



**Royal
Conservatoire
The Hague**

Curriculum Handbook

Master of Music - Classical Music

**Incl. Master Specialisations Orchestra Master,
Ensemble Percussion and Ensemble Academy**

Royal Conservatoire The Hague

2019-2020

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 our website.

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If you have any suggestions for improvement of this Curriculum Handbook, please send an email to curricula@koncon.nl. For questions about courses, you can get in touch with the contact person mentioned in the course description.

TABLE OF CONTENT

Table of Content.....	3
About This Publication.....	4
Programme Objectives Master Classical Music.....	4
Curriculum Overviews.....	7
Violin, Viola, Cello.....	7
Double Bass.....	8
Flute.....	9
Oboe, Clarinet, Bassoon.....	10
Saxophone.....	11
Brass.....	12
Accordion.....	13
Piano.....	14
Guitar.....	15
Harp.....	16
Percussion.....	17
Course Descriptions.....	18
Artistic Development.....	18
Main Subject Classical Music.....	18
Group Lesson.....	21
Coach Pianist.....	22
Training Orchestral Parts.....	24
Lesson Piccolo.....	25
BASSbook.....	26
BRASSbook.....	27
Contemporary Music Through Non-Western Techniques.....	28
Professional Preparation.....	29
Entrepreneurship and Project Management.....	29
Professional Integration Coaching.....	30
Specialisation: Orchestra Master.....	31
Specialisation: Ensemble Academy.....	33
Specialisation: Ensemble Percussion.....	35
CDO/Career Development Office, External Personal/Professional Projects.....	36
Research.....	39
Introduction to Research in the Arts.....	39
Master Elective.....	40
Musician’s Research and Development.....	41
Appendix 1: Exam Requirements Classical Music Department.....	45
Appendix 2: Assessment Criteria Artistic Development Courses Master classical music.....	71
Appendix 3: Overview Exemptions Master Classical Music.....	72

ABOUT THIS PUBLICATION

This Curriculum Handbook aims to provide you with all necessary information related to the curricula and courses of the master's programme in Classical Music, as well as the Master's Specialisations Orchestra Master, Ensemble Academy and Ensemble Percussion. After Programme Objectives and a schematic overview of the curricula, you will find descriptions of all courses, including learning goals (called 'objectives'). This Handbook also contains the programme requirements for the main subject (final) presentations and the Training Orchestral Part exams, as well as Assessment Criteria for the main subject. We would advise you to also read the Royal Conservatoire's Study Guide, which includes the Education and Examination Regulations (EER).

PROGRAMME OBJECTIVES MASTER CLASSICAL MUSIC

The Programme Objectives (or 'learning outcomes') Master Classical Music prescribe the minimum requirements that you need to meet in order to obtain a Master of Music degree in Classical Music from the Royal Conservatoire.

All objectives start with the number 2, indicating that they relate to 2nd cycle (i.e. master's level) studies. The objectives are divided in three categories – practical outcomes (A), theoretical outcomes (B) and generic outcomes (C) – and are numbered for ease of reference.

In the course descriptions, the field 'programme objectives' refers to these codes, e.g. 2.A.1, 2.A.3, 2.B.5, 2.C.1, 2.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.

The programme objectives and coding are based on the AEC Learning Outcomes¹ for 2nd cycle studies, and have been adapted where necessary to fit the study programme of our MMus in Classical Music.

At the end of the Master of Music programme, you:

A. Practical (skills-based) outcomes

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

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

2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate sophisticated understanding of the working field, and identify and formulate strategies for developing engagement with them.

B. Theoretical (knowledge-based) outcomes

2.B.1. Demonstrate sophisticated knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to your core and, as appropriate, related disciplines, and their associated texts, resources and concepts.

2.B.2. Exhibit comprehensive knowledge of repertoire within your area of musical study, demonstrating a sophisticated level of skill in creating and providing coherent musical experiences and interpretations which engage with both well- and lesser-, or unknown repertoire.

2.B.3. Develop and extend your knowledge of the theoretical and historical contexts in which music is practiced and presented.

2.B.4. Exhibit knowledge of musical styles and a sophisticated and critical understanding of their associated performing traditions.

