clearly the findings of the analysis. The student is obliged to provide an annotated score. The presentation/paper includes the use of literature and/or other sources, with comments and/or own written texts/analysis. A live performance can be part of the presentation, to demonstrate a possible relation between analysis and performance. It is also possible to hand in a video-presentation. Individual exam: 15 min
Assignment requirements	Presentation 15 minutes
Assignment planning	Semester 2, see the Year Schedule for the exact weeks
Assessment criteria	understanding of concepts in music and music theory; application of music theoretical terminology for musical concepts; connecting analytical thinking and aural skills. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	23%

Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Semester 2, see the Year Schedule for the exact weeks

Aural Skills and Analysis 3

Course title	Aural Skills and Analysis 3
Department responsible	Theory
OSIRIS course code	KC-TH-ASA3-14
Type of course	Compulsory course
Prerequisites	Aural Skills and Analysis 2
Course content	<p>Building on the first and second year classes in Aural Skills and Analysis you further develop your analytical and practical musicianship skills needed for high quality music making: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. Other, more advanced, repertoire than your own repertoire will be studied. It will be chosen from different styles and time periods. Solfège skills are developed to a high level so that the class as a group or you individually can 'sound' music through singing and playing, with good intonation and musical understanding. You are required to take initiative in choosing repertoire and designing practical assignments.</p> <p>ASA1: General analysis course ASA2 semester 1: Classical and Baroque ASA2 semester 2: Early Romanticism ASA3 semester 1: Late Romanticism and Early Modernism ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
Programme objectives	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.6, 1.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ show a high level of skills in musical literacy, analysis and musicianship; ▪ have a professional understanding of concepts in music and music theory: melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture; ▪ are able to use terms for musical concepts as a professional musician; ▪ are able to connect analytical thinking and aural skills.
Credits	5 ECTS
Level	Bachelor
Work form	Group lesson
Literature	t.b.a.
Language	English or Dutch
Scheduling	Lessons of 100 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Date, time & venue	See ASIMUT
Teachers	Patrick van Deurzen, Daniel Salbert, Ida Vujovic, Angeliki Ploka, Carolijn Moulen Janssen, Pim Witvrouw

Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark.
Assignment	Assignment 1
Assignment type	Solfege semester 1
Assignment description	Aural skills: solfege Individual exam: 15 min Singing and Sing & play of prepared and prima vista materials
Assignment requirements	
Assignment planning	Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	musical literacy and musicianship. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	11%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Dictation semester 1
Assignment description	Aural Skills: dictation: 90 min
Assignment requirements	
Assignment planning	Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	show a high level of skills in musical literacy, analysis and musicianship; have a high level of understanding of concepts in music and music theory, connected to the studied repertoire; Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	11%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Analysis exam semester 2
Assignment description	Written Analysis exam: 90 min
Assignment requirements	
Assignment planning	Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	show a professional understanding of concepts in music and music theory: melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture; show ability to use terms for musical concepts as a professional musician; are able to connect analytical thinking and aural skills, related to the studied repertoire. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.

Weighting	11%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	Solfege semester 2
Assignment description	Aural skills: solfege Individual exam: 15 min Singing and Sing & play of prepared and prima vista materials
Assignment requirements	
Assignment planning	Semester 2, see the Year Schedule for the exact weeks
Assessment criteria	Show a high level of skills in musical literacy and musicianship. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook
Weighting	22%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	See the Year Schedule for the exact weeks
Assignment	Assignment 5
Assignment type	Dictation semester 2
Assignment description	Aural Skills: dictation Group exam: 90 min
Assignment requirements	
Assignment planning	Semester 2, see the Year Schedule for the exact weeks
Assessment criteria	musical literacy, analysis and musicianship; understanding of concepts in music and music theory Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	22%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	See the Year Schedule for the exact weeks
Assignment	Assignment 6
Assignment type	Analysis exam semester 2
Assignment description	Presentation based on a previously handed in written analysis paper or video presentation about a composition chosen by the student (in agreement with the teacher) at the beginning of the second semester. The presentation and documentation show the understanding of analytical skills applicable to (relevant for) the chosen composition, and shows that the student is able to communicate clearly the findings of the analysis. The student is obliged to provide an annotated score. The presentation/paper includes the use of literature and/or other sources, with comments and/or own written texts/analysis. A live performance can be part of the presentation, to demonstrate a possible relation between analysis and performance. It is also possible to hand in a video-presentation. Individual exam: 15 min
Assignment requirements	Presentation 15 minutes
Assignment planning	Semester 2, see the Year Schedule for the exact weeks

Assessment criteria	Understanding of concepts in music and music theory; Application of analytical terms and concepts for musical phenomena; Connection of analytical thinking and aural skills. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	23%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Semester 2, see the Year Schedule for the exact weeks

Aural Skills and Improvisation 1

Course title	Aural Skills and Improvisation 1
Department responsible	Theory
OSIRIS course code	KC-TH-ASI1-14
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In this course, you will learn to recognise and manipulate characteristic melodic and harmonic progressions encountered in the repertoire. You will play variations based on these melodic and harmonic models through studying and improvising in group activities and individual exercises. Musical examples will be played by ear and transposed to other keys or transformed into a different mode. Terms and concepts will be connected to what is learned in the practical activities. For all activities you will use your own instrument or voice. Examples of classroom activities and assignments are: - Continuous canon playing and other group exercises based on simultaneous listening and playing in real time - Transposing / manipulating of short new musical fragments and studied fragments - Playing from memory: simple models from music literature - Creating spontaneous variations on short musical fragment - Melodic and harmonic / contrapuntal sequences
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.B.6, 1.C.6, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have developed an aural musical imagination and strengthened your aural skills; ▪ have developed the relation of the ear and instrument/voice: the ability to execute on the instrument/voice what one imagines; immediately, effortlessly and in time; ▪ have developed knowledge of materials and concepts (learning the grammar and vocabulary); • have developed general skills: memorization, transposition, development and variation of musical materials; ▪ have developed basic improvisational skills.
Credits	3 ECTS
Level	Bachelor
Work form	Group lesson

Literature	50 Renaissance & Baroque Standards Gjerdingen: Music in the Galant Style Peter van Tour, "Improvised and Written Canons in Eighteenth-Century Neapolitan Conservatories," Journal of the Alamire Foundation 10, no. 1 (March 2018): 133–46.; Ed Sarath: Music Theory Through Improvisation; Jean-Paul Montagnier, "Le Chant Sur Le Livre Au XVIIIe Siècle: Les Traités de Louis-Joseph Marchand et Henry Madin," Revue de Musicologie 81, no. 1 (1995): 37-63
Language	English
Scheduling	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Date, time & venue	See ASIMUT
Teachers	Arjen Berends, Inés Costales, Bert Mooiman, Pim Witvrouw, Ward Spanjers
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam semester 1
Assignment description	Practical exam, consisting of a selection of any of the items listed below: - Group exercises: call and response, continuous canons with duos, general exercises - General skill exercises: transposing, developing of short musical fragments and prepared fragments, playing sequences - Playing an improvised melody over a harmonic scheme
Assignment requirements	50 minutes exam in a group
Assignment planning	End of Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	33%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Exam semester 2
Assignment description	Practical exam, consisting of a selection of any of the items listed below: - Group exercises: call and response, continuous canons with duos, general exercises

	<ul style="list-style-type: none"> - General skill exercises: transposing, developing of short musical fragments and prepared fragments, playing sequences - Playing an improvised melody over a harmonic scheme
Assignment requirements	50 minutes exam in a group
Assignment planning	End of Semester 2, see the Year Schedule for the exact weeks
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	67%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Aural Skills and Improvisation 2

Course title	Aural Skills and Improvisation 2
Department responsible	Theory
OSIRIS course code	KC-TH-ASI2-14
Type of course	Compulsory course
Prerequisites	Aural Skills and Improvisation 1
Course content	<p>In this course, you continue working on recognition and manipulation of characteristic melodic and harmonic progressions encountered in the repertoire. You will improvise on these melodic and harmonic models through studying and improvising in group activities and individual exercises. You will learn to engage in a musical conversation with others. Terms and concepts will be connected to what is learned in the practical activities. For all activities you will use your own instrument or voice.</p> <p>Examples of classroom activities and assignments are:</p> <ul style="list-style-type: none"> - Continuous canon playing and other group exercises based on simultaneous listening and playing in real time - Transposing / transforming of short new musical fragments and studied fragments - Playing from memory: various models from music literature - Creating spontaneous variations and expanding upon musical fragments - Partimento-exercises: rule of the octave, melodic and harmonic / contrapuntal sequences, schemata
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.B.6, 1.C.6, 1.C.11
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have further developed your aural musical imagination and strengthened your aural skills; ▪ have further developed the relation of the ear and instrument/voice: the ability to execute on the instrument/voice what one imagines; immediately, effortlessly and in time; ▪ have further developed knowledge of materials and concepts (learning the grammar and vocabulary);

	<ul style="list-style-type: none"> • have further developed general skills: memorization, transposition, development and variation of musical materials; ▪ have learnt to improvise, generate musical ideas, play with them and communicate them.
Credits	3 ECTS
Level	Bachelor
Work form	Group lesson
Literature	50 Renaissance & Baroque Standards, Gjerdingen: Music in the Galant Style, Sanguinetti: The Art of Partimento, material from the music literature
Language	English
Scheduling	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Date, time & venue	See ASIMUT
Teachers	Arjen Berends, Inés Costales, Bert Mooiman, Ward Spanjers
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam semester 1
Assignment description	<p>Practical exam, consisting of a selection of any of the items listed below:</p> <ul style="list-style-type: none"> - Group exercises: call and response, continuous canons with duos, general exercises - General skill exercises: transposing, developing of short musical fragments and prepared fragments, playing sequences - Partimento-exercises: rule of the octave, melodic and harmonic/contrapuntal sequences - Duo improvisation with the teacher or fellow student.
Assignment requirements	50 minutes exam in a group
Assignment planning	End of Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	33%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Exam semester 2
Assignment description	<p>Practical exam, consisting of a selection of any of the items listed below:</p> <ul style="list-style-type: none"> - Group exercises: call and response, continuous canons with duos, general exercises

	<ul style="list-style-type: none"> - General skill exercises: transposing, developing of short musical fragments and prepared fragments, playing sequences - Partimento-exercises: rule of the octave, melodic and harmonic/contrapuntal sequences - Duo improvisation with the teacher or fellow student.
Assignment requirements	50 minutes exam in a group
Assignment planning	Semester 2
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook
Weighting	67%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Aural Skills and Improvisation 3

Course title	Aural Skills and Improvisation 3
Department responsible	Theory
OSIRIS course code	KC-TH-ASI3-20
Type of course	Compulsory course
Prerequisites	Aural Skills and Improvisation 2
Course content	After ASI1 and 2, in this course the focus shifts from a more technical and knowledge perspective to improvisation and collaboration. The course is structured as a series of lessons in the first semester, followed by an intensive collaborative project in the second semester. The collaborative project is finalized by means of a concert or a video registration. During the lessons, you will learn how to generate musical ideas and materials, develop them and take ownership of them. You learn to work collaboratively, generating and sharing ideas and negotiating their development. This goes hand in hand with the training of improvisation skills, compositional thinking, development of structural awareness and development of expressive singing, or playing on your own instrument.
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.B.6, 1.C.6, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have learnt to work in a collaborative and experiential setting; ▪ have developed improvisation skills, compositional thinking and structural awareness; ▪ have further developed a direct and fast link from hearing, and imagining aurally to acting on your own instrument; ▪ have developed to spontaneously generate compelling musical ideas, play them using your instrument/voice, and communicate them.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson

Literature	Derek Bailey: BBC series on improvisation Karst de Jong: Collaborative Music Creation, Research Catalogue
Language	English
Scheduling	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during 1 semester and an intensive project during one week in the second semester.
Date, time & venue	See ASIMUT
Teachers	Arjen Berends, Bert Mooiman
Contact information	Suzanne Konings – Head of Music Theory Department (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	Portfolio
Assignment description	Portfolio of solo-improvisation and /or ensemble work
Assignment requirements	Both assignments need to be passed
Assignment planning	End of semester 1
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Project
Assignment description	Collaborative creative project (ensemble)
Assignment requirements	Both assignments need to be passed
Assignment planning	Exam to take place in April during the intensive project week.
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
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 and Harmony 1

Course title	Keyboard Skills and Harmony 1
Department responsible	Theory
OSIRIS course code	KC-TH-KSH1-17
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	Following the piano lessons and aural skills lessons in the first year of the bachelor's programme, you learn to apply and recognize common harmonic structures and patterns by writing and playing cadences, sequences and other progressions. You develop your harmonic hearing

	and imagination, as well as a sense of voice leading, resulting in an increased awareness in the tonal language of music. During the first year, you will mainly explore diatonic harmony by writing and playing assignments in different textures, for example choral and/or keyboard textures.
Programme objectives	1.A.1, 1.A.4, 1.B.1, 1.B.2
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to harmonise simple melodies and bass lines; ▪ have developed harmonic hearing (incl. imagination) and awareness on a basic level; ▪ have developed awareness in voice leading principles on a basic level; ▪ have developed and are able to apply basic keyboard-harmony skills.
Credits	3 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Materials will be provided by the teacher and may include (amongst other things) exercises from: Shumway: Harmony and Ear Training at the Keyboard Brings: A New Approach to Keyboard Harmony Morris: Figured Harmony at the Keyboard Ijzerman: Harmony, Counterpoint, Partimento: A New Method Inspired by Old Masters
Language	English
Scheduling	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Arjen Berends, Inés Costales, Bert Mooiman, Santo Militello, Pim Witvrouw, Patrick van der Linden, Ward Spanjers, Ida Vujovic, Angeliki Ploka, Carolijn Moulen Janssen
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam
Assignment description	Written exam of 60 min
Assignment requirements	
Assignment planning	End of Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	Three main assessment criteria for the written work: <ul style="list-style-type: none"> • correctness of voice leading • choice of chords • musicality and creativity Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	16,5%
Grading scale	Numeric

Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Exam
Assignment description	Practical exam of 15 min
Assignment requirements	
Assignment planning	End of Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	Three main assessment criteria for the written work: <ul style="list-style-type: none"> • correctness of voice leading • choice of chords • musicality and creativity Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	16,5%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Final Exam
Assignment description	Written exam of 60 min
Assignment requirements	
Assignment planning	End of Semester 2, see the Year Schedule for the exact weeks
Assessment criteria	Three main assessment criteria for the written work: <ul style="list-style-type: none"> • correctness of voice leading • choice of chords • musicality and creativity Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	33,5%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	Final exam
Assignment description	Practical exam of 15 min
Assignment requirements	
Assignment planning	End of Semester 2, see the Year Schedule for the exact weeks
Assessment criteria	Three main assessment criteria for the written work: <ul style="list-style-type: none"> • correctness of voice leading • choice of chords • musicality and creativity Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	33,5%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Keyboard Skills and Harmony 2

Course title	Keyboard Skills and Harmony 2
Department responsible	Theory
OSIRIS course code	KC-TH-KSH2-17
Type of course	Compulsory course
Prerequisites	Keyboard Skills and Harmony 1
Course content	You learn to apply and recognize more complex harmonic structures and patterns by writing and playing cadences, sequences and other progressions. You further develop your harmonic hearing and imagination, as well as control of voice leading, resulting in an increased awareness in the tonal language of music. During the second year, you will expand your harmonic vocabulary (exploring chromatic and enharmonic harmony) by writing and playing assignments in different textures, for example choral and/or keyboard textures.
Programme objectives	1.A.1, 1.A.4, 1.B.1, 1.B.2
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to harmonise more complex melodies and bass lines; ▪ have developed harmonic hearing (incl. imagination) and awareness on a more advanced level; ▪ have developed awareness in voice leading principles on a more advanced level; ▪ have developed and are able to apply more advanced keyboard-harmony skills.
Credits	3 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Materials will be provided by the teacher and may include (amongst other things) exercises from: Shumway: Harmony and Ear Training at the Keyboard Brings: A New Approach to Keyboard Harmony Morris: Figured Harmony at the Keyboard IJzerman: Harmony, Counterpoint, Partimento: A New Method Inspired by Old Masters
Language	English
Scheduling	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Arjen Berends, Inés Costales, Bert Mooiman, Santo Militello, Pim Witvrouw, Patrick van der Linden, Ward Spanjers, Ida Vujovic, Angeliki Ploka, Carolijn Moulen Janssen
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam
Assignment description	Written exam of 60 min

Assignment requirements	
Assignment planning	End of Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	Three main assessment criteria for the written work: <ul style="list-style-type: none"> • correctness of voice leading • choice of chords • musicality and creativity Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	16,5%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Exam
Assignment description	Practical exam of 15 min
Assignment requirements	
Assignment planning	End of Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	Three main assessment criteria for the written work: <ul style="list-style-type: none"> • correctness of voice leading • choice of chords • musicality and creativity Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	16,5%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Final exam
Assignment description	Written exam of 60 min
Assignment requirements	
Assignment planning	End of Semester 2, see the Year Schedule for the exact weeks
Assessment criteria	Three main assessment criteria for the written work: <ul style="list-style-type: none"> • correctness of voice leading • choice of chords • musicality and creativity Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	33,5%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	Final exam
Assignment description	Practical exam 15 min
Assignment requirements	

Assignment planning	End of Semester 2, see the Year Schedule for the exact weeks
Assessment criteria	Three main assessment criteria for the written work: <ul style="list-style-type: none"> • correctness of voice leading • choice of chords • musicality and creativity Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	33,5%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Rhythm Class

Course title	Rhythm Class
Department responsible	Theory
OSIRIS course code	KC-TH-RC-14
Type of course	Compulsory course
Prerequisites	
Course content	<p>In this course, you will explore rhythm by doing practical exercises played on djembe (African hand drum), by using the voice and by playing your own instrument. Focus is on understanding and performing basic rhythms within a steady pulse and within different meter. Various rhythmic matters are trained by doing relevant exercises and playing rhythmic ensemble pieces that contain specific rhythmic challenges. Exercises and assignments are weekly evaluated. The course alternates between weekly online and live classes.</p> <p>The content of the online classes:</p> <ul style="list-style-type: none"> ▪ Theoretical explanation and discussing of various rhythmical issues. ▪ Discussing various rhythmic difficulties by using existing literature (music samples) ▪ Handing out practical exercises, to be practiced and prepared for the live class. <p>The content of the live classes:</p> <ul style="list-style-type: none"> ▪ Performing rhythmical exercises with specific content regarding relevant rhythmic issues. ▪ Ensemble playing of various rhythmic pieces with relevant rhythmic content. ▪ Discussing various rhythmic difficulties by using existing literature (music samples) ▪ Rhythmic ear training by using 'play & replay'. ▪ Rhythmical group playing (groove based)
Programme objectives	1.A.1, 1.A.4
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are experienced in playing rhythmically from sheet music and by memory ▪ are able to read rhythm notation (individually and in groups).