2.B.5. Develop, present and realise programmes that are coherent and suitable to a wide range of different performing contexts.

2.B.7. Evidence understanding of a range of sophisticated investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within your discipline, genre, area of study and/or artistic practice.

2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within your discipline, genre, and/or area of study.

2.B.9. Identify and employ sophisticated research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth artistic project.

2.B.10. Recognise the importance of utilising specific technologies to enable the creation, dissemination and/or performance of music appropriate to your discipline, genre, area of study and/or artistic practice.

2.B.12. Demonstrate a thorough understanding of the role of the musician in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.

C. Generic outcomes

2.C.1. Exhibit sophisticated skills in critical thinking and critical awareness.

2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.

2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.

2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic contexts.

2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.

2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:

- extended and complex
- in new or unfamiliar contexts
- based upon incomplete or limited information.

2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.

2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/ or other musical outputs (recordings, etc.).

2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.

- 2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.
- 2.C.11. Exhibit sophisticated and appropriate public presentation skills in all aspects of your practice and activity.
- 2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural contexts.
- 2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.
- 2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.

CURRICULUM OVERVIEWS

VIOLIN, VIOLA, CELLO

		xx= 1. Violin (VL), 2. Viola (VLA), 3. Cello (VC)		
code	form	Violin, Viola, Cello	Year 1	Year 2*
		Master of Music 2019-2020		
KC-M-KI-		Artistic Development		
xx	x	Main Subject	22	24
GLxx		Group Lesson	2	2
COR	i	Coach Pianist	2	2
TROS	i/x	Training Orchestral Parts	4	4
-		Masterclasses/Chamber Music/Orchestral Projects	pm	pm
		Subtotal	30	32
KC-M-		Professional Preparation		
NA-EPMA	g	Professional Integration and Project Management	4	
	g	Professional Integration Coaching	1	3
		<i>Specialisation with specific entrance requirements, or CDO (total 10 ECTS per year):</i>		
CDO	i	Specialisation Orchestra Master	10	10
CDO		Specialisation Ensemble Academy	10	10
CDO	i	External Professional Integration Projects/CDO	10	10
		Subtotal	15	13
KC-M-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
		Total per year	60	60
		Total		120
*Students who started their master's programme in 2018 will continue to follow the curriculum of 2018-2019.				

DOUBLE BASS

code	form	Double Bass	Year 1	Year 2*
		Master of Music 2019-2020		
KC-M-KI-		Artistic Development		
CB	x	Main Subject	21	23
GLCB	g	Group Lesson	2	2
BB	g	BASSbook	1	1
COR	i	Coach Pianist	2	2
TROS	i/x	Training Orchestral Parts	4	4
-		Masterclasses/Chamber Music/Orchestral Projects	pm	pm
		Subtotal	30	32
KC-M-		Professional Preparation		
NA-EPMA	g	Professional Integration and Project Management	4	
	g	Professional Integration Coaching	1	3
		<i>Specialisation with specific entrance requirements, or CDO (total 10 ECTS per year):</i>		
CDO	i	Specialisation Orchestra Master	10	10
CDO		Specialisation Ensemble Academy	10	10
CDO	i	External Professional Integration Projects/CDO	10	10
		Subtotal	15	13
KC-M-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
		Total per year	60	60
		Total		120
		*Students who started their master's programme in 2018 will continue to follow the curriculum of 2018-2019.		

FLUTE

code	form	Flute	Year 1	Year 2*
		Master of Music 2019-2020		
KC-M-KI-		Artistic Development		
FL	x	Main Subject	19	21
		Lesson Piccolo	3	3
GLFL	g	Group Lesson	2	2
COR	i	Coach Pianist	2	2
TROS	i/x	Training Orchestral Parts	4	4
-		Masterclasses/Chamber Music/Orchestral Projects	pm	pm
		Subtotal	30	32
KC-M-		Professional Preparation		
NA-EPMA	g	Professional Integration and Project Management	4	
	g	Professional Integration Coaching	1	3
		<i>Specialisation with specific entrance requirements, or CDO (total 10 ECTS per year):</i>		
CDO	i	Specialisation Orchestra Master	10	10
CDO		Specialisation Ensemble Academy	10	10
CDO	i	External Professional Integration Projects/CDO	10	10
		Subtotal	15	13
KC-M-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
Total per year			60	60
Total				120
*Students who started their master's programme in 2018 will continue to follow the curriculum of 2018-2019.				