	<ul style="list-style-type: none"> ▪ are able to execute basic and advanced rhythms within a given meter (individually and in groups). ▪ Know how to handle and approach various rhythmic issues. ▪ have gained a strong awareness of time and timing (with or without a given (written) rhythm)
Credits	3 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Duos, trios and quartets and exercises in pieces for one voice to be handed out by the teacher. Syllabus by Niels van Hoorn and compositions by Marc Zoutendijk
Language	English or Dutch
Scheduling	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Niels van Hoorn
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical exam semester 1
Assignment description	<p>Practical exam in which the elements as described under ‘course objectives’ are tested.</p> <p>Content of the exams:</p> <ul style="list-style-type: none"> ▪ General rhythmic skill exercises: <ul style="list-style-type: none"> Playing, tapping, clapping or singing: ▪ specific rhythms in the range of whole note to 32nd notes. ▪ tuplets (in the range of triplets to quintuplets) ▪ rhythms in different meter (simple / compound / irregular) ▪ metric modulations ▪ polyrhythms ▪ in time with a metronome and/or accompaniment ▪ Ensemble playing exercises: <ul style="list-style-type: none"> Playing, tapping, clapping or singing: ▪ relevant rhythmical ensemble pieces. ▪ in time with a metronome and/or accompaniment (live and/or soundfile) <p>10 min</p>
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	33%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Assignment	Assignment 2
Assignment type	Practical exam semester 2
Assignment description	Practical exam in semester 2, in which the elements as described under 'course objectives' are tested. Content of the exams: <ul style="list-style-type: none"> ▪ General rhythmic skill exercises: <ul style="list-style-type: none"> Playing, tapping, clapping or singing: ▪ specific rhythms in the range of whole note to 32nd notes. ▪ tuplets (in the range of triplets to quintuplets) ▪ rhythms in different meter (simple / compound / irregular) ▪ metric modulations ▪ polyrhythms ▪ in time with a metronome and/or accompaniment ▪ Ensemble playing exercises: <ul style="list-style-type: none"> Playing, tapping, clapping or singing: ▪ relevant rhythmical ensemble pieces. ▪ in time with a metronome and/or accompaniment (live and/or soundfile) 10 min
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	67%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Piano Class 1

Course title	Piano Class 1
Department responsible	Theory
OSIRIS course code	KC-TH-PK1-23
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course focuses on the development of your essential musicianship skills through integrated keyboard practice, harmonic understanding, and theoretical study in the Classical style. You will develop prima vista (sight-reading) at the keyboard, basic keyboard harmony, and foundational skills in partimento at an introductory level. You will work on the memorisation of chord progressions and common harmonic patterns, strengthening your understanding of standard musical structures and formal schemes. Practical exercises include harmonisation at the keyboard, the realization of figured and unfigured basses, and the application of harmonic models in different tonal contexts. The course also develops your proficiency in transposition, both written and at the keyboard, reinforcing tonal awareness and functional harmony. Alongside practical work, you

	will study written harmony and counterpoint in the Classical style, focusing on voice-leading principles, stylistic conventions, and formal clarity.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.14, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.C.1
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to sight-read music in the classical style; ▪ are able to harmonise basses and sopranos in the classical style, both written and by playing; ▪ master basic elements of partimento realisation, and are able to play harmonic sequences and models of the Classical style; ▪ are able to play musical structures from memory and are able to transpose these to any key on the piano.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Website Monuments of Partimenti, F. Moolenaar: 360 opgaven voor de vierstemmige zetting, A. Brings: A new approach to Keyboard Harmony, Reader Robert Gjerdingen for Partimento (Fenaroli selection)
Language	English
Scheduling	Lessons of 75 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Bert Mooiman
Contact information	Suzanne Konings (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Individual exam
Assignment description	Individual exam: 20 minutes Playing of prepared and unprepared materials following the topics of the course content
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	<ul style="list-style-type: none"> • Knowledge of harmony and harmonic structures, Partimento and Keyboard harmony skills • Analytical insight of the repertoire, demonstrated with the piano and is able to play harmonic reduction of scores • Sight reading skills related to the studied repertoire • Harmonic and polyphonic playing showing correctness of voice leading, good choice of chords and musicality and creativity Please see also Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Portfolio
Assignment description	Portfolio with written assignments
Assignment requirements	
Assignment planning	
Assessment criteria	<ul style="list-style-type: none"> • Knowledge of harmony and harmonic structures, Partimento and Keyboard harmony skills • Analytical insight of the repertoire • Harmonic and polyphonic writing showing correctness of voice leading, good choice of chords and musicality and creativity Please see also Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Piano Class 2

Course title	Piano Class 2
Department responsible	Theory
OSIRIS course code	KC-KI-PK2-11; KC-TH-PK2-21
Type of course	Compulsory course
Prerequisites	Piano Class 1
Course content	<p>This more advanced course develops your high-level musicianship through the integration of keyboard practice, harmonic fluency, stylistic awareness, and analytical skills. You will work on prima vista (sight-reading) at an advanced level, alongside advanced keyboard harmony and basso continuo practice, focusing on the realization and elaboration of complex basses and harmonic frameworks. You will deepen your ability to memorise and internalise chord progressions, sequences, and more complex musical structures, enabling fluent harmonic thinking and stylistically informed improvisation. A central component of the course is the analysis of repertoire at the keyboard, where you will examine and realise works from the Baroque period through performance, reduction, and harmonic exploration. The written component focuses on harmony and counterpoint in the Renaissance and Baroque styles, with particular attention to modal thinking, contrapuntal techniques, and voice-leading principles. You will engage in species counterpoint, chorale-style writing, and free contrapuntal exercises, reinforcing the connection between theoretical study and practical application.</p>
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.14, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.C.1
Course objectives	At the end of this course, you:

	<ul style="list-style-type: none"> ▪ are able to sight-read music in Baroque styles; ▪ are able to harmonise basses and sopranos in Baroque styles and are able to write polyphonic music in Renaissance and Baroque styles; ▪ master elements of basso continuo realisation, and are able to play harmonic sequences and models of Baroque styles; ▪ are able to explain inner workings of pieces of the literature while illustrating this at the piano; ▪ are able to play more complex musical structures from memory and are able to transpose these to any key on the piano.
Credits	3 ECTS
Level	Bachelor
Work form	Group lesson
Literature	tba
Language	English
Scheduling	Lessons of 75 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Bert Mooiman
Contact information	Suzanne Konings (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Individual exam
Assignment description	Individual exam: 20 minutes Playing of prepared and unprepared materials following the topics of the course content
Assignment requirements	
Assignment planning	May/June
Assessment criteria	<ul style="list-style-type: none"> • Knowledge of harmony and harmonic structures, basso continuo and keyboard harmony skills • Analytical insight of the repertoire, demonstrated with the piano and ability to play harmonic reduction of scores • Sight reading skills related to the studied repertoire • Correctness of voice leading, good choice of chords and musicality and creativity in harmonic and polyphonic playing Please see also Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Portfolio
Assignment description	Portfolio with written assignments
Assignment requirements	
Assignment planning	
Assessment criteria	<ul style="list-style-type: none"> • knowledge of harmony and harmonic structures, Basso continuo and Keyboard harmony skills

	<ul style="list-style-type: none"> • analytical insight of the repertoire, through reduction of scores • correctness of voice leading, good choice of chords and musicality and creativity in harmonic and polyphonic writing Please see also Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Piano Class 3

Course title	Piano Class 3
Department responsible	Theory
OSIRIS course code	KC-TH-PK3-21
Type of course	Compulsory course
Prerequisites	Piano Class 2
Course content	<p>This advanced course explores improvisation, harmonic language, and stylistic analysis through integrated practical and theoretical study. You will focus on solo and duo improvisation at the piano, developing interactive musical dialogue, stylistic flexibility, and real-time creative decision-making. You will work with harmonic models drawn from classical and popular traditions, alongside an introduction to basic jazz harmony, including extended chords, functional progressions, and common jazz forms. At the keyboard, you will engage in the performance and analysis of tonal, modal, and non-tonal repertoire, developing your ability to recognize, interpret, and apply diverse harmonic models and systems. Analytical work is closely linked to performance, with emphasis on harmonic reduction, formal understanding, and stylistic comparison across different musical languages. The written component of the course addresses harmony and counterpoint in the Romantic and Post-Romantic styles, focusing on chromatic harmony, expanded tonality, modulatory techniques, and advanced voice-leading practices.</p>
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.14, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.C.1
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ Are aware of, and able to use various harmonic models; ▪ have a basic understanding of jazz harmony. ▪ are able to play and perform solo and duo improvisations in various styles; ▪ are able to improvise in tonal, modal and non-tonal styles, solo and with two pianos. ▪ are able to harmonise basses and sopranos in Romantic style and are able to write music in Romantic and Post-Romantic styles
Credits	3 ECTS
Level	Bachelor
Work form	Group lesson

Literature	tba
Language	English or Dutch
Scheduling	Lessons of 75 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Bert Mooiman
Contact information	Suzanne Konings (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Group concert
Assignment description	Partly prepared improvisation, solo and duo performance: 15 min per student
Assignment requirements	
Assignment planning	May/June
Assessment criteria	<ul style="list-style-type: none"> • Knowledge of harmony and harmonic structures, Partimento and Keyboard harmony skills • Improvisational skills in various styles, including the ability to improvise together on 2 pianos • Analytical insight of the repertoire, demonstrated with the piano and is able to play harmonic reduction of scores • Sight reading skills • Correctness of voice leading, good choice of chords and musicality and creativity in harmonic and polyphonic writing Please see also Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Portfolio
Assignment description	Portfolio with written assignments
Assignment requirements	
Assignment planning	May/June
Assessment criteria	<ul style="list-style-type: none"> • Knowledge of harmony and harmonic structures, Partimento and Keyboard harmony skills • Analytical insight of the repertoire, demonstrated with the piano and is able to play harmonic reduction of scores • Correctness of voice leading, good choice of chords and musicality and creativity in harmonic and polyphonic writing Please see also Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above

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

Course title	Music Theory Elective
Department responsible	Theory
OSIRIS course code	KC-TE-xx
Type of course	Compulsory course
Prerequisites	Aural Skills and Analysis 1 and 2, Aural Skills and Improvisation 1 and 2, Keyboard Skills and Harmony 1
Course content	In bachelor III you have to follow a music theory elective. You can find the course descriptions of each music theory elective in the Bachelor Electives & Minors Handbook.
Programme objectives	These depend on the chosen course
Course objectives	These depend on the chosen course
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson
Literature	See each separate course description
Language	English
Scheduling	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Depending on the course
Contact information	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl) and Education Service Centre (studentadministration@koncon.nl)
Assessment	See each separate course

ACADEMIC SKILLS

Historical Development (Classical & Early Music)

Course title	Historical Development (Classical & Early Music)
Department responsible	Various
OSIRIS course code	Various
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>Historical Development is a one-year introductory course providing basic professional knowledge about your main subject and its context. It primarily concerns the science of musical instruments (organology) and related playing techniques. Implied playing instructions and conventions throughout the instrument's history illuminate stylistic approaches to repertoire.</p> <p>The course is offered in an interactive learning environment in which you are expected to respond regularly to texts, notation issues, iconography, instruments, video and audio recordings, etc. You will be introduced to professional independence by learning to</p>

	relate information from the internet and other sources of reference to your own experience and knowledge. To this end, many items will require you to investigate via your instrument, so you will learn to translate research into your practice and the other way around. For these investigations, you work with other students and react to each other's contributions. To finalise the course, you will create a short article in an encyclopaedia format about a chosen topic. The article needs to be clear in its language, content and references and will, after approval by the teacher be published internally in the Research Catalogue.
Programme objectives	1.A.8, 1.A.10, 1.B.4, 1.B.7, 1.B.8, 1.C.1, 1.C.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to follow up your own questions related to your field/instrument/subject with search actions; ▪ have developed awareness of critical approach towards information in the profession; ▪ are able to share basic knowledge of the organological development and technical functioning of your instrument with peers and lay audience; ▪ have acquired basic knowledge about performance conditions and circumstances in the historical contexts of your instrument.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	t.b.a.
Language	English or Dutch
Scheduling	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) – 14 lessons per semester.
Date, time & venue	See ASIMUT
Teachers	recorder: Inês d'Avena, organ: Hayo Boerema, flute: Florencia Gomez, percussion: Pepe Garcia, clarinet: Nicola Boud, harp: Sylvain Blassel, brass: Joost Geever, cello and viola da gamba: Caroline Kang, violin and viola: Kolja Meeuwsen, accordion: An Raskin, guitar and lute: Fernando Riscado Cordas, (forte)piano: Petra Somlai, double bass: Benoît Vanden Bemden/Tony Overwater, harpsichord: Edoardo Valorz, double reeds: Wouter Verschuren, saxophone: Deborah Witteveen, and guest teachers.
Contact information	Inês d'Avena (I.deAvenaBraga@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course. Attendance 80%.
Assignment	Assignment 1
Assignment type	Article
Assignment description	During the year, students give presentations (the teacher will decide the format). To finalise the course, you will create a short article about a chosen topic in the encyclopaedia format available in the Research

	Catalogue. You must write the article in clear language, accessible to a general audience, and provide documentation and references. When approved by the teacher, the article will be published internally.
Assignment requirements	The short article needs to be submitted on the Research Catalogue (RC).
Assignment planning	The article is due at the end of the course. Ultimately 17 June.
Assessment criteria	<ul style="list-style-type: none"> • The RC article reveals a clear insight into the chosen subject. • The RC article is shaped in a communicative way in language and/or (audio)-visual documentation. • The RC article shows an awareness of the chosen subject's historical and/or other context • The RC exposition appropriately lists the consulted sources at the end.
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

Music History 1

Course title	Music History 1
Department responsible	Theory
OSIRIS course code	KC-TH-MG1-17
Type of course	Compulsory course
Prerequisites	
Course content	In this first year cross-genre Music History course we will zoom in on the 20th and 21st centuries. Departing from a number of themes we will discover relevant repertoire, techniques and practices, as well as relevant cultural, social, economical and political circumstances. In the first semester we will be addressing a wide range of questions, including: what role does music play in political debates? How does musical notation impact the way we make and think about music? Several broad themes will form the starting point for the lectures in the 1st semester (teacher: Loes Rusch), such as Music and Technology, Music and Social Change, and Music and Writing. In the 2nd semester (teacher: Aart Strootman) the focus lies on musical developments since the fall of the Berlin wall in 1989.
Programme objectives	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> - have a critical understanding of music historiography and are able to use appropriate terminology; - are familiar with certain important technological and cultural developments in the twentieth and twenty-first century and how these developments impacted musical practices;

	- have an understanding of music history in various contexts and are able to communicate about this with colleagues.
Credits	3 ECTS
Level	Bachelor
Work form	Lectures and individual study
Literature	- Rutherford-Johnson, Tim; Music after the Fall (University of California Press, 2017) - Material assigned by teacher, such as copies of score fragments and text written by composers. These materials will be handed out during the lessons and will also be shared via Teams.
Language	English or Dutch
Scheduling	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Loes Rusch, Aart Strootman
Contact information	Suzanne Konings – Head of Music Theory Department (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	Written exam
Assignment description	Written exam, 75 minutes, about the content of the lessons and lectures, and the assigned literature.
Assignment requirements	Both exams need to be passed with a minimal result of 5,5 in order to pass this course.
Assignment planning	End of semester 1
Assessment criteria	Please see the Assessment Criteria Music History 1 & 2 at the end 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 semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Written portfolio
Assignment description	Portfolio consisting of various written assignments.
Assignment requirements	Both exams need to be passed with a minimal result of 5,5 in order to pass this course.
Assignment planning	Semester 2
Assessment criteria	Please see the Assessment Criteria Music History 1 & 2 at the end 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 semester 2, see the Year Schedule for the exact weeks

Music History 2

Course title	Music History 2
Department responsible	Theory
OSIRIS course code	KC-TC-MG2-17; KC-TC-MG2-20; KC-TL-MG2-11
Type of course	Compulsory course
Prerequisites	Music History 1
Course content	In this second year we offer a critical view on the panorama of the History of Western Art Music. What is a canon and how is it constructed? The two semesters are both divided in two blocks covering four stylistic periods. Besides the regular teachers several experts are invited to reflect and give insights in their field of specialization. In addition, the students will explore and present various case studies through collaborative presentations. Listening to the repertoire of the different style periods is an important part of the lessons.
Programme objectives	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have insight in and an overview of significant developments in music from the Middle Ages until the 21st century; ▪ have knowledge of musical repertoire from this time period; ▪ are able to critically reflect on music historiography; ▪ are able to communicate about this in writing.
Credits	2 ECTS
Level	Bachelor
Work form	Lectures and individual study
Literature	Grout, Donald Jay, Donald Jay Grout, and Claude V. Palisca. A History of Western Music. New York: W.W. Norton & Company, 2010. Ross, Alex, The rest is noise. Material assigned by teacher, such as copies of score fragments and text written by composers. Additional materials will be handed out during the lessons and will also be shared via Teams. Possible further reading: Bohlman, Philip V., ed. The Cambridge History of World Music. Cambridge: Cambridge University Press, 2013. Cook, Nicholas. Music: a very short Introduction, 51-73. Oxford: Oxford University Press, 1998. DeVeaux, Scott. 'Constructing the Jazz Tradition: Jazz Historiography,' Black American literature forum 25-3 (1991): 525-560. Kelly, Thomas Forrest. Early Music: A Very Short History. Oxford: Oxford University Press, 2011. Rutherford-Johnson, Tim. Music after the Fall: Modern Composition and Culture since 1989. Oakland, California: California University Press, 2017. Stanbridge, Alan. "Burns, Baby, Burns: Jazz History as a Contested Cultural Site," Jazz Research Journal 1/ 1 (2004), 82-100.