OBOE, CLARINET, BASSOON

		xx= 1. Oboe (OB), 2. Clarinet (CL), 3. Bassoon (FG)		
code	form	Oboe, Clarinet, Bassoon	Year 1	Year 2*
		Master of Music 2019-2020		
KC-M-KI-		Artistic Development		
xx	x	Main Subject <i>including cor anglais (for oboists), E-flat or bass clarinet (for clarinetists), or contrabassoon (for bassoonists)</i>	22	24
GLxx	g	Group Lesson	2	2
COR	i	Coach Pianist	2	2
TROS	i/x	Training Orchestral Parts	4	4
-		Masterclasses/Chamber Music/Orchestral Projects	pm	pm
		Subtotal	30	32
KC-M-		Professional Preparation		
NA-EPMA	g	Professional Integration and Project Management	4	
	g	Professional Integration Coaching	1	3
		<i>Specialisation with specific entrance requirements, or CDO (total 10 ECTS per year):</i>		
CDO	i	Specialisation Orchestra Master	10	10
CDO		Specialisation Ensemble Academy	10	10
CDO	i	External Professional Integration Projects/CDO	10	10
		Subtotal	15	13
KC-M-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
		Total per year	60	60
		Total		120
		*Students who started their master's programme in 2018 will continue to follow the curriculum of 2018-2019.		

SAXOPHONE

code	form	Saxophone	Year 1	Year 2*
		Master of Music 2019-2020		
KC-M-KI-		Artistic Development		
SX	x	Main Subject	26	28
GLSX	g	Group Lesson	2	2
COR	i	Coach Pianist	2	2
		Masterclasses/Chamber Music/Orchestral Projects	pm	pm
		Subtotal	30	32
KC-M-		Professional Preparation		
NA-EPMA	g	Entrepreneurship and Project Management	4	
	g	Professional Integration Coaching	1	3
		<i>Specialisation with specific entrance requirements, or CDO (total 10 ECTS per year):</i>		
CDO		Specialisation Ensemble Academy	10	10
CDO	i	External Professional Integration Projects/CDO	10	10
		Subtotal	15	13
KC-M-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
Total per year			60	60
Total				120
*Students who started their master's programme in 2018 will continue to follow the curriculum of 2018-2019.				

BRASS

xx=		1. Horn (HRN), 2. Trumpet (TR), 3. Trombone (TB), 4. Bass Trombone (BTB), 5. Tuba (TU)		
code	form	Horn, Trumpet, Trombone, Bass Trombone, Tuba	Year 1	Year 2*
Master of Music 2019-2020				
KC-M-KI- Artistic Development				
xx	x	Main Subject	20	22
GLxx	g	Group Lesson	2	2
KK	g	BRASSbook	2	2
COR	i	Coach Pianist	2	2
TROS	i/x	Training Orchestral Parts	4	4
-		Masterclasses/Chamber Music/Orchestral Projects	pm	pm
		Subtotal	30	32
KC-M- Professional Preparation				
NA-EPMA	g	Professional Integration and Project Management	4	
	g	Professional Integration Coaching	1	3
<i>Specialisation with specific entrance requirements, or CDO (total 10 ECTS per year):</i>				
CDO	i	Specialisation Orchestra Master	10	10
CDO		Specialisation Ensemble Academy	10	10
CDO	i	External Professional Integration Projects/CDO	10	10
		Subtotal	15	13
KC-M- Research				
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
Total per year			60	60
Total			120	
*Students who started their master's programme in 2018 will continue to follow the curriculum of 2018-2019.				

ACCORDION

code	form	Accordion	Year 1	Year 2*
		Master of Music 2019-2020		
KC-M-KI-		Artistic Development		
ACC	x	Main Subject	28	30
GLAC	g	Group Lesson	2	2
-		Masterclasses/Chamber Music/Orchestral Projects	pm	pm
		Subtotal	30	32
KC-M-		Professional Preparation		
NA-EPMA	g	Professional Integration and Project Management	4	
	g	Professional Integration Coaching	1	3
		<i>Specialisation with specific entrance requirements or CDO*:</i>		
CDO		Specialisation Ensemble Academy	10	10
CDO	i	External Professional Integration Projects/CDO	10	10
		Subtotal	15	13
KC-M-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
		Total per year	60	60
		Total		120
		*Students who started their master's programme in 2018 will continue to follow the curriculum of 2018-2019.		

PIANO

code	form	Piano	Year 1	Year 2*
		Master of Music 2019-2020		
KC-M-KI-		Artistic Development		
PN	x	Main Subject	29	31
GP	g	Group Lesson	1	1
-		Masterclasses/Chamber Music/Orchestral Projects	pm	pm
		Subtotal	30	32
KC-M-		Professional Preparation		
NA-EPMA	g	Professional Integration and Project Management	4	
	g	Professional Integration Coaching	1	3
		<i>Specialisation with specific entrance requirements, or CDO (total 10 ECTS per year):</i>		
CDO		Specialisation Ensemble Academy	10	10
CDO	i	External Professional Integration Projects/CDO	10	10
		Subtotal	15	13
KC-M-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
		Total per year	60	60
		Total		120
		*Students who started their master's programme in 2018 will continue to follow the curriculum of 2018-2019.		

GUITAR

code	form	Guitar	Year 1	Year 2*
		Master of Music 2019-2020		
KC-M-KI-		Artistic Development		
GT	x	Main Subject	28	30
GLGT	g	Group Lesson	2	2
-		Masterclasses/Chamber Music/Ensemble Projects	pm	pm
		Subtotal	30	32
KC-M-		Professional Preparation		
NA-EPMA	g	Professional Integration and Project Management	4	
	g	Professional Integration Coaching	1	3
		<i>Specialisation with specific entrance requirements, or CDO (total 10 ECTS per year):</i>		
CDO		Specialisation Ensemble Academy	10	10
CDO	i	External Professional Integration Projects/CDO	10	10
		Subtotal	15	13
KC-M-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
		Total per year	60	60
		Total		120
*Students who started their master's programme in 2018 will continue to follow the curriculum of 2018-2019.				

HARP

code	form	Harp	Year 1	Year 2*
		Master of Music 2019-2020		
KC-M-KI-		Artistic Development		
HP	x	Main Subject	24	26
GLAC	g	Group Lesson	2	2
TROS	i/x	Training Orchestral Parts	4	4
-		Masterclasses/Chamber Music/Orchestral Projects	pm	pm
		Subtotal	30	32
KC-M-		Professional Preparation		
NA-EPMA	g	Professional Integration and Project Management	4	
	g	Professional Integration Coaching	1	3
		<i>Specialisation with specific entrance requirements, or CDO (total 10 ECTS per year):</i>		
CDO	i	Specialisation Orchestra Master	10	10
CDO		Specialisation Ensemble Academy	10	10
CDO	i	External Professional Integration Projects/CDO	10	10
		Subtotal	15	13
KC-M-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
		Total per year	60	60
		Total		120
		*Students who started their master's programme in 2018 will continue to follow the curriculum of 2018-2019.		

PERCUSSION

code	form	Percussion	Year 1	Year 2*
		Master of Music 2019-2020		
KC-M-KI-		Artistic Development		
SLW	x	Main Subject	23	26
GLSW	g	Group Lesson	2	2
TROS	g	Training Orchestral Parts	4	4
SBT	g	Basler Drumming	1	
-		Masterclasses/Chamber Music/Orchestral Projects	pm	pm
		Subtotal	30	32
KC-M-		Professional Preparation		
NA-EPMA	g	Professional Integration and Project Management	4	
		Professional Integration Coaching	1	3
		<i>Specialisation with specific entrance requirements, or CDO (total 10 ECTS per year):</i>		
CDO	i	Specialisation Ensemble Percussion Slagwerk Den Haag	10	10
CDO	i	Specialisation Orchestra Master	10	10
CDO		Specialisation Ensemble Academy	10	10
CDO	i	External Professional Integration Projects/CDO	10	10
		Subtotal	15	13
KC-M-		Research		
TRIP	g	Introduction to Research in the Arts	1	
-	-	Master Elective	3	
RD	g	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	11	15
		Subtotal	15	15
		Total per year	60	60
		Total		120
		*Students who started their master's programme in 2018 will continue to follow the curriculum of 2018-2019.		