	Strohm, Reinhard. "The Balzan Musicology Project Towards a Global History of Music, the Study of Global Modernisation, and Open Questions for the Future." <i>mu3nkologicha/Musicology</i> 27 (2019): 1-29. Taruskin, Richard. <i>Music in the Late Twentieth Century: The Oxford History of Western Music</i> . Oxford: Oxford University Press, 2010
Language	English or Dutch
Scheduling	Lessons of 75 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Loes Rusch, Aart Strootman
Contact information	Suzanne Konings – Head of Music Theory Department (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	Written exam semester 1
Assignment description	Written exam about the content of the lessons and lectures, and the assigned literature.
Assignment requirements	Exam of 75 minutes
Assignment planning	Semester 1
Assessment criteria	Please see the Assessment Criteria Music History 1 & 2 at the end of this curriculum handbook.
Weighting	25%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Written exam semester 2
Assignment description	Written exam about the content of the lessons and lectures, and the assigned literature.
Assignment requirements	Exam of 75 minutes
Assignment planning	Semester 2
Assessment criteria	Please see the Assessment Criteria Music History 1 & 2 at the end of this curriculum handbook.
Weighting	25%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Active participation: repertoire listening
Assignment description	Repertoire listening is part of every Music History 2 lesson. The teacher therefore keeps a record of attendance in ASIMUT. You need to attend at least 80% of the lessons. Absences will only be permitted on the basis of: <ul style="list-style-type: none"> • An outside concert that was organised prior to you receiving the schedule (this must be agreed upon with the teacher before the date in question).

	<ul style="list-style-type: none"> • A previously scheduled KC project (but not one organised by the student). • Illness <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the teacher before the date in question.</p>
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	<ul style="list-style-type: none"> - focus/open attitude: ability to concentrate, willingness to expand your horizons - communication & reflection - attendance (at least 80%, includes punctuality)
Weighting	25%
Grading scale	Pass/Fail
Re-assignment description	Musical excerpts listening exam
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	Active participation: repertoire listening
Assignment description	<p>Repertoire listening is part of every Music History 2 lesson. The teacher therefore keeps a record of attendance in ASIMUT. You need to attend at least 80% of the lessons. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> • An outside concert that was organised prior to you receiving the schedule (this must be agreed upon with the teacher before the date in question). • A previously scheduled KC project (but not one organised by the student). • Illness <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the teacher before the date in question.</p>
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	<ul style="list-style-type: none"> - focus/open attitude: ability to concentrate, willingness to expand your horizons - communication & reflection - attendance (at least 80%, includes punctuality)
Weighting	25%
Grading scale	Pass/Fail
Re-assignment description	Musical excerpts listening exam
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Critical Music Studies 1 (Classical Music)

Course title	Critical Music Studies 1 (Classical Music)
Department responsible	Theory
OSIRIS course code	KC-TH-CMS1-14; KC-TM-CMS1-22

Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In the classes you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on writing, listening and reading as academic skills. A collection of texts with various topics (introductions, newspaper articles, concert reviews, etc.) will be composed by the lecturers and will be collected by each CMS1 group. Lessons will be about reading these texts, how to make a good summary, about the relevant sources and where to find them.
Programme objectives	1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have a basic understanding, through close reading, of (music) literature; ▪ are able to find and use relevant sources
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	t.b.a.
Language	English or Dutch
Scheduling	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.
Date, time & venue	See ASIMUT
Teachers	Kolja Meeuwse, Loes Rusch, Anna Scott, João Ferreira dos Santos
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Written summary
Assignment description	A written summary of three of the prescribed texts
Assignment requirements	
Assignment planning	At the end of the semester
Assessment criteria	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end 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 semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Related text
Assignment description	Based on the texts from assignment 1, you have to find and discuss one other related text, and must be able to justify why you choose this text

Assignment requirements	
Assignment planning	At the end of the semester
Assessment criteria	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end 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 semester 2, see the Year Schedule for the exact weeks

Critical Music Studies 2 (Classical Music)

Course title	Critical Music Studies 2 (Classical Music)
Department responsible	Theory
OSIRIS course code	KC-TH-CMS2-20; KC-TM-CMS2-22
Type of course	Compulsory course
Prerequisites	Critical Music Studies 1
Course content	In the classes you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on using sources, critical evaluation, presenting and writing as academic skills. In Critical Music Studies 2, a theme is chosen as the starting point for the lessons and the assignments. In these lessons, students also will compile an individual listening list.
Programme objectives	1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to choose relevant sources in relation to a theme; ▪ are able to justify how the chosen sources are related to the theme; ▪ are able to correctly refer to various sources; ▪ are able to give a short presentation about the theme, using the collected sources.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	t.b.a.
Language	English or Dutch
Scheduling	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.
Date, time & venue	See ASIMUT
Teachers	Kolja Meeuwse, Loes Rusch, Anna Scott, João Ferreira dos Santos
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.

Assignment	Assignment 1
Assignment type	Written essay
Assignment description	You have to choose four different and diverse sources (texts, images, auditory sources, newspapers, video, etc.) that are related to the chosen theme. You must be able to justify why you have chosen these sources and correctly use these sources in a short written essay.
Assignment requirements	
Assignment planning	At the end of the semester
Assessment criteria	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end 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 semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Presentation
Assignment description	A presentation about the theme, making use of four sources.
Assignment requirements	The presentation must have a length of 15-20 minutes
Assignment planning	At the end of the semester
Assessment criteria	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end 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 semester 2, see the Year Schedule for the exact weeks

Critical Music Studies 3 (Classical Music)

Course title	Critical Music Studies 3 (Classical Music)
Department responsible	Theory
OSIRIS course code	KC-TH-CMS3-20; KC-TM-CMS3-22
Type of course	Compulsory course
Prerequisites	Critical Music Studies 2
Course content	In this course you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on critical thinking, writing and presenting as well as academic skills. In Critical Music Studies 3, you write programme notes for your final presentation. There will be individual guidance by the teacher in this process.
Programme objectives	1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to design programme notes for your recitals and concerts;

	<ul style="list-style-type: none"> are able to write according to the criteria for different formats, such as concert or CD reviews, articles for a journal or a magazine, or a call for papers for a conference.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	t.b.a
Language	English or Dutch
Scheduling	2 group lessons of 60 minutes during the first semester, followed by individual coaching. In the second lesson there will be time for peer reviewed work.
Date, time & venue	See ASIMUT
Teachers	Kolja Meeuwse, Loes Rusch, Anna Scott, João Ferreira dos Santos
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Presentation
Assignment description	Presentation of repertoire, topic and ideas for creating the programme notes of assignment 1 in the peer reviewed class.
Assignment requirements	
Assignment planning	During the first semester
Assessment criteria	Please see the Assessment Criteria Critical Music Studies at the end 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 semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Programme notes
Assignment description	Design programme notes for your BMus4 recital, taking into account your own artistic reflection on the programme. You can choose the programme notes format, for example a written text, a video or a spoken story, like a short podcast.
Assignment requirements	
Assignment planning	Deadline for handing in the assignment 1 April
Assessment criteria	Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	deadline for handing in the re-assignment 1 May

Tutoring

Course title	Tutoring
Department responsible	Various
OSIRIS course code	KC-AL-PF1-11; KC-AL-PF2-11; KC-AL-PF3-11; KC-AL-PF4-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>First-year Bachelor of Music students entering the Royal Conservatoire are assigned a tutor. You remain with this tutor for the first three years of the bachelor's programme (four years for Art of Sound students). The tutor's role is to help you to reflect on your study and to help monitor your study progress. In order to become independent reflective practitioners students need self-regulation skills and habits. The tutor can offer you several tools to develop these skills, based on your needs and preferences. In the tutoring toolbox there are 4 categories for tools: foundation, intention, attention and reflection. During the study year you and your tutor will decide together which tools are interesting and relevant to explore. You will show evidence of your development and study habits f.i. through practical assignments, reports, recordings, or in conversation. Students can also decide to keep the reflective practicing journal 'Musician's Log' developed by Susan Williams or log their process in their own journalling set-up. The tutor will have consultations with students individually and in small groups (see scheduling information). The tutor is also available to you on request. Consultations with the tutor are confidential. Study progress will be an important topic in private consultations. The tutor will consult with the head of department or coordinator about study related issues, without revealing any sensitive information. Students are encouraged to take responsibility and initiative and increasingly take ownership of their development.</p>
Programme objectives	1.A.2, 1.A.7, 1.A.15, 1.B.9, 1.B.11, 1.C.1, 1.C.2, 1.C.3, 1.C.8, 1.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to reflect on your study progress and communicate about it with others; ▪ are able to reflect on your personal and artistic growth; ▪ have learned about self-regulation tools and habits and are able to strategically put them to use in your own practice.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Group and individual meetings
Literature	Handouts from your tutor, the tutoring toolbox and the reflective practicing journal 'Musician's Log' by Susan Williams. These can be found in the Tutoring Team on MS Teams and in the "your practice" folder on the "your health and practice" page on the portal.
Language	English or Dutch

Scheduling	Group meetings: Bachelor 1 has 4 60 minute group meetings in September - November Bachelor 2 and 3 have 1 60 minute group meeting at the start of the academic year. Private meetings: by appointment (at least three, but more individual meetings can take place if required)
Date, time & venue	Group and individual sessions. As for the individual meetings, both you and your tutor can take the initiative
Teachers	Carolien Drewes, Lilita Dunska, Noa Frenkel, Manon Heijne, Miro Herak, Jarmo Hoogendijk, Alison Isadora, Ji Youn Kang, Irma Kort, Anne La Berge, Roger Regter, Ana Sanchez Donate, Yvonne Smeets, Julia Stegeman, Rixt van der Kooij, Susan Williams
Contact information	Yvonne Smeets – coordinator Tutoring (y.smeets@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	Tutoring toolbox assignment
Assignment description	Together with your tutor you will design a custom assignment that addresses the elements from the tutoring toolbox that are most relevant for your development. The assignment can lead to evidence through activities, assignments and study habits in which you show that you have monitored and engaged with your personal development in a professional, autonomous and critical manner. A reflection on your assignment and development over the year is part of the deliverables.
Assignment requirements	
Assignment planning	April/May/June in consultation with your tutor
Assessment criteria	<ul style="list-style-type: none"> • reflective skills • engagement with the tutoring assignment • active participation and communication
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	June/July in consultation with your tutor

Educational Skills 1

Course title	Educational Skills 1
Department responsible	Education
OSIRIS course code	KC-ED-ES1-22
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>Teaching can be an inspiring process for both teacher and learner. The Education Programme invites you to experience how you can pass on your passion for music to others.</p> <p>Educational Skills 1 is the first course of a three-part programme, which runs over 1,5 year. At the end of the Educational Programme you will have expanded your</p>

	<p>knowledge of the present-day work field of musicians, and developed basic skills to set up your own teaching practice. You will explore learning processes from different perspectives and learn about the various roles of musicians in an educational context.</p> <p>In Educational Skills 1 you practise work forms, used for giving instruction and feedback, with fellow students. You will acquire knowledge about learning processes in relation to your own development as a student and musician, as well as from a teaching perspective. You will learn about teacher-pupil interaction and about creating positive learning environments. With your fellow students, you will practise providing and receiving feedback and instruction, coached by Educational Skills teachers, and explore the development of instrument-related motorical skills. Furthermore, you will visit an educational activity and discover how education plays an important role in the present-day field of work.</p> <p>This course consists of two strands:</p> <ul style="list-style-type: none"> - Methods and Didactics (lessons about education in relation to your own instrument) - Pedagogy (self-study of material about teaching and learning processes)
Programme objectives	1.A.2, 1.A.7, 1.A.15, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.7, 1.C.8
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> • demonstrate a basic understanding of your own musical learning process; • display an awareness of the characteristics of a positive learning environment; • understand some well-known theories about learning and teaching; • can utilize basic skills in providing instruction and feedback and are able to use simple activating work forms; • deepened your awareness of the broad employability of artists in an educational context.
Credits	3 ECTS
Level	Bachelor
Work form	Group lessons and self-study
Literature	Pedagogy materials shared in Teams
Language	English
Scheduling	<p>semester 1</p> <p>Methods and Didactics: 12 lessons of 60 minutes + educational field visit</p> <p>Pedagogy: self-study (approx. 8 hours)</p>
Date, time & venue	See ASIMUT
Teachers	Various
Contact information	Marijke van den Bergen (m.vdbergen@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	Methods & Didactics - reflection

Assignment description	Reflection on your own musical development, your teaching experiences during the course and your educational field visit. In your reflection, you should also refer to feedback you received from your teacher, for instance about how you provided instructions and used work forms with fellow students during the Methods and Didactics lessons.
Assignment requirements	Well-prepared written or spoken reflection in a format to be decided upon by your teacher. Active participation in the lessons / attendance 80%
Assignment planning	The report is due in January
Assessment criteria	<ul style="list-style-type: none"> • level of understanding of and reflective thinking about (your) musical learning process and about artisticity in music education • ability to provide instruction and feedback and to use simple work forms • an understanding of the characteristics of a positive learning environment • observation and reflection on educational field visit
Weighting	66,6%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in the last week of January
Assignment	Assignment 2
Assignment type	Pedagogical reflection
Assignment description	Wood wind players, violinists and key instrument players: A presentation about your views, examples of learning and teaching practices that have been presented in the pedagogy course material. Other instrumentalists and singers: An essay describing your views, examples of learning and teaching practices or illustrations of topics that have been presented in the pedagogy course material.
Assignment requirements	Presentation: 10 minutes presentation, followed by Q&A, to be carried out during one of the Methods & Didactics lessons. Essay: 750-1250 words, to be submitted via Teams
Assignment planning	Presentation: to be determined by your Methods & Didactics teacher Essay: due in December
Assessment criteria	<ul style="list-style-type: none"> • degree of theoretical and practical understanding • degree of argumentation • quality of writing / presenting and answering
Weighting	33,3%
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

Educational Skills 2

Course title	Educational Skills 2
Department responsible	Education
OSIRIS course code	KC-ED-ES2-19
Type of course	Compulsory course

Prerequisites	Educational Skills 1: Methods & Didactics
Course content	<p>Educational Skills 2 is the second course of a three-part programme, which runs over 1,5 year.</p> <p>In Educational Skills 2 you analyse the skills needed to play your own instrument and explore various ways to teach these skills to a pupil. Skills that have been covered in Educational Skills 1, such as interacting with different types of pupils, formulating questions and giving instructions, will be put into practice as well: together with your teacher and fellow students you will have the opportunity to put all these skills into practice by working with test pupils during the lessons. You will also follow lessons on the practical application of music theory in the educational context, design your own music theory exercise and apply it in practice.</p> <p>After having visited the educational field in Educational Skills 1, you will investigate another specific music education activity in a different setting. This activity will be related to the Methods & Didactics lessons and will be specified by your M&D-teacher.</p> <p>There are two parallel strands of lessons:</p> <ul style="list-style-type: none"> - Methods and Didactics (lessons about teaching in relation to your own instrument) - Music Theory in Education (lessons about teaching and understanding music theory with a musically practical approach)
Programme objectives	1.A.7, 1.A.10, 1.A.15, 1.A.16, 1.B.2, 1.B.4, 1.B.9, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.14
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> • have an understanding of the stages of learning in your own discipline; • have taught test pupils and can reflect on these teaching experiences; • understand the importance of taking into account the level and needs of a pupil in your approach; • are able to design/use a framework for an annotated repertoire list; • are able to provide instruction and feedback and to use various work forms; • are able to develop a music theory exercise; • recognize different approaches in the field of music education.
Credits	3 ECTS
Level	Bachelor
Work form	Group lessons, self-study and peer learning in teaching experiences
Literature	Susan Williams, Quality Practice
Language	English
Scheduling	<p>semester 2</p> <p>Methods and Didactics: 12 lessons of 60 minutes + educational field visit</p> <p>Music Theory in Education: 6 lessons of 60 minutes</p>
Date, time & venue	See ASIMUT

Teachers	Various
Contact information	Marijke van den Bergen (m.vdbergen@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	Reflection and repertoire list
Assignment description	-Reflection on teaching experiences with your test pupils and an analysis of your educational field observation. -Your repertoire list is a framework for methods and music, analysed during the lessons. This framework can be developed further in your future teaching.
Assignment requirements	<ul style="list-style-type: none"> • Well-prepared written or spoken reflection in a format to be decided upon by your teacher • repertoire list: structured in a methodical way, to be submitted via Teams • active participation in the lessons / attendance 80%
Assignment planning	The assignments are due in June
Assessment criteria	<ul style="list-style-type: none"> • awareness of the level and needs of a test pupil • ability to formulate clear questions, give apt instructions and feedback and employ work forms to develop a variety of skills • level of reflective thinking about music education and past and future teaching experiences • ability to recognise the level of methods and techniques
Weighting	66,6%
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	Music theory exercise
Assignment description	A music theory exercise, designed by yourself, including a quick application guide.
Assignment requirements	To be submitted via Teams Active participation / attendance 80%
Assignment planning	The assignment is due in April
Assessment criteria	Understanding of the use of music theory work forms
Weighting	33,3%
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

Educational Skills 3

Course title	Educational Skills 3
Department responsible	Education
OSIRIS course code	KC-ED-ES3-19
Type of course	Compulsory course
Prerequisites	Educational Skills 1: Pedagogy, Educational Skills 2
Course content	Educational Skills 3 is the last course of a three-part programme, which runs over 1,5 year.

	<p>In Educational Skills 3 you will explore how to pass on your passion for learning and playing music by teaching your own pupil throughout the semester. Your focus will be on the use of teaching materials, planning and preparing lessons, and putting to practice acquired knowledge and skills explored in Educational Skills 1 and 2. During the process of preparing and evaluating your lessons you will receive coaching from your teacher and feedback from fellow students.</p> <p>In the Ensemble Teaching lessons you will develop skills specific for working with groups: how to musically lead a mixed group of pupils, how to select, adapt or create apt material and how to recognise and handle group dynamics. In this semester the educational field visit will be related to group teaching. You will put this into practice by working with a group of amateur musicians. There are three parallel strands of lessons:</p> <ul style="list-style-type: none"> - Internship (15 weekly lessons, in which you teach one pupil) - Methods, Didactics & Coaching (lessons about teaching in relation to your internship, including coaching time) - Ensemble Teaching (lessons about teaching and leading groups with students of your own department plus a practical assignment in the workplace)
Programme objectives	1.A.7, 1.A.10, 1.A.15, 1.A.16, 1.B.2, 1.B.4, 1.B.9, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.14
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> • will have taught your internship pupil for a semester and are able to employ objectives, a lesson plan, methods and homework assignments; • display understanding of the importance of creating an inspiring learning environment and of ways to achieve this; • are able to show understanding of the musical learning process of your pupil; • are able to select appropriate repertoire and methodological materials for your pupil; • are able to write a short arrangement or adapt material for a group of pupils; • have learned some basic conducting techniques, worked with a group of amateurs and provided them with instruction and feedback; • are able to reflect upon your own learning process as a teaching musician; • recognize music-education related possibilities and demonstrate skills relevant to the workplace
Credits	4 ECTS
Level	Bachelor
Work form	Group lessons, self-study and internship with coaching
Literature	t.b.d.
Language	English
Scheduling	Semester 1

	<p>Internship: 15 lessons of 50 minutes (or shorter, depending on the age of your pupil)</p> <p>Methods, Didactics & Coaching:</p> <ul style="list-style-type: none"> • coaching through watching video material together and/or through visits from your MD&C-teacher to your internship lessons • amount of lessons depending on your above mentioned coaching setup <p>Ensemble Teaching: 6 lessons of 90 minutes or 9 lessons of 60 minutes + 1 work field experience</p>
Date, time & venue	See ASIMUT
Teachers	Various
Contact information	Marijke van den Bergen (m.vdbergen@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	Intership
Assignment description	Teaching 15 lessons to your own internship pupil
Assignment requirements	having taught at least 15 lessons to your internship pupil, providing sufficient options for the Methods, Didactics & Coaching teacher to reflect on the lessons together.
Assignment planning	15 lessons in the 1st semester, organized by the student
Assessment criteria	<ul style="list-style-type: none"> • communication skills to organize your internship lessons and coaching • having taught 15 internship lessons, including coaching options for the Methods, Didactics & Coaching teacher • application and exploration of relevant skills, learned in the Educational Skills courses
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Internship lessons organized by the student
Assignment	Assignment 2
Assignment type	Teaching report & presentation
Assignment description	A report about teaching your internship pupil and a presentation to your teacher and fellow students about your internship
Assignment requirements	<p>Teaching report:</p> <ul style="list-style-type: none"> - a learning trajectory of a series of lessons for your pupil; - video material of one or more lessons you have taught; - a reflection on your teaching experiences during Educational Skills 3 <p>The teaching report should be submitted via Teams.</p> <p>Presentation:</p> <p>During the final lesson Methods, Didactics & Coaching, you will give a 10-minute presentation on your internship, in a format to be decided by your teacher. After the presentation you will receive feedback and answer questions about your presentation from your teacher and fellow students.</p>
Assignment planning	The teaching report and presentation are due in January.
Assessment criteria	<ul style="list-style-type: none"> • methodical insight;

	<ul style="list-style-type: none"> • being able to employ objectives, lesson plans methods and homework assignments; • ability to choose apt musical material; • ability to apply several elements, covered during the Education Programme, in your internship lessons; • reflective thinking about music education and past and future teaching experiences; • ability to give a clear picture of your teaching experiences and to answer critical questions.
Weighting	25%
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
Assignment	Assignment 3
Assignment type	Arrangement & leading a group
Assignment description	Ensemble Teaching: arranging and leading
Assignment requirements	A short arrangement of a piece of music for a group of pupils, submitted via Teams. Working with a group of amateur musicians during a rehearsal. Active participation / attendance 80%
Assignment planning	The arrangement is due in December.
Assessment criteria	<ul style="list-style-type: none"> • ability to choose and adapt material for a group of amateurs • understanding of group dynamics • ability to lead an amateur group rehearsal
Weighting	25%
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

Training Orchestral Parts

Course title	Training Orchestral Parts
Department responsible	Classical Music
OSIRIS course code	KC-KI-TROS1-19; KC-KI-TROS2-19
Type of course	Compulsory course
Prerequisites	You need to finish the first year of this course before being allowed to enter the second.
Course content	In this course, you work intensively on a range of orchestral scores: in the first year common repertoire and general orchestral techniques, in the second year also including pieces that are often requested at auditions. You practice standard repertoire, and sometimes work on pieces that are performed in the Classical Music Department's orchestral projects, individually or by section. If your main subject is the flute, you will also receive separate training in the piccolo. In bachelor III, you have group lessons with your own instrument group. In bachelor IV, you receive individual lessons.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.B.1

Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have studied representative orchestral repertoire, in group sections and individually; ▪ know the specific technical and artistic skills required for executing orchestral excerpts and are able to demonstrate that you master these skills at a good level; ▪ are able to prepare independently for auditions for orchestras like the EUYO, and perform at the required level of the entrance exam of the Orchestra Master specialisation of the Royal Conservatoire and Residentie Orkest The Hague.
Credits	bachelor III: 4 ECTS; bachelor IV: 4 ECTS bachelor Flute III: 2 ECTS; bachelor Flute IV: 2 ECTS (due to separate course Lesson Piccolo).
Level	Bachelor
Work form	bachelor III: group lessons, bachelor IV: individual lessons
Literature	Repertoire to be chosen by the teacher
Language	English or Dutch
Scheduling	Bachelor III: group lessons of 50 minutes per week, 36 weeks Bachelor IV: individual lessons of 25 minutes per week, 34 weeks
Date, time & venue	See ASIMUT
Teachers	See www.koncon.nl for list of orchestral part teachers
Contact information	Course teachers
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	Bachelor III: Active participation
Assignment description	Bachelor III: Participation & compulsory attendance: 80%
Assignment requirements	80% attendance
Assignment planning	Bachelor III: At the end of the year, after the main subject assessment
Assessment criteria	<ul style="list-style-type: none"> - Organisation: preparation of excerpts for class - Collaboration/communication: ability to listen and work together - Rehearsal and performance of technically accurate performances of excerpts
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	
Assignment	Assignment 2
Assignment type	Bachelor IV: Exam
Assignment description	
Assignment requirements	Bachelor IV: A 20-minute exam. For percussion students 30'. For most instruments this exam includes a first movement of a concerto and 7 or 8 orchestral excerpts. For detailed information, please see the Exam requirements that can be found in Appendix 3 of the Curriculum Handbook.

Assignment planning	January
Assessment criteria	Please see the assessment criteria that can be found in Appendix 1 of the Curriculum Handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, based on availability of the coach pianist, hall and committee

Career Skills: Start-Up!

Course title	Start-Up!
Department responsible	Various
OSIRIS course code	KC-AL-FYF-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>Start-Up! is shaped around the word 'connectivity' as it focuses on:</p> <ul style="list-style-type: none"> - Connecting with KC, its portal, and its community - Connecting with the city of The Hague - Connecting with new fellow students through creative music-making - Connecting to your future career <p>Start-Up! introduces new students to the Royal Conservatoire and its practical, educational, creative, social and artistic possibilities. The introduction week engages you right from the start with five days full of music making, inspiring lectures, collaborating activities and future educational opportunities' exploration. Start-Up! consists of Collaborative Music Creation sessions, workshops, insightful meetings and artistic performances.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career.</p> <p>Students who enter the bachelor programme in year 2 instead of year 1 will participate in Start-Up! They are required to participate in the Entrepreneurial Bootcamp in year 3.</p>
Programme objectives	1.A.5, 1.C.4, 1.C.11, 1.C.13
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> - can describe the Royal Conservatoire's structure and departments; - are familiar with your curriculum handbook including expectations and assessments; - are able to connect your curriculum with your individual learning path & future career.
Credits	2 ECTS
Level	Bachelor
Work form	Plenary sessions, workshops, group lessons
Literature	Information can be found on the KC Portal. A list of resources and information about how to set up as an

	independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Language	English
Scheduling	One week full-time at the start of the academic year
Date, time & venue	Monday to Friday during the first week of the academic year, at the Royal Conservatoire, The Hague
Teachers	A large variety of teachers from the Royal Conservatoire and from the professional field related to future practice.
Contact information	startup@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	Attendance
Assignment description	Attendance during Start-Up! week
Assignment requirements	A minimum of 80% attendance
Assignment planning	Continuous assessment: Start-Up! takes place in the first week of the academic year
Assessment criteria	A minimum of 80% attendance
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	In consultation with the course leader
Re-assignment planning	By the end of semester 1

Career Skills: Entrepreneurial Bootcamp: Explore New Playgrounds

Course title	Entrepreneurial Bootcamp: Explore New Playgrounds
Department responsible	Various
OSIRIS course code	KC-AL-EB-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>In an intensive week, you will work in small groups to prepare short musical performances or musical interventions. These performances will be created for and presented in specific social contexts with the aim to reach out to new audiences. Performances can take place in unusual venues and spaces thus exploring new markets for and exposure of musical creations. You will run your own 'businesses' and acquire hands-on experiences with career skills such as project management, collaboration, communication and presentation. You will film your performances and interventions and present your projects to an audience of first year Bachelor students at the end of this week.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>

Programme objectives	1.A.5, 1.A.13, 1.A.14, 1.A.17, 1.A.19, 1.B.12, 1.C.4, 1.C.11, 1.C.13, 1.C.14
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to take initiative and recognise opportunities as a performing artist; ▪ have explored your artistic identity in a societal context; ▪ have developed your collaborative skills; ▪ have developed your communication skills.
Credits	2 ECTS
Level	Bachelor
Work form	Workshops, laboratory, coaching
Literature	A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Language	English
Scheduling	A five-day intensive course at the start of the academic year, plus one preparatory meeting prior, in April during Bachelor 1.
Date, time & venue	One meeting for preparation in April of Bachelor 1, a five-day intensive course from Monday 31 August until Friday 4 September 2026 from 09:00 till 22:00 every day. Taking place in Amare, Theater De Regentes and the Segbroek neighbourhood in The Hague.
Teachers	Various coaches
Contact information	Isa Goldschmeding (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation
Assignment description	Active participation in the Entrepreneurial Bootcamp: Explore New Playgrounds
Assignment requirements	A minimum of 80% attendance
Assignment planning	Continuous assessment during Entrepreneurial Bootcamp week at the start of the academic year
Assessment criteria	<ul style="list-style-type: none"> - Focus/open attitude: ability to concentrate, willingness to expand your horizons - 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. - Attendance (at least 80%): includes punctuality.
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	In consultation with the department
Re-assignment planning	In consultation with the department

Career Skills: Meet the Professionals

Course title	Meet the Professionals
Department responsible	Various
OSIRIS course code	KC-AL-AE-20
Type of course	Compulsory course

Prerequisites	Non applicable
Course content	<p>In this course, you have the opportunity to meet various professionals from the music industry and become familiar with their work and career paths. The course takes the form of live interviews and each year's line-up includes different guests such as performing musicians, programmers, festival curators, media producers and cultural leaders. Our guests share personal stories, experiences, tips and best practices and students get to ask questions. We speak about a vast array of topics, such as (online) reputation management, relationship building, audience engagement, social impact and AI. Our aim is to inspire you to start thinking about your own future. Who do you want to be as a musician, and do you believe you have the necessary skills and competencies to be happy and successful in the new music industry that awaits you? You are presented with different sides of the industry and are given the opportunity to add these guests to your professional network on the spot. You are requested to study literature and/or video registrations (publications and concerts) in anticipation of the sessions. At the end of the course, you will be required to submit an assignment.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
Programme objectives	1.A.7, 1.A.8, 1.B.7, 1.B.8, 1.B.12, 1.C.7, 1.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have discovered / can identify different career paths within the music industry; ▪ can describe how these professionals have used a variety of skills and strategies to accomplish their professional goals; ▪ can critically reflect on career choices and strategies given by professionals; ▪ are able to start mapping out individual career paths for yourself.
Credits	2 ECTS
Level	Bachelor
Work form	Reading material, group sessions
Literature	Publications will be made available once the visiting guests are announced. A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Language	English
Scheduling	Two semesters: three interviews per semester, a total of six sessions of 90 minutes each with different guests. Jazz students are offered additional sessions by their department.

Date, time & venue	Live in one of the KC studio's in Amare. Dates: TBD
Teachers	Various professionals from the music industry. Interviews conducted by Amber Rap, KC Alumni Office.
Contact information	Amber Rap (a.rap@koncon.nl) Jazz students: Bart Suèr - Head of Jazz Department (b.suer@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Reflective assignment
Assignment description	A reflective assignment, individually or in small groups of students. Your reflective report should cover all sessions.
Assignment requirements	You are required to include answers to all questions below in your reflection: 1. What are my key take-aways from the course as a whole? 2. What were my key learnings from each individual session? 3. In the personal stories that I heard, what particular situation, opportunity or action really spoke to me and why? 4. What realisations have I had since then and how do I feel about those? 5. Do they require action and if so, how would I approach this? 6. What short term small steps can I take now for the coming year inspired by the sessions? If written: approx. 1500-2000 words. By way of podcast 15-20 min.
Assignment planning	The reflective assignment is due by the end of April.
Assessment criteria	- Awareness of career paths of professionals - Skills and strategies of professionals - Authenticity of reflection - Critical thinking (e.g. connection and application to your personal situation)
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above, with the possibilities to watch videos of missed sessions
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Career Skills: Preparation for Professional Practice

Course title	Preparation for Professional Practice (classical music including conducting)
Department responsible	Various
OSIRIS course code	KC-AL-VBP-16
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The professional practice is in a constant state of change with an increasing demand for new approaches and perspectives. While playing your instrument or singing at

	<p>a high level remains very important, being successful in your professional career these days is built on a strong foundation that consists of many components. Developing that foundation takes time; this course addresses the building blocks you will need.</p> <p>The course consists of two elements:</p> <ol style="list-style-type: none"> 1. You have to attend sessions organised by your department covering a range of topics relating to the professional music world. These sessions will generally be given by experts in the professional domain (think of funds, management agencies, tax specialists, promoters of clubs and festivals, etc.) and alumni. 2. You have to write a Personal Activities Plan consisting of five elements, see the assessment information below. The approach to these five elements of the Personal Activities Plan may differ per department. Each part of the assessment will be the topic of at least one session. In the Classical Music department, this course will give you a better understanding on how to get started with your projects and will include information on how to fuel your ideas. <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
Programme objectives	1.A.10, 1.A.12, 1.B.9, 1.B.12, 1.B.14, 1.C.1, 1.C.2, 1.C.3, 1.C.4, 1.C.8, 1.C.9, 1.C.10, 1.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to critically reflect on your artistic identity and future career plans; ▪ are able to independently search for information about the music profession and know where to go for advice; ▪ are able to critically reflect on your role, task and position in the profession as well as in society, and can contribute to it; ▪ have considered your professional identity; ▪ have an understanding of action strategies, how to raise industry awareness, organisation, mindset and production tools; ▪ can effectively present and discuss your future plans with confidence.
Credits	4 ECTS
Level	Bachelor
Work form	Group sessions and individual supervision
Literature	To be determined by the teacher. A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Language	English or Dutch
Scheduling	8 working groups of 2 hours (in small groups)

	2 seminars of 2 hours (plenary sessions)
Date, time & venue	See ASIMUT
Teachers	Michela Amici
Contact information	Michela Amici (m.amici@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	Personal Activities Plan
Assignment description	<p>Personal Activities Plan, consisting of:</p> <ol style="list-style-type: none"> 1) A SDOC analysis (strengths, developments, opportunities, challenges) 2) Professional materials (CV, biography, publicity photo and website or other online presence) 3) Reflection (approx. 300 words) <p>Reflect on your time and your development as a bachelor student. How have the 5 domains of the bachelor curriculum shaped you as the person/musician you are today? What are your plans for lifelong learning?</p> <ol style="list-style-type: none"> 4) Artistic vision (500-1000 words) <p>By answering the following four questions, describe your personal artistic vision:</p> <ul style="list-style-type: none"> - Describe what characterises you as a musician in terms of skills, motivations and interests. - What kind of musician would you like to become? - What are your career aspirations? - What do you need to work on in order to become this musician? <ol style="list-style-type: none"> 5) Future/Project plans or Master Project Plan (approx. 500-750 words) <p>Option A: Your future plans. Look at your SDOC analysis, reflection and your artistic vision. What are your future plans? Write down your ambitions, strategies and short-term / long-term goals and produce a plan describing how you intend to achieve these.</p> <p>Option B: The Master Project Plan. If you plan to apply for the Master of Music programme at the Royal Conservatoire you are required to write a Master Project Plan. This is a realistic study plan in which you describe your idea for your Master Project, explaining how your (short and long term) artistic development goals, your chosen research topic and ideas for your professional integration activities will come together.</p>
Assignment requirements	
Assignment planning	The Master Project Plan element is due in February. Your complete Personal Activities Plan is due in March. The teacher will confirm the exact deadlines.
Assessment criteria	<ul style="list-style-type: none"> • the ability to reflect critically on yourself and your field • the ability to reflect on your present and future career, practices, skills and needs • awareness of the role of the musician in society • showing knowledge and ability in working on professional identity and visibility, both conceptually as well as practically

	• understanding how to get 'from dream to production', using a variety of concepts, beliefs and tools
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	Spoken presentation
Assignment description	Presentation of your Future Plan, Project Plan or Master Project Plan in which you combine your future ideas with your reflection, artistic vision & professional materials.
Assignment requirements	5 minute presentation with PowerPoint, plus 5 mins Q&A
Assignment planning	At the end of the course, the teacher will confirm the date.
Assessment criteria	- presentation skills (coherence, clarity, structure of information, use of digital tools)
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

ELECTIVES AND MINORS

For the course descriptions of all electives and minors, please see the **Bachelor Electives & Minors Handbook** on the [KC Portal](#).