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

MAIN SUBJECT CLASSICAL MUSIC

<i>M-Klxx</i>	Main Subject Classical Music
Osiris course code:	KC-M-Klxx
Course content:	<p>In this course, you receive individual lessons of 75 minutes. During these lessons you practice repertoire under your teacher's guidance. Together with your teacher, you devise a programme tailored to the requisite development of repertoire, in the context of the annual schedule of auditions, (final) presentations, projects and extracurricular activities. The entire programme corresponds with your study plan, and there is scope for specialisation. The focus is on your personal development as a professional musician and as an inspired and inspiring interpreter. You are challenged to reflect on and pursue personal growth and to recognise quality.</p> <p>Principal subject teachers also give regular group lessons during which students play for each other. There are master classes given by guest lecturers. Some principal subject teachers share students in the form of team-teaching.</p> <p>Students of oboe, bassoon and clarinet receive 10 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>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to perform on a level that can be qualified as 'high at an international level'; ▪ relate your position towards the music and the music profession independently and at an advanced level, through a deepened development of craftsmanship and artistic growth; ▪ create your own work based on an original artistic vision and research ▪ are able to present your work in varied contexts, showing an understanding of the musician's position between the score and the (specialist and/or non-specialist) audience, often in an (inter)national multicultural environment; ▪ develop, through an inquisitive attitude, advanced knowledge of repertoire and translate this knowledge musically into a convincing and original interpretation; ▪ communicate and cooperate at an advanced level with colleagues and other professionals in the (inter)national music profession; ▪ show advanced understanding of the international music profession, in which you are able to function at an advanced level through the application of skills, knowledge, artistic vision and research skills, and by developing and maintaining a professional network;

	<ul style="list-style-type: none"> are able to act as your own teacher as a reflective practitioner, by being able to assess and evaluate the quality of your own performance, keep this quality up-to-date and develop it further by continuing to learn independently.
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.7, 2.A.10, 2.A.12 2.B.3, 2.B.4, 2.B.12 2.C.2, 2.C.7, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.16
Type of course:	Compulsory
Level:	Master I-II
Duration:	75 minutes per week, 34 weeks per year
Prior qualifications/ prerequisites:	-
Teachers:	Violin: Vera Beths, Peter Brunt, Theodora Geraets, Janet Krause, Joseph Puglia, Ilona Sie Dhian Ho, Stephan Picard (regular guest teacher) Viola: Liesbeth Steffens, Asdis Valdimarsdottir, Mikhail Zemtsov Cello: Larissa Groeneveld, Michel Strauss, Lucia Swarts, Jan Ype Nota, Harro Ruijsenaars (regular guest teacher) Double Bass: Jean Paul Everts, Quirijn van Regteren Altena Flute: Jeroen Bron, Thies Roorda, Dorine Schade (piccolo) Oboe: Karel Schoofs, Jeroen Soors, Remco de Vries, Alexei Ogrintchouk (regular guest teacher), Ron Tjihuis (English horn) Clarinet: Rick Huls (also: E-flat clarinet), Pierre Woudenberg, Erik van Deuren (bass clarinet) Saxophone: Raaf Hekkema, Lars Niederstrasser Bassoon: Gretha Tuls, Alban Wesly, Jaap de Vries (contrabassoon) Horn: Herman Jeurissen, Martin van der Merwe, José Luis Sogorb Jover Trumpet: Erwin ter Bogt Trombone: Tim Dowling, Sebastiaan Kemner, Brandt Attema and Ben van Dijk (bass trombone) Tuba: Hendrik Jan Renes Percussion: Pepe Garcia, Theun van Nieuwburg, Niels Meliefste, Hans Zonderop Harp: Ernestine Stoop Guitar: Zoran Dukic, Enno Voorhorst Piano: Ellen Corver, David Kuyken, Slava Poprugina, Denys Proshayev Accordion: An Raskin
Credits:	See the curriculum overview of your main subject for the number of ECTS for both years.
Literature:	Repertoire to be discussed with teacher
Work form:	Individual lessons, group lessons, master classes