External Activities - Career Development Office (CDO)

Course title	External Activities - Career Development Office (CDO)
Department responsible	Various
OSIRIS course code	KC-EL-CDO4-20
Type of course	Compulsory course also available as an elective
Prerequisites	Non applicable
Course content	In this course, you obtain credits for professional activities that you undertake outside of the Royal Conservatoire. These can be activities that you have found or organised yourself, or activities that have been done through the Career Development Office (CDO). The Career Development Office (CDO) is a central place in the Royal Conservatoire where you can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities, as well as information on and assistance with work-related issues such as job applications, CVs, the Dutch tax system etc. For more information, take a look at the CDO-Podiumbureau sharepoint pages or contact Dominy Clements on d.clements@koncon.nl

	<p>The course is compulsory in the 4th year for students who are not completing or continuing a KC minor in year 4. The course is available as an elective in the 2nd and 3rd years, and you will need to enrol for this in the usual way. There are no scheduled lessons for CDO.</p> <p>You are asked to complete an assignment in MS Teams which involves filling in a form which includes a reflective section, and upload any supporting materials. The CDO will process the forms and the CDO teachers will allocate the relevant credits. The CDO has the administrative task of processing these credits.</p> <p>Proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> - gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations. - creating your own ensemble, band, or individual performing profile, investing time in promoting your activities/programmes via performances and other demonstrable actions. - making a website and engaging with online media platforms such as Instagram or Facebook. - engaging in challenging activities such as (online) competitions/masterclasses. - engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity. - broadening of repertoire through engagement with unfamiliar genres. - involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations. - setting up your own teaching practice or participating in other educational activities - producing online content (recordings, tutorials, etc.) - small scale research activities <p>Further information: Bachelor II-III: elective Bachelor IV: compulsory for students not completing or continuing a KC minor (Please note: sonology and composition students may choose CDO as elective in Bachelor IV but only for a minimum of 2 and a maximum of 4 ECTS) Should students find they require extra CDO credits in Bachelor IV then an additional 2 to 4 ECTS can be obtained in addition to the required 6 ECTS, but only for activities completed in their Bachelor IV year. Retrospective applications for CDO credits in Bachelor II-III are not accepted. Please note that it is not allowed to fill the complete free space (18 ECTS) with CDO. During your bachelor's studies you can obtain CDO credits for a maximum of 14 ECTS within the free space.</p>
Programme objectives	1.A.7, 1.A.10, 1.A.11, 1.A.12, 1.A.14, 1.B.14, 1.C.2, 1.C.3, 1.C.4, 1.C.9, 1.C.10, 1.C.11
Course objectives	Following these activities, you:

	<ul style="list-style-type: none"> ▪ are able to take initiatives with regard to your employment; ▪ are capable of reflecting on and learning from your experiences in the field; ▪ have developed administrative and management skills with regard to your own professional activities.
Credits	Bachelor II-III: a minimum of 2 and a maximum of 4 ECTS per academic year Bachelor IV: 6 ECTS (Please note: sonology and composition students may choose CDO as elective in Bachelor IV but only for a minimum of 2 and a maximum of 4 ECTS)
Level	Bachelor
Work form	Individual work; work relevant towards the achieving of career aims
Literature	See CDO portal pages for recommendations and further information: https://denhaagkabk.sharepoint.com/sites/CareerDevelopmentOffice-Podiumbureau
Language	English
Scheduling	n/a
Date, time & venue	n/a
Teachers	Carolien Drewes (vocal studies) Rik Mol (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Jaike Bakker (conducting) Mayke Nas (composition) Kees Tazelaar (sonology)
Contact information	Dominy Clements (D.Clements@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	External activities
Assignment description	Evaluation of activities on the basis of the submitted form, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). Bachelor IV CDO forms must be submitted by 1 May 2027. See the appendix for further information and the assessment criteria below.
Assignment requirements	Procedure When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented as an assignment in MS Teams. You will need to fill in the information sections on the form once each activity has been completed, and also upload any relevant materials (promotional materials, programmes, recordings etc.). You will also need to fill in the reflective section of the form describing your most significant work experiences during the academic year, and what you gained from participating in them. The completed form then has to be submitted for approval by the CDO, after which the relevant number of study credits will be allocated to each task (see appendix).




	Allocation of CDO credits is done by a teacher nominated by the Head of Department. In case of any disagreement or conflict the results will be evaluated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.
Assignment planning	<p>Bachelor II and III students: you can obtain CDO credits from activities from 01-09-26 to 31-08-27, but the assignment has to be completed in the 2026-27 academic year.</p> <p>Bachelor IV students: you can normally obtain CDO credits from activities from 01-09-26 to 01-05-27 (deadline for completing your CDO requirement). Bachelor IV CDO assignments should be submitted by 1 May 2027. If the activity occurs outside those dates it will not be valid for the 26/27 academic year.</p> <p>Students in Sonology and Composition can apply for CDO as an elective in their Bachelor IV year, for 2-4 ECTS. The Bachelor IV requirement to submit assignments no later than 1 May 2027 is also applicable for these students.</p>
Assessment criteria	<p>Assessment criteria including Pass/Fail indications:</p> <ul style="list-style-type: none"> ● Basic information (hours invested etc.) <p>Pass: Times and dates clearly indicated and hours invested are accurate and divided where necessary. Fail: Not credible, unclear or absent, project dates are outside the enrolment period or academic year.</p> <ul style="list-style-type: none"> ● Learning experience/ability to reflect <p>Pass: Much information about and reflection on learning experiences during project/activity. Perspective on plans for future projects/activities with points for improvement where necessary. Fail: Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.</p> <ul style="list-style-type: none"> ● Project content <p>Pass: Challenging project that has a relevant connection to the course or study. Student has been involved in many aspects of the project (organisation/promotion/management etc.), or has experienced broadening of repertoire through engagement with unfamiliar genres. Fail: Level is too low or not relevant to the course or study. Passive rather than active involvement in masterclasses.</p> <ul style="list-style-type: none"> ● Proofs/ publicity material (where possible) <p>Pass: Programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission. Fail: Photos, programme or other proofs not present.</p>
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	B2/B3 students who are enrolled in CDO but have not submitted anything at the end of that year are offered a

	<p>resit. Students can only earn points retrospectively, the activities used for the assignment must have taken place in that academic year.</p>
<p>APPENDIX</p>	<p>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF <u>EXAMPLES</u>:</p> <p>GENERAL: CDO credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main subject study.</p> <ul style="list-style-type: none"> - Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir will not usually qualify for ECTS. - Teaching for a few hours per week for a year = on average 3 ECTS. - Making a website = maximum 2 ECTS. - Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value. - In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO. - Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS. - Passive attendance of masterclasses does not qualify for ECTS. <p>CLASSICAL:</p> <ul style="list-style-type: none"> - One week working with a professional orchestra/ensemble = 2 ECTS. - NJO (National Youth Orchestra) winter tour = 3 ECTS. - EuYO/Gustav Mahler orchestras etc. = 5 ECTS. <p>CONDUCTING:</p> <p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> - One year rehearsing with a permanent ensemble = 3 ECTS. - One week with a professional orchestra (ca 15 hours rehearsal & 6 hours concerts) = 2 ECTS. <p>VOCAL STUDIES:</p> <ul style="list-style-type: none"> - Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS.

	<ul style="list-style-type: none">- Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average 0,5 ECTS.- Solo work with a professional ensemble/organisation (depending on the repertoire) = up to 2 ECTS.- Participation in competitions or masterclasses is seen as part of the usual main subject activities. Value depends on level, degree of involvement etc. = average 1 ECTS.
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APPENDIX 1: ASSESSMENT CRITERIA

BACHELOR CLASSICAL MUSIC – MAIN SUBJECT; TRAINING ORCHESTRAL PARTS; CHAMBER MUSIC

	Technique	Musicianship & performance	Artistry
	<p>sound</p> <p>precision facility</p>  <p>virtuosity intonation</p> <p>control</p>	<p>phrasing</p> <p>style rhythm</p>  <p>presence character</p> <p>dynamics communication</p>	<p>creativity</p> <p>booklet vision</p>  <p>personality innovation</p> <p>listener experience concept</p>
Grade	Description		
10	Extraordinary and remarkable technical ability	Extraordinary and remarkable application of the elements of musicality and performance	Exceptional artistry shades grade upward
9	Highly advanced and distinctive technical ability	Imaginative and inspiring application of the elements of musicality and performance	
8	Convincing and balanced technical ability with room for further growth	Convincing application of the elements of musicality and performance with room for further growth	
7	Proficient technical ability, still requiring more consistency and coherence across its elements	Proficient application of the elements of musicality and performance, still requiring growth in musical conviction	
6	Acceptable technical ability, but in need of consistency in order to support convincing music making	Acceptable application of the elements of musicality and performance, but in need of development to create a compelling musical argument	
5	Insufficient technical ability	Insufficient application of the elements of musicality and performance	

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

ASSESSMENT CRITERIA & RUBRIC DUO CLASS PIANO

	Technique (Sound and articulation for conscious expressive purposes)	Musicianship & Performance (Ability to lead, follow, breathe and communicate with partner)	Artistry (understanding of the text and active role in storytelling)	Work Attitude (Reflective and proactive thinking, responsivity and assiduity)
10	The pianist is able to articulate every detail of the piano part with varied colours, rubati and characters, in osmosis with the vocal part, including inflexions of the language, direction of the sentences and emotions conveyed, in order to consistently support the singer and assert the piano as an equal partner.	The duo is able to create a common interpretation where, through optimal understanding of each other's part, they allow themselves to be spontaneous and deliver a lively, ever connected performance of the text.	Pianist and singer are equally involved in designing a coherent programme, relating in detail with the text and its context, eager to create a structured performance together and to share with an audience their connexion to that artform.	Both partners are taking full ownership of the project: they are able to exchange ideas, develop a dynamic collaborative work and understand that the more involved they are in the process the more they will grow from it.
9	The pianist is able to characterise every aspect of their part, creating (orchestral i.a.) textures and varied colours in a detailed and vivid interpretation, beyond the musical indications of the score.	The pianist is able to anticipate every breath, phrasing or change of character in the text, showing leadership as well as high reactivity and communication.	The pianist is actively seeking meaning and connection with the poetry, eager to share it with their partner and deliver a relatable message to the audience.	The pianist is seeking connection between the duo class and their learning objectives throughout the course. He/she brings a productive and positive energy to the collaboration.
8	The pianist is able to interpret a lively and precise rendition of the score, displays a variety of articulations and intentions.	The pianist is able to anticipate the singer's overall delivery of the text and to match their interpretation accordingly.	The pianist shows a clear interest in the artform as well as in its contexts (poet, composer, subject, political and cultural context), and puts ideas forward to create a common interpretation.	The pianist is showing significant improvement in their ability to reflect and develop a positive form of critical thinking.
7	The pianist clearly displays an array of articulations and colours, but not consistently throughout the pieces. Some indications of the score might be overlooked, and some accompaniment parts might sound dull or	The pianist is able to connect with the singer's breathing, but is constrained in an accompanying role, without tapping into the vocal part to form their own interpretation.	The pianist is receptive to indications regarding context and subtext, showing an ability to tailor their playing accordingly, but shows little to	The pianist is committed to learning and understands the benefits of this project for their own musical development.

	unsupportive to the singer.		no initiative towards a conscious interpretation of the words.	
6	The pianist displays little to no variety in sound nor articulation, which creates an imbalance in expression between the two players.	The pianist is clearly intending to follow the singer, but communication is more often than not ineffective.	The pianist is aware of the poetry and its content, but is not able to consistently relate it to their own playing.	The pianist is relatively responsive, shows progress and some commitment to a degree, but remains passive in the learning process.
0-5	The pianist is clearly underprepared and is barely rendering the notes, without enough regard for dynamic or character indications.	The pianist is mainly focusing on their own part and fails to adapt their playing in terms of balance, phrasing or intention.	The vision of the pianist is limited to the musical text and he/she shows little interest in the literary content.	The pianist is often unresponsive, shows neither consistent interest nor progress.

ASSESSMENT CRITERIA MUSICIANSHIP SKILLS COURSES

Applicable to: Aural Skills & Analysis, Aural Skills & Improvisation, Keyb Skills & Harmony and Rhythm Class

Very good	9-10	Pass	<ul style="list-style-type: none"> ○ Rare musicianship for this level. ○ Original improvisation. ○ Exceptional accuracy demonstrated in performance. ○ Fluent and confident realisations of assignments. ○ Exceptional application of high level of aural ability. ○ Accurate throughout. ○ Musically perceptive. ○ Confident response in assignments. ○ Highly accurate notes and intonation. ○ Fluent rhythmic accuracy. ○ Demonstrates a very high level of understanding of musical concepts. ○ Demonstrates a very high level of aural awareness and musical literacy.
Good	8-8,9		<ul style="list-style-type: none"> ○ Musicianship skills of a consistently good level. ○ Controlled and assured improvisations with ability to lead and to be led. ○ Although not without fault, a generally high level of accuracy is maintained throughout in the assignments. ○ Good overall aural ability demonstrated. ○ Strengths significantly outweigh weaknesses. ○ Musically aware. ○ Secure response in assignments. ○ Largely accurate notes and intonation. ○ Good sense of rhythm and stable pulse. ○ Demonstrates a good level of understanding of musical concepts. ○ Demonstrates a good level of aural awareness and musical literacy.
Sufficient/More than sufficient	5,5-7,9		<ul style="list-style-type: none"> ○ If not always consistent, a reasonable general level of accuracy in performance. Improvisation with some degree of fluency or some elementary ability to improvise alone and in ensemble. ○ Errors do not significantly detract. ○ Acceptable overall aural ability demonstrated. ○ Strengths just outweigh weaknesses. ○ Cautious response in assignments. ○ Generally correct notes and sufficiently reliable intonation to maintain tonality. Overall rhythmic accuracy and generally stable pulse. ○ Demonstrates an acceptable level of aural awareness, musical literacy and ability to discuss musical concepts, although there may be some inaccuracies.
Not sufficient	5,4 or lower		Fail

ASSESSMENT CRITERIA CRITICAL MUSIC STUDIES (CLASSICAL MUSIC)

Very good	9-10	Pass	<ul style="list-style-type: none"> ○ Shows a deep understanding of the topic with fully developed arguments. ○ Very good articulation of position or arguments. ○ Very good use and presentation of sources. ○ Presents evidence that is relevant and accurate to support arguments. ○ Fully discusses implications of the argument or position. ○ There is logic in the progression of ideas. ○ Comprehensive knowledge of the topic, a sustained high level of critical analysis combined with a genuine originality of approach. ○ Able to raise thoughtful questions at a high level, by analysing relevant issues, building on other's ideas.
Good	8-8,9		<ul style="list-style-type: none"> ○ Shows a good understanding of the topic, but not always fully developed arguments. ○ Good articulation of position or arguments. ○ Good use and presentation of sources. ○ Presents evidence that is mostly relevant and mostly accurate. ○ Adequately discusses implications of the argument or position. ○ There is logic in the progression of ideas. ○ Consistent and fluent discussion of the topic. ○ Able to raise questions at a good level by analysing relevant issues, building on other's ideas.
Sufficient/More than sufficient	5,5-7,9		<ul style="list-style-type: none"> ○ Shows a superficial understanding of the topic, and no arguments. ○ Articulation of position or arguments that may be unfocused or ambiguous. ○ Sufficient use and presentation of sources. ○ Does not present evidence that is very relevant and accurate, but is able to comment when asked about this. ○ Ideas may be somewhat disjointed or not always flow logically, making it a bit difficult to follow. ○ Weaknesses in understanding and discussing the topic. ○ Able to raise questions at a sufficient level by analysing relevant issues, building on other's ideas.
Not sufficient	5,4 or lower		Fail

ASSESSMENT CRITERIA MUSIC HISTORY 1 & 2

Very good	9-10	Pass	<ul style="list-style-type: none"> ○ Shows a deep and critical understanding of music historiography. ○ Is able to illustrate the answers with accurate examples and sources, using the appropriate terminology. ○ Comprehensive knowledge of the topic, a sustained high level of critical awareness of the discussed themes and topics. ○ Shows a very good understanding of music history in various contexts. ○ Able to raise thoughtful questions at a high level, by analysing relevant issues, building on other's ideas.
Good	8-8,9		<ul style="list-style-type: none"> ○ Shows a good understanding of music historiography. ○ Is able to illustrate the answers with a suitable choice of examples and sources, using mostly appropriate terminology. ○ Comprehensive knowledge of the topic, a mostly accurate awareness of the discussed themes and topics. ○ Shows a good understanding of music history in various contexts. ○ Able to raise questions at a good level, by analysing relevant issues, building on other's ideas.
Sufficient/More than sufficient	5,5-7,9		<ul style="list-style-type: none"> ○ Shows a superficial understanding of music historiography. ○ Gives unfocused or ambiguous answers and examples. ○ Is able to give descriptions, but without using the appropriate terminology. ○ Ideas may be somewhat disjointed or not always flow logically. ○ Shows weaknesses in the understanding of music history in various contexts. ○ Able to raise questions at a sufficient level, by analysing relevant issues, building on other's ideas.
Not sufficient	5,4 or lower	Fail	<ul style="list-style-type: none"> ○ Shows no understanding of music historiography. ○ Gives insufficient answers and examples. ○ Is unable to give descriptions, using irrelevant examples. ○ Ideas are disjointed and therefore not flow logically. ○ Shows little to no understanding of music history in various contexts. ○ Not able to raise questions, by analysing relevant issues, building on other's ideas.

APPENDIX 2: GRADING SCALES

GRADING SCALES

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

QUALIFYING RESULTS

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

NUMERIC RESULTS

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

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

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VIOLIN - BACHELOR

Entrance exam

For the first round of the audition (pre-selection) we ask you to send in recordings of the pieces as mentioned below. You can record the different pieces in separate takes.

- Exposition and cadenza from 1st movement of a concerto (e.g. Spohr 8, Mozart 3,4,5, Bruch, Wieniawski)
- One movement of a Bach Solo Sonata or Partita without repeats
- One study (e.g. Rode, Dont Op.35, Kreutzer after nr.35)

If you are invited for the second round, you should prepare the following list as mentioned below.

- Two studies with different characters (e.g. Rode, Dont Op.35, Kreutzer after nr.35)
- The first movement of a sonata (e.g. Mozart, Beethoven, Grieg, Brahms)
- The first movement of a concerto (e.g. Spohr 8, Mozart 3,4,5, Bruch, Wieniawski)
- Performance piece (e.g. Saint-Saëns, Kreisler, Telemann Fantasia, movement of Bach Sonata or Partita)

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

- one study
- 2 performance pieces of different styles

In the propaedeutic exam, students are asked to prepare a presented program in their order of preference, rather than a program from which the committee chooses what will be played.

II-III exam (15')

- one movement of a concerto
- one movement of a solo piece

Presentation (25')

Free choice program but must include:

- 1 study or caprice
- 1 movement of a Bach Sonata or Partita
- works of various styles

TOP (20')

- first movement of Mozart Concerto KV216, 218 or 219 without cadenza
- 8 orchestral excerpts

Final presentation (50')

Free choice program but must include:

- 1 study or caprice
- 1 contemporary work (post 1945)
- 1 chamber music work (vl/piano or larger ensemble)

VIOLIN - MASTER

Entrance exam

For the first round of the audition (pre-selection) we ask you to send in recordings of the pieces as mentioned below. You can record the different pieces in separate takes.

- One movement of a concerto (preferably 1st movement), showing your level of virtuosity with varied musical content. We recommend for example, 1st movement of Sibelius, Tchaikovsky, Brahms, Mendelssohn, Beethoven, Stravinsky or Prokofiev.
- Exposition and development from 1st movement of a sonata (eg. Mozart, Beethoven, Brahms, Strauss, Saint-Saëns, Ravel, Debussy)
- 1 complete study or Caprice (eg. Paganini, Wieniawski op.10, Dont op.35, Gaviniés)
- 1 complete movement of a Bach Solo Sonata or Partita

If you are invited for the second round, you should prepare the following list as mentioned below.

- 1 study or Caprice (eg. Paganini, Wieniawski op.10, Dont op.35, Gaviniés)

The first movement of a concerto including cadenza (eg. Mozart, Beethoven, Sibelius, Tchaikovsky, Prokofiev, Berg, Stravinsky)

- The first movement of a sonata (eg. Mozart, Beethoven, Brahms, Strauss, Saint-Saëns, Ravel, Debussy)
- 1 movement of a Bach Solo Sonata or Partita
- The program must include a classical work

TOP I (25')

- 2 studies or caprices
- Mozart concerto KV 216 / 218 / 219 1st movement with cadenza
- 8 orchestra parts

Presentation Master 1-2 (50')

concert

TOP II (25')

- Mozart concerto KV 216 / 218 / 219 1st movement with cadenza
- Romantic concerto, 1st movement up to reprise or with cadenza
- 7 orchestra parts

Final presentation (80')

concert

VIOLA - BACHELOR

Entrance exam

- 2 studies different characters
e.g. Campagnoli 42 caprices, Dont op.37, Kreutzer 42 studies, Hoffmeister 12 studies, Rode 24 caprices.
- one short solo piece or two movements from a solo suite or sonata
e.g. Telemann Phantasy, J.S. Bach cello suites or violin partita/sonata, Britten Elegy, Hindemith Sonata
- 1 performance piece

e.g. Hindemith Trauermusik or Meditation, Glazounov Elegy, J. Chr. Bach Concert (1st movement), Bruch Romanze, Telemann Concert in G, Bloch Suite Hebraique, Bach Gamba sonatas

- contemporary work always welcome

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

varied programme (2 studies or virtuoso pieces with or without accompaniment 2 performance pieces in different styles - committee of examiners makes a choice)

II-III exam (15')

- 1 movement of a concerto or sonata
- 1 movement of a solo piece

Presentation (25')

free choice programme containing at least 2 different style periods

TOP (20')

- 7 orchestral parts
- 1st movement of a solo concerto (without cadenza)

Final presentation (50')

- 1 caprice or virtuoso piece
- 1 chamber music piece
- in total at least 3 pieces and 2 style periods

VIOLA - MASTER

Entrance exam

- One virtuose study, caprice or other piece (level Paganini caprice)
- (1 movement of) a concerto
- 1 performance piece
- Bach: 2 contrasting movements from cello suites or violin partita's
- contemporary work always welcome

TOP I (25')

- concerto: Stamitz/Hoffmeister with cadenza or Hindemith/Bartok/Walton
- 8 orchestra parts

Presentation (50')

Concert

TOP II (25')

- concerto: Stamitz/Hoffmeister with cadenza or Hindemith/Bartok/Walton
- 7 orchestra parts

Final presentation (80')

Concert

CELLO - BACHELOR

Entrance exam

- 2 studies with different characters
e.g. Popper Hohe Schule op.73, Popper op.76, Dotzauer part 3 or 4, Duport, Franchomme
- A part of a concerto
e.g. Haydn in C, Saint-Saëns in A minor, Stamitz in G, Boccherini
- A part from a sonata or performance piece
e.g. Vivaldi, Boccherini 4, Grieg, Brahms, Bach, Rachmaninoff - Vocalise, Popper Vito or Arlequin

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

varied programme (2 studies, 2 performance pieces in different styles - committee of examiners makes a choice)

II-III exam (15')

- 1 movement of a concerto
 - 1 part of a sonata or solo piece
- in two different style periods

Presentation (25')

free choice programme including 1 solo piece and containing at least two different style periods

TOP (20')

- 1st movement of a concerto
- 7 orchestra parts

Final presentation (50')

- 1 solo piece
- 1 chamber music piece (cello/piano or larger ensemble)
- in total at least 3 pieces and 2 style periods of which 1 contemporary

CELLO - MASTER

Entrance exam

- 1 concerto
- 1 performance piece
- Bach, 2 contrasting movements from a suite
- contemporary piece always welcome

TOP I (25')

- concerto: Haydn or Dvorak/Schumann
- 7 orchestra parts of which at least 2 orchestra solo's

Presentation (50')

concert

TOP II (25')

- concerto: Haydn or Dvorak/Schumann
- 8 orchestra parts of which at least 2 orchestra solo's

Final presentation (80')

concert

DOUBLE BASS - BACHELOR

Entrance exam

- two movements from a baroque or classical concerto or sona
- piece of own choice

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

varied programme (studies, performance pieces in different styles - committee of examiners makes a choice)

II-III exam (15')

varied programme (studies, performance pieces in different styles - committee of examiners makes a choice)

Presentation (25')

free choice programme containing 2 contrasting movements of Bach suite and at least 2 different style periods

TOP (20')

- Concerto
- 7 orchestra parts

Final presentation (50')

- 1 solo concerto, 1st movement
- 1 chamber music piece (*double bass/piano or larger ensemble*)
- in total at least 3 pieces and 2 style periods

DOUBLE BASS - MASTER

Entrance exam

3 different pieces of choice

TOP I (25')

- concerto, 1st movement
- 7 orchestra parts

Presentation (50')

concert

TOP II (25')

- concerto , 1st movement
- 7 orchestra parts and 3 solo parts

Final presentation (80')

concert

FLUTE - BACHELOR

Entrance exam

For the first round (pre-selection) we ask you to send in recordings of the pieces mentioned below. You can record the different pieces in different takes.

* 1 study

* 2 (short) performance pieces with piano from different style periods.

If you are invited to the second round, you can prepare:

- two studies with different characters
e.g. Drouet 25 studies: no 4, 10, 14, 15, 20; Berbiguer 18 studies: no 4, 14; Genzmer: Neuzeitliche Etüden, Band 1, no 12
- two (short) performance pieces from different style periods with a variety of techniques (legato, staccato, fast passages, melodic lines)
e.g. Godard: Allegretto and Idylle, Mozart: Andante, Chaminade: Concertino

Progress exam (15')

at least 1 performance piece and 1 study

Propaedeutic exam (15')

varied programme (2 studies with different characters, 2 performance pieces in different styles - committee of examiners makes a choice)

II-III exam (15')

- 2 performance pieces in different styles
- 2 studies with different characters

Presentation (25')

- 2 or 3 performance pieces in different styles
- 2 studies with different characters

TOP (20')

- 7 orchestra parts of which 2 piccolo parts
- first movement of a classical concerto

Final presentation (50')

Several compositions (or movements) from at least 3 style periods of which 1 baroque or classical and 1 contemporary (20th century) composition. One of the compositions should be a chamber music piece.

FLUTE - MASTER

Entrance exam

For the first round (pre selection) we ask you to send in recordings of the pieces as mentioned below. You can record the different pieces in different takes.

- 1 study
- 2 (movements of) pieces with piano from different style periods,

If you are invited to the second round, you can prepare the following pieces:

- performance pieces: in total at least 3 style periods of which 1 baroque or classical and 1 contemporary (20th century)
- 2 studies

TOP I (25')

Concerto*:

- Mozart Concerto in D or G (First and second movements and cadenzas for both movements)

Or

- Your choice out of the concertos of one of the following:
 - Ibert Concerto - First and second movements
 - Nielsen Concerto - First movement
 - Reinecke Concerto- First and second movements

Orchestral excerpts for flute:

Bach St Matthew's Passion Aus Liebe; Bizet Carmen Entr'acte; Brahms Symphony 1; Debussy, Prélude à l'après-midi d'un faune; Mahler 9; Mendelssohn Midsummer night's dream Scherzo; Strauss Salome; Strauss Till Eulenspiegel; Stravinsky Petrushka; Tchaikovsky Swan Lake.

4 orchestral piccolo excerpts to be discussed with the piccolo teacher.

*if you play Mozart for MA1, you must take the second option for MA2 and vice versa
Orchestral excerpts for piccolo.

Presentation (50')

Concert

TOP II (25')

Concerto*:

- Mozart Concerto in D or G (First and second movements and cadenzas for both movements)

Or

- Your choice out of the concertos of one of the following:
 - Ibert Concerto - First and second movements; Nielsen Concerto - First movement; Reinecke Concerto- First and second movements

Orchestral excerpts for flute:

Beethoven Leonore Overture No 3; Beethoven Symphony No 6, 'Pastoral'; Bizet Minuet L'Arlesienne; Brahms Symphony 4; Mendelssohn Italian Symphony; Mozart Magic Flute; - Prokofiev Peter & the wolf; Prokofiev Classical Symphony; Ravel Daphnis et Chloe; Stravinsky Jeu de Cartes

4 orchestral excerpts for piccolo to be discussed with the piccolo teacher.

If you played Mozart for MA1, you now choose from Ibert, Nielsen or Reinecke option and vice versa.

Final presentation (80')

Concert

OBOE - BACHELOR

Entrance exam

- two studies with different characters, e.g.:
Wiedemann 45 studies, Flemming 25 melodic studies, Lacour 50 studies
- two (short) performance pieces from different style periods
e.g. J Haydn concerto, Loeillet Sonata in C, Geminiani Sonata in E minor, Jacob Sonatina, Fauré Piece, H. Andriessen Balade

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

varied programme (2 studies - Ferling, Barret, 2 performance pieces in different styles e.g. Poulenc sonata, Schumann Romance, Vivaldi concert in a, Seiber Improvization) - committee of examiners makes a choice

II-III exam (15')

- 1 movement of a concerto e.g. Vaughan Williams (part 1)
- 1 part of a solo piece e.g. Telemann Fantasie, Hindemith Sonata for English Horn

Presentation (25')

free choice programme containing 2 studies and at least 2 different style periods e.g. Dutilleux Sonata

TOP (20')

8 orchestra parts, including 2 English horn parts

Final presentation (50')

- 1 chamber music piece (oboe/piano or larger ensemble)
- 1 solo piece (preferably played by heart)
- in total at least 3 pieces and 2 style periods

OBOE - MASTER

Entrance exam

- Mozart Concerto part 1
- Performance piece, e.g. Schumann Romances, Bozza Fantasie Pastorale
- 2 studies (one fast, one slow) e.g. Bozza, Gillet, Pasculli

TOP I (25')

- concerto: Strauss/Mozart/Martinu (2nd movement)
- 10 orchestra parts, including 3 English horn parts

Presentation (50')

concert

TOP II (25')

- concerto: Strauss/Mozart/Martinu (2nd movement)
- 10 orchestra parts, including 3 English horn parts

Final presentation (80')

concert

CLARINET - BACHELOR

Entrance exam

- two studies with different characters
e.g. Périer, Jeanjean part 1 2nd half, possibly Jeanjean part 2
- two or three performance pieces
e.g. Kramer Concerto, Von Weber Concertino, Arnold Sonata, Gade Fantasiestücke

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam

varied programme (2 studies, 2 performance pieces in different styles - committee of examiners makes a choice)

II-III exam (15')

- 2 performance pieces in different styles
- 2 studies with different character or solo pieces

Presentation (25')

- 1 solo piece
- 1 or 2 performance pieces

TOP (20')

- Mozart concerto, exposition
- 8 orchestra parts and 2 E flat or 2 bass clarinet parts

Final presentation (50')

- 1 chamber music piece
- 1 solo piece

varied programme, different styles

CLARINET - MASTER

Entrance exam

- performance pieces: in total at least 3 style periods of which 1 classical and 1 contemporary (20th century)
- 2 studies or solo pieces

TOP I (25')

- concerto: Mozart or Von Weber/Nielsen/Copland

- 10 orchestra parts, A/B flat clarinet and 2 E flat or bass clarinet parts to be played: choice of the committee of examiners

Presentation (50')

concert

TOP II (25')

- concerto: Mozart or Von Weber/Nielsen/Copland
- 10 orchestra parts, A/B flat clarinet and 2 E flat or bass clarinet parts to be played: choice of the committee of examiners

Final presentation (80')

concert

SAXOPHONE - BACHELOR

Entrance exam

- Two unaccompanied studies or solo pieces, different in character, taken from for example: Bach, Ferling, Bozza, Karg-Elert, Mule Berbiguer, Mule Terschak
- Two repertoire pieces or movements with piano with a different character, for example: Maurice Tableau de Provence, Decruck Sonate, Hindemith Sonate, Creston Sonata, Schulhoff Hot Sonate...

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

varied programme (2 studies, 2 performance pieces in different styles)

II-III exam (15')

- 2 performance pieces in different styles
- 2 studies with different character or solo pieces

Presentation (25')

- 1 solo piece
- 2 performance pieces

Final presentation (50')

- 1 chamber music piece
 - 1 solo piece
- varied programme, different styles

SAXOPHONE - MASTER

Entrance exam

- Two unaccompanied studies or solo pieces, different in character and style, taken from for example: Bach, Lauba, Karg-Elert, Paganini, Berio, Bonneau, Scelsi, Stockhausen
- Two repertoire pieces /movements with piano with a different character, for example: Albright – Sonata, Desenclos - Prélude, cadence et finale, Franck – Sonata,

Ibert – Concertino da camera, Glazunov – Concerto, Larsson – Concerto, Martin – Ballade, Muczynski – Sonata, Pascal – Sonatine, Schmitt – Légende, Villa-Lobos – Fantasie...