Assessment:	Year	Month	Type of assessment	Duration*	Grading system	Programme requirements***
	Master I	May/June	Presentation	50' including stage changes, no break	Pass/fail	The student is free to choose the programme within the requirements set by the section. If possible, a part of the programme can be related to the subject of the candidate's Master research project. The student prepares programme notes which are assessed as part of the overall assessment of the presentation.
	Master II	May/June	Final presentation	80' including stage changes and a 15 minute break	Numeric**	The student is free to choose the programme within the requirements set by the section. The student prepares programme notes which are assessed as part of the overall assessment of the final presentation.
<p>*The duration of percussion examinations/presentations is longer: master I: 60' including stage changes, master II: 90' including stage changes and 15 minute break. ** Grade scale of 10, in halves *** Please note that the programme requirements for each instrument can be found in Appendix 1 of the Curriculum Handbook as well as on the intranet page of the Classical Music Department.</p> <p>The final presentation is assessed using the Assessment Criteria Master Classical Music that can be found in Appendix 2 of the Curriculum Handbook Master Classical Music.</p> <p>The deadline for submitting your programme, signed by the Head of Department, to the Education Service Centre is April 1st.</p> <p>For all practical exam conditions, please see 'Information (final) presentations BMus and MMus' (this document can be obtained at the Education Service Centre and on intranet) and for the overall examination regulations the 'Education and Examination Regulations' (EER) that can be found on intranet and in the Study Guide.</p>						
Language:	English and/or Dutch					
Schedule, time, venue:	See ASIMUT schedule					
Information:	Marlon Titre – Head of Classical Music Department (m.titre@koncon.nl)					

GROUP LESSON

<i>M-KI-GLxx</i>	Group Lesson
Osiris course code:	KC-M-KI-GLxx
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.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to contribute to and lead a group process; ▪ are able to observe and listen to others in a perceptive way; ▪ are able to verbally express observations and to give constructive feedback to peers; ▪ are able to receive and put to use feedback from peers.
Programme objectives:	2.B.3 2.C.3, 2.C.4, 2.C.9, 2.C.11
Type of course:	Compulsory
Level:	Master I – II
Duration:	Varies depending on main subject, lessons divided over 36 weeks
Prior qualifications/ prerequisites:	-
Teachers:	Main subject teachers
Credits:	2 ECTS per academic year
Literature:	To be decided
Work form:	Group lesson
Assessment:	Active participation. Absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course.
Grading system:	Attendance sufficient/insufficient
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Marlon Titre – Head of Classical Music Department (m.titre@koncon.nl)

COACH PIANIST

<i>M-KI-COR</i>	Coach Pianist
Osiris course code:	KC-M-KI-COR
Course content:	This course is taught in weekly lessons of 37.5 minutes. You work individually with a professional pianist who specialises in playing in a duo, and often also in the repertoire and specific ensemble playing with two or more instruments. During the lessons you develop your repertoire and your general skills of ensemble playing. By playing for years with the same pianist, students often develop exceptional skills in ensemble playing. The pianist is the regular accompanist at exams, and if possible also at events such as competitions and auditions outside the conservatoire.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to rehearse and perform at an advanced professional level through regular rehearsals and performances with a professional pianist; ▪ engage with new repertoire at an advanced level across various style periods and, taking into account further specialization, build upon repertoire knowledge gained in the bachelor's programme; ▪ execute ensemble skills at an advanced level and continue to further develop these skills independently following graduation; ▪ present a full concert programme with a professional pianist that reflects the ability to engage in creative and attractive programming.
Programme objectives:	2.A.1, 2.A.5 2.B.2, 2.B.3, 2.B.5 2.C.5, 2.C.16
Type of course:	Compulsory
Level:	Master I - II
Duration:	37.5 minutes per week, 34 weeks per year
Prior qualifications/ prerequisites:	-
Teachers:	Jelger Blanken, Gerard Boeters, Natasja Douma, Alla Libo, Elena Malinova, Kamelia Miladinova, Jan Willem Nelleke, Alessandro Soccorsi
Credits:	2 ECTS per academic year
Literature:	Repertoire that the student is working on
Work form:	Individual lesson
Assessment:	At the end of the year, the coach pianist will assess your work on the basis of the objectives outlined for this course. Please keep in mind that in order to pass the course, you should comply with the requirements outlined in the protocol (see below).
Grading system:	Pass/fail
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Protocol:	PROTOCOL COACH PIANIST The Royal Conservatoire offers a team of coach pianists. These musicians/teachers play together with the students in lessons, classes and exams and (final) presentations. While preparing these concert occasions, students learn different approaches to dealing with repertoire and playing together. Students:

	<ul style="list-style-type: none"> - At the beginning of the year, talk with your coach pianist about the planning of the available hours. - Don't forget to talk about try-outs and other occasions like competitions you would like to play at with your coach pianist: these are basically not part of the task of your coach pianist. - To reschedule your lesson- with good reason - to another than the set time, you should ask latest Thursday of the week ahead of the appointment. - Only when ill and cancelling at least 24 hours before the planned lesson can you ask to find another time to take the lesson. - Be sure to be in time for your lesson, out of common politeness but also because of time management. - It is important to establish a programme to be played at an exam/class in time. - Unusual and labour-intensive repertoire demands respectful and timely deliberation. - A request to play harpsichord or organ can be refused. - Class concert nights belong to the work of the coach pianists provided that there is good consultation about planning and completion. - When students play together with student pianists it is possible to ask the coach pianist for instruction lessons. When the collaboration with a student pianist develops towards replacing the coach pianist the student duo should work at least a couple of times with the coach pianist. - Coach pianists keep in touch with the main subject teacher, and vice versa, about progress and learning objectives of the student.
Information:	Marlon Titre – Head of Classical Music Department (m.titre@koncon.nl) Coach Pianists

TRAINING ORCHESTRAL PARTS

<i>M-KI-TROS</i>	Training Orchestral Parts
Osiris course code:	KC-M-KI-TROS
Course content:	<p>In this course, you work intensively on a range of orchestral scores, in order to prepare for (inter)national auditions. Various other scores are also studied to learn a more extensive repertoire and to master the specific method of playing that is required.</p> <p>You receive individual lessons of 25 minutes throughout the academic year. Teachers may give 50-minute lessons in the first half of the academic year, until the exam. The schedule is sometimes revised, for example if an audition is planned.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ demonstrate substantial knowledge of the orchestral repertoire; ▪ execute orchestral excerpts at an advanced level, both technically and artistically; ▪ are able to prepare independently for professional orchestral auditions; ▪ are able to cooperate with other musicians within an orchestral section in an (inter)national and multicultural environment.
Programme objectives:	2.A.2 2.B.2 2.C.10, 2.C.13
Type of course:	Compulsory
Level:	Master I-II
Duration:	25 minutes per week, 34 weeks per year
Prior qualifications/ prerequisites:	-
Teachers:	Janet Krause (violin), Timur Yakubov (viola), Roger Regter (cello), Jean-Paul Everts (double bass), Thies Roorda (flute), Dorine Schade (piccolo), Remco de Vries (oboe), Ron Tjihuis (English horn), Jasper Grijpink (clarinet), Erik van Deuren (bass clarinet), Jaap de Vries (bassoon and contrabassoon), Herman Jeurissen (French horn), Gertjan Loot (trumpet), Timothy Dowling and Sebastiaan Kemner (trombone), Brandt Attema and Ben van Dijk (bass trombone), Hendrik-Jan Renes (tuba), Marieke Schoenmakers (harp), Hans Zonderop (percussion), Theun van Nieuwburg (timpani)
Credits:	3 ECTS per academic year
Literature:	t.b.a.
Work form:	Individual lessons
Assessment:	The exam reflects the demands of a professional orchestral audition. For the exact exam requirements, please see the Appendix in the Curriculum Handbook.
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Marlon Titre – Head of Classical Music Department (m.titre@koncon.nl)