Presentation (50')

concert

Final presentation (80')

Concert

BASSOON - BACHELOR

Entrance exam

- 1 study (level example: a concert etude by L. Milde)
- 2 movements from 2 different works in different styles (level example: 1. Allegro from J. Kozeluch Bassoon Concerto in C, and 2. Andante from Concerto in e minor by A. Vivaldi)
- Preferable: 1 work by a living composer/ written in the last 40 years

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

varied programme (2 studies, 2 performance pieces in different styles)

II-III exam (15')

- 2 performance pieces in different styles
- 2 studies with different characters

Presentation (25')

- 1 solo piece
- 1 or 2 performance pieces

TOP (20')

8 orchestra parts, including 2 contrabassoon parts

Final presentation (50')

- 1 chamber music piece
 - 1 solo piece (preferably played by heart)
 - in total at least 3 pieces and 2 style periods
- (originality of repertoire choice is encouraged)

BASSOON - MASTER

Entrance exam

- Mozart, Weber, Hummel, DuPuy, Rossini or comparable concert from the Classical/Romantic style period. (1st and 2nd movement)
- a 1st and one 2nd movement from 2 performance pieces from another style period than the chosen concert

TOP I (25')

- concerto: Mozart or Von Weber
 - 15 orchestra parts including 2 contra bassoon parts
- to be played: choice of the committee of examiners

Presentation (50')

concert

TOP II (25')

- concerto: Mozart or Von Weber
 - 15 orchestra parts, including 2 contra bassoon parts
- to be played: choice of the committee of examiners

Final presentation (80')

Concert
(originality of repertoire choice is encouraged)

TRUMPET – BACHELOR

Entrance exam

- Two studies with different characters such as Duhem, Arban, Clarke, Wurm, Kopprasch or Werner
- If possible a movement of Haydn, Hummel or Neruda

Progress exam (15')

Two studies of different style and one short piece with piano, or a trumpet solo.

Propaedeutic exam (15')

A varied programme consisting of:

- 2 studies of Clarke, Kopprasch, Werner, Wurm, Maxime Alphonse. Also possible one trumpet solo (Ketting) and one etude.
- 1 piece with piano (Barat, Balay, Busser)

II-III exam (15')

- Modern solo piece (Solus, Ketting)
- One or two solid studies like Charlier, Maxime Alphonse, Falk or Blandt
- One movement from Haydn, Hummel or Neruda (or something similar)
- Chamber music is always permitted but must be discussed in advance

Presentation (25')

A choice of:

- One long study, such as Charlier, Maxime Alphonse or Rene Laurent
- One modern solo piece
- One piece of chamber music (duet, trio.....)
- Two movements from a Classical-, or Baroque trumpet concerto

In this exam we would like to hear knowledge of different style periods!

TOP (20')

A large list of excerpts, obligation to play: Pictures of an Exhibition, Mahler 5, Ravel Piano concerto, Petrouchka, Bruckner 7, Leonore 2 and 3.

Final presentation (50')

Free choice programme containing:

- one modern solo piece for trumpet or a large study
- chamber music
- one classical- or baroque trumpet concerto
- one piece with piano accompaniment composed after 1900.

NB it is always possible to confer about the programme

TRUMPET – MASTER

Entrance Exam:

A free choice programme containing:

- one study (W. Smith, M. Alphonse 3, Charlier, Bitsch) or a solo piece such as Solus (Friedman), Intrada (Ketting), Cascades (Vizzutti) or something similar
- two performance pieces such as Hindemith (1 movement), Legende (Enescu), Tryptique (Tomasi) or something similar
- It is recommended to play a short piece on Piccolo (Telemann, Torelli, Händel...)

TOP 1 (25')

- Haydn 1st movement
- 6 Orchestra parts from a list of 12 pieces, chosen by the committee, own order

Presentation (50')

- 1 study (W. Smith, Charlier, M. Alphonse 3) or a modern solo piece like Solus, Times, Variation Movements, Sequenza X, Postcards
- 2 trumpet concertos in different styles, for example one composed before 1900 and one composed later
- chamber music

TOP 2 (25')

- Haydn 1st movement with cadenza/Tomasi 1st movement with Cadenza (other concerto than in Top 1) / Enescu - Légende
- 10 orchestra parts from a list of 20 pieces, chosen by the committee, own order

Final presentation (80')

- 1 study (W. Smith, Charlier, M. Alphonse 3) or a modern solo piece such as Solus, Times, Variation Movements, Sequenza X, Kryl, Postcards
- 2 trumpet concertos in different styles, for example one composed before 1900 (Molter, Telemann, Torelli, Händel, Hertel, L. Mozart) and one after.
- chamber music

FRENCH HORN - BACHELOR

Entrance exam

- 3 studies with different characters
e.g. Kopprasch part1, Franz, Maxime-Alphonse part 1 or 2, Stary part 1
- two performance pieces
e.g. Mozart Concerto no 3, Glazounov Rêverie, F Strauss Nocturno

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

Varied programme (3 studies, 2 performance pieces in different styles - committee of examiners makes a choice. E.g.

- Kopprasch part 2, Müller, Maxime-Alphonse part 3, Stary part 2 or 3
- Beethoven Sonata, Poulenc Elegy, Mozart Concerto no.1, Rosetti Concerto in E flat, Krol Laudatio

II-III exam (15')

- 2 studies with different characters, e.g. Maxime-Alphonse part 4
- Mozart concerto 2 or 4, first movement

Presentation (25')

Free choice programme containing 1 study /solo piece, (part of) 1 performance piece and (part of) 1 chamber music piece. E.g.:

- Müller, Bozza, Maxime-Alphonse part 4, Gallay
- Saint-Saëns Morceau de Concert, Hindemith Sonata in F, Madsen Sonata, Mozart concerto 2 or 4, Haydn Concerto no 2, Stich Concerto no 5, F Strauss Concerto, Rosetti Concerto in d

TOP (20')

8 orchestra parts

Final presentation (50')

free choice programme containing:

- 1 study / solo piece
(e.g. Gallay, Müller, Bozza, Dubois, Bitsch, Maxime-Alphonse part 4 and 5, Reynolds)
- 2 performance pieces
(e.g. Saint-Saëns Romance op 67, Hindemith Sonata in E flat, Cherubini Sonata no 2, Dukas Villanelle, Ketting Intrada, Persichetti Parable no 3, Kirchner Lamento d'Orfeo, R Strauss Concerto no 1, Mozart Concerto 2 or 4, Haydn Concerto no 1, M Haydn Concertino, Larsson Concertino)
- a chamber music work
(e.g. Mozart piano quintet or horn quintet, Beethoven quintet for oboe, 3 horns and bassoon, Hindemith wind quintet, Martinu quartet)

FRENCH HORN - MASTER

Entrance exam

free choice programme containing:

- 1 study / solo piece
(e.g. Gallay, Müller, Bozza, Dubois, Bitsch, Maxime-Alphonse part 4 and 5, Reynolds)
- 2 performance pieces
(e.g. Saint-Saëns Romance op.67, Hindemith Sonata in E flat, Cherubini Sonata no 2, Dukas Villanelle, Ketting Intrada, Persichetti Parable no 3, Kirchner Lamento d'Orfeo, R Strauss Concerto no.1, Mozart Concerto 2 or 4, Haydn Concerto no.1, M Haydn Concertino, Larsson Concertino)

TOP I (25')

- concerto: Mozart 4 / Strauss 1

- 10 orchestra parts
- to be played: choice of the committee of examiners

Presentation (50')

- 1 study / solo piece
e.g. Levy, Rossari, Belloli, Gallay, Alain Weber, Dubois, Bitch, Maxime-Alphonse part 5 or 6, Verne Reynolds
- 2 performance pieces: preferably 1 concerto, 1 performance piece (different styles)
e.g. R Strauss Intr. Thema and Variations, Hindemith Concerto, Mozart Concerto no 4, Françaix Divertimento, R Strauss Concerto 1 or 2, Glière Concerto, Salonen Concert study, Messiaen Appel Interstellaire, Maxwell Davies Sea Eagle, Castells Tres Rosas
- chamber music
e.g. Brahms Horn trio, Mozart Horn quintet, Beethoven Sextet, Reynolds Horn Vibes

TOP II (25')

- concerto: Mozart 4 / Strauss 1
 - 10 orchestra parts
- to be played: choice of the committee of examiners

Final presentation (80')

- 1 study / solo piece
e.g. Levy, Rossari, Belloli, Gallay, Alain Weber, Dubois, Bitch, Maxime-Alphonse part 5 or 6, Verne Reynolds
- 2 performance pieces: preferably 1 concerto, 1 performance piece (different styles)
e.g. R Strauss Intr. Thema and Variations, Hindemith Concerto, Mozart Concerto no.4, Françaix Divertimento, R Strauss Concerto 1 or 2, Glière Concerto, Salonen Concert study, Messiaen Appel Interstellaire, Maxwell Davies Sea Eagle, Castells Tres Rosas
- chamber music
e.g. Brahms Horn trio, Mozart Horn quintet, Beethoven Sextet, Reynolds Horn Vibes

TROMBONE - BACHELOR

Entrance exam

- One etude, for instance by Kopprasch, Bordogni, Tyrell or Hering. A different etude of comparable or higher level is also acceptable.
- One (movement of a) solo piece. The list below gives an indication of suitable pieces, but a different piece of comparable or higher level is also acceptable.
- Grøndahl, L. (1924) Concerto (first movement).
- Guilmant, A. (1902) Morceau symphonique.
- Larsson, L.E. (1955) Concertino (first movement).
- Marcello, B. (1730) Six sonatas (first movement of a sonata).
- Rimsky-Korsakov, N. (1877) Concerto (first movement).
- Saint-Saëns, C. (1915) Cavatine.
- Serocki, K. (1954) Sonatina (first movement).
- Weber, C.M. von. (ca. 1811-1822) Romance.

Progress exam (15')

Halfway through the first year of the bachelor's course, an examination will take place to determine the student's progress and to ascertain how well they are adjusting to the course.

The progress examinations will be taken at the same time as the orchestral parts examination for other bachelor's and master's students and will similarly focus on orchestral audition repertoire. The students are asked to prepare six excerpts and two contrasting etudes. The students will be awarded a 'pass' or a 'fail'.

Propaedeutic exam (15')

The program for this examination may be chosen by the students themselves (in consultation with the main subject teacher(s)) and should consist of at least two contrasting works from the solo repertoire (with or without piano accompaniment).

II-III exam (15')

The exam should consist of at least two contrasting works from the solo repertoire (with or without piano accompaniment).

Presentation (25')

The exam should consist of at least two contrasting works from the solo repertoire (with or without piano accompaniment, or with accompaniment of an ensemble/orchestra). A short piece of chamber music may also be part of the program. This examination is open to the public and should therefore be presented as a public recital (including program notes and/or presentation).

TOP (20')

The yearly *orchestral parts examination (Training Orchestral Parts)* revolves around the standard orchestral audition repertoire. Bachelor's students are asked to prepare six excerpts. In BA IV the students are also required to prepare two excerpts on alto or bass trombone and a movement of a solo concerto (with piano accompaniment).

Final presentation (50')

The fourth year of the bachelor's course ends with a recital, the program of which may be chosen by the students themselves (in consultation with the main subject teacher(s)). The choice of repertoire should result in a well-balanced recital program which can include pieces with or without piano accompaniment, or with accompaniment of an ensemble/orchestra.

The students are encouraged to perform a piece on alto or bass trombone as well, and a piece of chamber music may also be part of the program. This examination is open to the public and should therefore be presented as a public recital (including program notes and/or presentation).

TROMBONE – MASTER

Entrance exam

- Two (movements of) solo pieces. The list below gives an indication of suitable pieces, but different pieces of comparable or higher level are also acceptable.
- Albrechtsberger, J.G. (1769) Concerto (first movement).
- Castérède, J. (1957) Sonatine (first movement).
- Dutilleux, H. (1950) Choral, cadence et fugato.
- Martin, F. (1940) Ballade.
- Ropartz, J.G. (1908) Pièce en mi bémol mineur.
- Rota, N. (1966) Concerto (first movement).
- Schnyder, D. (1996) Sonata for tenor trombone (first movement).
- Tomasi, H. (1956) Concerto (first movement)

TOP I (25')

The yearly *orchestral parts examination (Training Orchestral Parts)* revolves around the standard orchestral audition repertoire. Master's students are asked to prepare twelve excerpts. In MA I, and MA II, the students are also required to prepare two excerpts on alto or bass trombone and a movement of a solo concerto (with piano accompaniment).

Presentation (50')

The first year of the master's course ends with a recital, the program of which may be chosen by the students themselves (in consultation with the main subject teacher(s)). The choice of repertoire should result in a well-balanced recital program which can include pieces with or without piano accompaniment, or with accompaniment of an ensemble/orchestra. The students are encouraged to perform a piece on alto or bass trombone as well, and a piece of chamber music may also be part of the program.

TOP II (25')

The yearly *orchestral parts examination (Training Orchestral Parts)* revolves around the standard orchestral audition repertoire. Master's students are asked to prepare twelve excerpts. In MA I, and MA II, the students are also required to prepare two excerpts on alto or bass trombone and a movement of a solo concerto (with piano accompaniment).

Final presentation (80')

The second year of the master's course ends with a recital, the program of which may be chosen by the students themselves (in consultation with the main subject teacher(s)). The choice of repertoire should result in a well-balanced recital program which can include pieces with or without piano accompaniment, or with accompaniment of an ensemble/orchestra. The students are encouraged to perform a piece on alto or bass trombone as well, and a piece of chamber music may also be part of the program.

BASS TROMBONE - BACHELOR

Entrance exam

- One etude, for instance by Kopprasch, Bordogni, Grigoriev or Slama. A different etude of comparable or higher level is also acceptable.
- One (movement of a) solo piece. The list below gives an indication of suitable pieces, but a different piece of comparable or higher level is also acceptable.
- Bozza, E. (1962) New Orleans.
- Ewazen, E. (1997) Concertino.
- Koetsier, J. (1972) Allegro maestoso.
- Lebedev, A. (1947) Concerto no. 1.
- Marcello, B. (1730) Six sonatas (first movement of a sonata).
- McCarty, P. (1962) Sonata (first movement).
- Sachse, E. (ca. 1844-1845) Concertino (first movement).
- Telemann, G.P. (1728) Sonata in f minor (first movement)

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

- 2 solo pieces of contrasting character

- Legato Etude Bordogni, or similar
- Articulation / slide technique study e.g. Kopprasch, Pederson, Ostrander
- 1 major and 1 harmonic minor scale in standard pattern* upon request. 2 octaves

II-III exam (15')

- Full performance of a standard solo piece with piano, e.g. Bozza, Handel, Hindemith, Jacob
- 1 study, phrasing/legato/register e.g. Nightingale, Pederson
- 1 contrasting study, articulation/slide technique e.g. Blazhevich, Kopprasch
- 1 major, 1 melodic minor scale 2/3 (depending on key) octaves in standard pattern* in any key upon request plus triad pattern major, minor, diminished, augmented

Presentation (25')

Programme should include one item of chamber music. Level of difficulty e.g. Bozza prelude & allegro

TOP (20')

- Lebedev – concerto in one movement or Sachse – Concerto in F Major
- 6-8 orchestral excerpts to be chosen by the panel from a set list of standard EU audition excerpts.

Final presentation (50')

Free choice. Must include at least one item from the standard bass trombone repertoire. Must include at least one item of chamber music and one contemporary work. May include work with orchestra, brass ensemble, or band, early music, light music, world music, avant-garde etc.

BASS TROMBONE - MASTER

Entrance exam

Two (movements of) solo pieces. The list below gives an indication of suitable pieces, but different pieces of comparable or higher level are also acceptable.

- Bourgeois, D. (2006) Concerto for bass trombone (first movement).
- Ewazen, E. (2003) Ballade.
- George, T.R. (1964) Concerto for bass trombone (first movement).
- Gillingham, D. (1998) Sonata (first movement).
- Hidas, F. (1983) Rapszódia.
- Lebedev, A. (1949) Concerto allegro.
- Schnyder, D. (1996) Sonata (first movement).
- Wilder, A. (1971) Sonata (first movement)

TOP I (25')

- Lebedev – concerto in one movement or Sachse – Concerto in F Major or Bozza – New Orleans.
- Choice by the committee of 7 from a list of 10 prepared orchestral excerpts

Presentation (50')

Free choice.

- Must include at least one item from the advanced standard trombone repertoire such as Bozza, Casterede, Schnyder, Gillingham, etc.
- Must include at least one item of chamber music, and one contemporary work.

- May include work with orchestra, brass ensemble, or band, early music, light music, world music, avant-garde etc.

TOP II (25')

- Lebedev – concerto in one movement or Sachse – Concerto in F Major with piano or Bozza – New Orleans.
- Choice by the committee of 7 from a list of 10 prepared orchestral excerpts

Final presentation (80')

concert

TUBA – BACHELOR

Entrance exam

- 2 studies with different characters such as Kopprasch, Vasiliev, Bordogni
- 1 performance piece with piano such as Lebedev Concert no 1, Marcello Sonate

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

- 2 technical studies such as Bernard, Kopprasch
- 1 melodic study such as Blachevitch
- 1 Solo piece with piano such as Arutiunian concerto, Newton Capriccio, Hindemith Sonata

II-III exam (15')

- 1 performance piece, such as Vaughan Williams concerto, Anthony Plog Three Miniatures, Bach Flute sonata
- 1 technical study

Presentation (25')

1 entire concerto and a tuba solo piece (Gregson Alarum)

TOP (20')

- Vaughan Williams concerto, 1st movement
- 8 orchestral excerpts

Final presentation (50')

- Performance pieces such as Bozza Concertino, Jacobsen Tuba Buffo, Penderecki Capriccio
- At least 1 tuba solo piece
- 1 piece of chamber music (brass quintet)

TUBA - MASTER

Entrance exam

- Two performance pieces, such as Bozza Concertino or John Williams Tuba concerto or comparable works. Not all movements need to be performed.

- One solo tuba piece, for example Kraft Encounter II or Erland Koch Monolog nr 9, or comparable pieces.
A technical study may also be used as a solo work.

TOP I (25')

- Vaughan Williams concerto
- 10 orchestra parts

to be played: choice of the committee of examiners

Presentation (50')

Free choice, must include at least 1 solo tuba piece, 1 chamber music item and 1 piece with piano

TOP II (25')

- Vaughan Williams concerto
- 10 orchestra parts

to be played: choice of the committee of examiners

Final presentation (80')

concert

ACCORDION - BACHELOR

Entrance exam

- 1 piece from Baroque period
e.g. Bach 2 / 3 voice inventions
- 1 study or alike piece
e.g. Werner 12 Tango Studies no. 1 & 2, Bartok (parts from) Microcosmos
- 1 performance piece
e.g. Lundquist Botany Play, Semjonov Kindersuite n°1

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

varied programme (3 performance pieces in different styles):

- Baroque period e.g. Bach Wohltemperierte Klavier 1 & 2
- period before 1980 e.g. Brehme Herbstelegie, Keyser Arabesques, Solotarjow Kindersuites, Lundquist Partita Piccola
- period after 1980 e.g. Kusiakov Winterbilder, Van Holmboe Sonate - committee of examiners makes a choice)

II-III exam (15')

- 2 performance pieces in different styles
- 2 studies with different character

Presentation (25')

- 2 or 3 performance pieces in different styles

Final presentation (50')

- 1 piece from period 1562 - 1750
- 1 original solo piece
e.g. Takahashi Like a Waterbuffalo, Mossenmark Woodspirit, Solotarjow Partita
- 1 chamber music piece
e.g. Pape I have never seen a butterfly here, Ter Veldhuis Insomnia
- 1 piece own choice
NB 1 of the pieces could be a world première or a co-operation with a composer

ACCORDION - MASTER

Entrance exam

- 1 piece of the period 1562 - 1750
- 2 solo pieces from different styles, one of which original

Presentation (50')

concert

Final presentation (80')

concert

GUITAR - BACHELOR

Entrance exam

- 1 piece 19th century (for ex. Sor Giuliani, Aguado, Tarrega)
- 1 piece 20th century (for ex. Pujol, Villa-Lobos, Gangi)
- 1 movement by J.S. Bach
- 1 piece free choice
- Possibly: sight reading

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

varied programme with 3 different styles and a piece with several movements
e.g. Duarte English suite, Brouwer Tres Apuntes, Moreno-Torroba Castillas d'Espagne -
committee of examiners makes a choice

II-III exam (15')

varied programme with 3 different styles and a piece with several movements
e.g. Duarte English suite, Brouwer Tres Apuntes, Moreno-Torroba Castillas d'Espagne -
committee of examiners makes a choice

Presentation (25')

- contemporary piece
- substantial piece (variation work, suite, sonata)
- free choice

Final presentation (50')

Varied programme with 3 different styles including one chamber music piece (duo included)

GUITAR - MASTER

Entrance exam

At least 3 pieces in 3 different styles (Renaissance, Baroque, Classical, Romantic, Contemporary), which are substantial pieces from the concert repertoire (suite or sonata)

Presentation (50')

concert

Final presentation (80')

concert

HARP - BACHELOR

Entrance exam

- one study (Bochsa, Naderman, Damase or more advanced level)
- (parts of) two performance pieces, different styles
e.g. M. Tournier Au Matin, S. Natra Sonatine/Prayer, F.J. Naderman Sonatine, M. Soulage Choral, J.S. Bach Prelude from the Wohltemperierte Klavier, , L. Orthel 5 Bagatelles, , Pierné Impromptu Caprice, Watkins Suite, Debussy Première Arabesque, Scarlatti Sonate or more advanced level

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

varied programme (2 studies, 2 performance pieces in different styles - committee of examiners makes a choice)
e.g. G. Pierné Impromptu, M. Tournier Suite livre 1/Vers la source dans le bois, M. Glière Impromptu, C. Dussek Sonate in Es

II-III exam (15')

- 1 movement of a concerto
e.g. Mozart, Boieldieu, Händel, Debussy, Ginastera, Dittersdorf, or J. S. Bach Partita or Suite (several movements)
- 2 solo pieces

Presentation (25')

free choice programme containing different style periods

TOP (20')

- 7 orchestra parts
- 3 cadenzas
- 1 solo piece (part of concert/sonata or solo piece)

Final presentation (50')

concert programme with candidate's own signature

HARP - MASTER

Entrance exam

- 2 solo pieces in different styles

e.g. G. Fauré Impromptu/Une châtelaine en sa tour, A. Ma'ayani Maqamat/Toccata, L. Spohr Fantaisie, L. Berio Sequenza II, G. Tailleferre Sonate, C.P.E. Bach Sonate, J.S. Bach Suite or Prelude and Fuga from the Wohltemperierte Klavier, A. Roussel Impromptu

- 1 part of a solo concerto
e.g. Mozart, Boieldieu, Händel, Debussy, Ginastera

TOP I (25')

- 7 orchestra parts
- 3 cadenzas
- 1 solo piece (part of concert/sonata or solo piece)

Presentation (50')

concert

TOP II (25')

- 7 orchestra parts
- 3 cadenzas
- 1 solo piece (part of concert/sonata or solo piece)

Final presentation (80')

concert

PIANO - BACHELOR

Entrance exam

- Polyphony: one work chosen from:
 - J.S. Bach
 - Three-part sinfonias
 - Wohltemperierte Klavier
 - some movements from one of the Suites or Partitas
 - a comparable work
- Classical sonata: one or more movements from a sonata by
 - J. Haydn
 - W.A. Mozart
 - L. van Beethoven
- Studies: Two studies with a minimum difficulty grade:
 - Czerny op. 299 or op. 740
 - Cramer
 - Moszkowski
 - Moscheles
 - Clementi: Gradus ad Parnassum
- Performance pieces: Two performance pieces from various stylistic periods

Progress exam (15')

- a study (Moscheles, Moszkowski, Clementi, Czerny or Chopin)
- a first movement of a classical sonata
- free choice

All up to maximum 15 minutes

Propaedeutic exam (15')

- a study (free choice)
- a complete classical sonata
- some Bach
- free choice

All up to 45 minutes. The jury makes a choice at the moment (including breaking off), fitting the available time.

II-III exam (15')

To be determined by the teacher

Presentation (25')

Concert

The Bachelor final presentation programme will include approximately 30 minutes of solo repertoire.

Final presentation (50')

Concert containing 3 pieces in different styles.

PIANO - MASTER

Entrance exam

- a concert programme of at least 40'
- pieces from 3 different style periods, with at least 1 classical sonata, preferably Beethoven or Schubert

Presentation (50')

Concert

Students are required to present a variety of styles in their Master 1 and Master 2 presentations, but only when this repertoire is considered as whole. This means that the M1 or M2 presentations may have a focus on one style, as this may be a result of the student's Master Project.

Students are required to include solo repertoire in their Master 1 and Master 2 presentations. The proportion of solo repertoire in the total programme, however, depends on the Master Project Plan of the student and is to be determined by student and teacher.

Final presentation (80')

Concert

Students are required to present a variety of styles in their Master 1 and Master 2 presentations, but only when this repertoire is considered as whole. This means that the M1 or M2 presentations may have a focus on one style, as this may be a result of the student's Master Project.

Students are required to include solo repertoire in their Master 1 and Master 2 presentations. The proportion of solo repertoire in the total programme, however, depends on the Master Project Plan of the student and is to be determined by student and teacher.

PERCUSSION – BACHELOR

Entrance exam

snare drum:

- building up speed with open rolls (rll) and single paradiddles, starting at a slow tempo.
- choose one etude, for example

Ch Wilcoxon – Rudimental Swing Solo's: Rolling in Rhythm (in tempo 120-144)

M. Peters – Intermediate nr. 30 or nr 32, or M. Peters – Advanced nr 9

G. Whaley – Rhythmic Patterns of Contemporary Music nr 24

J. Delécluse – Douze etudes nr 1 or Test Claire

timpani:

- hearing: good hearing and knowledge of intervals and chords.
- solfège: singing intervals in tune.
- technical skills: RLRL alternating roll in pp, mf, f, ff
- two different études with signature from the orchestral repertoire. Voices, rolls, dynamic variety, rhythmically and metrically accurate.

for example:

H. Knauer – Paukenstudien nr 66, 67

R. Hochrainer – Etuden für Timpani nr 47-54

N. Woud – Paukenstudien nr 66, 67

marimba:

Choose onbe solo piece (4 mallets), for example:

E. Sammut – Rotation 1

C.O. Musser – Prelude or etude of your choice

R. Gipson – Monograph IV

vibraphone:

Instead of a marimba piece, you can also play a vibraphone piece/etude (4 mallets), for example:

D. Friedman – vibraphone technique

E. Séjourné – 19 Etudes.

Multipercussion, set up solo pieces:

Requirements for the video, for example:

L. Glasscock – Motion

M. Peters – Rondo for 4 Tom Toms

E. Kopetzki – Wild Garden

M. Kitazume – Side by Side (excerpts pages 3-4)

K. Volans – Asanga (excerpts bars 78-136)

Bachelor I (20')**snare drum:**

M. Peters Intermediate Snare drum Studies / Advanced Studies

C. Wilcoxon

G. Whaley Rhythmic Patterns of Contemporary Music

E. Keune Kleine Tromschule

R. Carroll orchestra parts

- open rolls and rudiments

- develop closed roll

xylophone:

- scales, arpeggio's

Goldenberg

G.H. Green - ragtimes

R. Carroll - orchestra parts

orchestra parts:

studies and parts for large drum, triangle, tambourine, cymbals

timpani:

Nick Woud Symphonic Studies of The Timpani Challenge

Jacques Delecluse

Orchestra parts: Beethoven 9, Mozart Zauberflöte

marimba:

Eric Sammut - Rotations

C.O. Musser - Studies

J.S. Bach parts of Suite in G

Akira Miyoshi - Conversation

Paul Smadbeck - Rhythm Song

Keiko Abe - several pieces

Vibraphone:

D. Friedman - Etudes

E. Sejourne - Etudes

R. Wiener – 1 and 2

set-up:

Theo Loevendie - Pieces for set-up

Paul Thermos - KK

percussion ensemble:

John Cage - Construction in Metal

Steve Reich - Music for pieces of Wood

Steve Reich - Marimba Phase

John Cage - Quartet

L. Harrison / J. Cage - Double Music

music theatre:

Phillip Glass 1+1

Bachelor II: examples of level (20')

snare drum:

M. Peters – Advanced Snare drum Studies

C. Wilcoxon

Delecluse - Studio M (1 en 2)

R. Carroll - Orchestral Studies

G. Whaley – Rhythmic Patterns of Contemporary Music

xylophone: continuation / G.H. Green - ragtimes

orchestra parts: continuation

timpani:

Elliot Carter - Improvisation

Orchestra parts: Beethoven 1&7&9, Bartok Music for Strings etc. Martin Concerto for 7 winds, timpani and strings, Stravinsky Sacre

marimba:

G. Stout - Two Mexican Dances

M. Miki - Time for Marimba

A. Miyoshi - Torse III

J.S Bach - 2 voice inventions

vibraphone:

continuation

set-up:

D. Lang - Anvil Chorus

Yannis Xenakis - Rebonds b

John Cage - One 4

percussion ensemble:

John Cage - Third construction

Guo Wenjing - Drama

Steve Reich - Drumming

Steve Reich - Nagoya marimba's

music theatre:

J. Cage - Composed improvisation for snare drum

Roderik de Man - Case History

J. Cage - One4

C. Fox - The Art of Concealment

Presentation: examples of level (30')

snare drum:

M. Peters – Hard Times

Delecluse- Douze Etudes / Keiskleiriana 1+2

Solo repertoire

orchestra repertoire:

mock auditions and more repertoire

xylophone (glockenspiel):

more orchestra parts

timpani:

John Beck - The Injury

John Bergamo - Four Pieces for timpani

Steve Grimo - Cortege for Solo Timpani

Alexis Orfaly - Rhapsody No.2 for Solo Timpani

Orchestra parts: Strauss Rosenkavalier, Bartok Concerto for orchestra, Brahms 1

marimba:

Tanaka - Two Movements for Marimba

H.W. Henze - Five Scenes from the snow country

S. Mackey - See Ya Thursday

S.S. - Smith Good Night

vibraphone:

solo-pieces

D. Friedman

Sejourne

set-up:

Y. Xenakis - Rebonds b

K. Volans - Asanga

Per Norgard – parts of 'I Ching'

M. Feldman - King of Denmark

Michael Gordon - XY

percussion ensemble:

D. Lang - The so-called laws of Nature

Y. Xenakis - Okho

Y. Xenakis - Persephassa

S. Reich - Sextet

music theater:

V. Globokar - Corporel

S.S. Smith - ...And Points North

S.S. Smith - Songs I- IX
Kagel - Rrrrrr

TOP (30')

10 orchestral excerpts to be chosen by the panel from a set list

Final Presentation: examples of level (60')

snare drum:

studies - solo repertoire - orchestra parts

Orchestral parts for mallets and accessories (triangle, tambourine, Gr.C, cymbals)

timpani:

N. Woud – etudes

J. Delecluse – etudes

Elliot Carter Canto, Recitative, Canaries

Orchestra parts: Britten Nocturne, Stravinsky Les Noces, Elliot Carter Variations for Orchestra

marimba:

Y. Sueyoshi - Mirage

P. Klatzow - Dances of earth and fire

J. Schwantner - Velocities

J. Druckmann - Reflections on the nature of Water

T. Niimmi - For Marimba I-II

vibraphone:

F. Donatoni - Omar

D. Alejandro - Linde

Kh. Stockhausen – Elufa

set-up:

J. Wood - Rogosanti

Y. Xenakis - Phappa

Y. Xenakis – Rebonds A and B

P. Norgard - I Ching

Kh. Stockhausen – Zyklus

music theatre:

Globokar - Toucher

Kagel - Dressur, Exotica

percussion ensemble:

Y. Xenakis - Pleiades

F. Donatoni - Darkness

J. Wood - Village Buria

PERCUSSION - MASTER

Entrance exam Master

Snaredrum

Technical skills

* Building up speed with open rolls (rrll) and single paradiddles, starting at a slow tempo.

* Mastering the closed roll at different tempos

Etudes

Choose two etudes, for example:

J. Delécluse: Douze etudes nr.1 or nr.8 or Test Claire

A. Wagner: nr. 64 or 74

Ch. Wilcoxon: Rudimental Swing solos: Heating the Rudiments

Excerpts

Choose one excerpt, for example:

N. Rimsky Korsakoff, Sheherazade

F. von Suppé, Piqué Dame

Xylophone

Choose one excerpt or an etude, for example:

G. Gershwin, Porgy and Bess

I. Stravinsky, Firebird

M. Goldenberg, Etude nr.18 (or other etudes at the same level)

Glockenspiel

Choose one excerpt, for example:

P. Dukas, L'apprentice Sorcier

C. Debussy, La Mer

Timpani

A selection of three excerpts in total, from the classical period, romanticism, to more contemporary works, with active tuning of all four timpani.

Examples Orchestral excerpts:

W.A. Mozart, Ouverture die Zauberflote, Symph. 39

L. von Beethoven, Symph. 1,5,7,9

J. Brahms, Symph. no. 1,4

G. Mahler, Symph. 5,7

R. Strauss, Der Rosenkavelier

B. Bartok, Concerto for Orchestra

I. Strawinsky, Le Sacre du Printemps

Etudes:

Two different études with signature from the orchestral repertoire. Voices, rolls, dynamic variety, rhythmically and metrically accurate.

Examples from repertoire:

R. Hochrainer, Etuden fur Timpani, (no. 47 - 54)

N. Woud, Symphonic studies solo Timpani (no. 1,2,8,10)

H. Knauer, Paukenstudien (66,67)

Marimba:

Choose one solo piece, for example:

J. Schwantner, Velocities

J. Druckman, Reflections on the nature of Water - (choose 2 movements)

A. Marinissen, Totem (1 movement)

Vibraphone

Instead of a marimba solo piece, you can also play a solo vibraphone piece, for example:

P. Hurrel, Loops

B. Hamilton, (part of) Interzones

F. Donatoni, 1 movement of Omar

Multipercussion solo pieces, only for the video audition

Choose one piece, or part of a piece, for example:

I. Xenakis, Rebonds A or Rebonds B

K. Volans, Asanga

K. Volans, She Who Sleeps with a Small Blanket

TOP I (35')

Orchestral parts or official audition programme from an orchestra

Presentation (60')

concert

TOP II (35')

Orchestral parts or official audition programme from an orchestra

Final presentation (90')

concert