LESSON PICCOLO

<i>M-KI-</i>	Lesson Piccolo
Osiris course code:	KC-M-KI-
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.
Objectives:	At the end of this course, you: <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.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.12 2.B 2, 2.B.4 2.C.2, 2.C.7, 2.C.10, 2.C.13, 2.C.16
Type of course:	Compulsory
Level:	Master I-II
Duration:	25 minutes per week, 34 weeks per academic year
Prior qualifications/ prerequisites:	You need to finish the first year of this course before being allowed to enter the next.
Teachers:	Dorine Schade
Credits:	3 ECTS per academic year
Literature:	t.b.a.
Work form:	Individual lesson
Assessment:	The exam reflects the demands of a professional orchestral audition. For the exact exam requirements, please see the Appendix in the Curriculum Handbook.
Grading system:	Master I: pass/fail Master II: numeric
Language:	English or Dutch
Schedule, time, venue:	Schedule to be agreed upon with the teacher. Royal Conservatoire.
Information:	Dorine Schade (d.schade@koncon.nl)

BASSBOOK

<i>KI-BB</i>	BASSbook
Osiris course code:	KC-KI-BB
Course content:	This course is offered jointly by the Classical, Early Music and Jazz Departments. Every student and teacher of double bass and violone participates. Every year teacher Quirijn van Regteren Altena arranges 4 full day meetings, where students play for each other and share and develop repertoire and teachers give lessons to the entire group of students. There are also guest lectures and demonstrations, workshops and concerts.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to engage with and perform in a variety of musical genres and styles; ▪ are able to function and cooperate with other musicians in a multidisciplinary professional environment throughout a variety of genres and styles.
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	4 full days per academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Jean-Paul Everts, Clemens van der Feen, Roelof Meijer, Tony Overwater, Quirijn van Regteren Altena, Maggie Urquhart + guest teachers
Credits:	1 ECTS per academic year
Literature:	To be announced
Work form:	Project form: 4 sessions each lasting one full day throughout the academic year
Assessment:	Compulsory attendance: 100%. A record of attendance is kept and absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course. Preparation, dedication and positive participation is required. Students receive feedback based on the objectives.
Grading system:	Pass/fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Classical Music students: Quirijn van Regteren Altena (q.vanregterenaltena2@koncon.nl) Early Music students: Brigitte Rebel – Coordinator of Early Music Department (b.rebel@koncon.nl) Jazz students: Yvonne Smeets – Head of Jazz Department ad interim (y.smeets@koncon.nl)

BRASSBOOK

	BRASSbook
Osiris course code:	KC-M-
Course content:	<p>This course is offered jointly by the Classical, Early Music and Jazz Departments. Six times a year all brass students (bachelor's and master's students of French horn, natural horn, (natural) trumpet, trombone, bass trombone and tuba) meet to practice repertoire and ensemble playing.</p> <p>The six meetings, each deal with a theme, e.g. specific repertoire, improvisation or performance practice. Each class is led by various (guest) teachers.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have insight in techniques and various aspects of brass playing; ▪ are acquainted with a variety of approaches to diverse repertoires and are able to apply that knowledge; ▪ are able to perform repertoire in various styles and genres in the setting of a brass section; ▪ are able to function in an ensemble taking into account the specific features of the various brass instruments.
Type of course:	Compulsory
Level:	Master I-II
Duration:	Lesson of 180 minutes, six times a year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Timothy Dowling, Rik Mol, Susan Williams, guest teachers
Credits:	2 ECTS per academic year
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<p>Attendance and participation are compulsory. Students receive feedback based on the objectives.</p> <p>Master I students are asked to develop a proposal for one of the session for the year after, and are responsible for co-leading this session. They receive feedback on this specific task. The course is evaluated during the last session.</p>
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Fabienne Kramer (f.kramer@koncon.nl)

CONTEMPORARY MUSIC THROUGH NON-WESTERN TECHNIQUES

<i>KI-SBT</i>	Contemporary Music Through Non-Western Techniques
Osiris course code:	KC-KI-SBT
Course content:	This course focuses on importing knowledge and skills in the field of contemporary music and non-western techniques.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ you have broadened your sense of rhythm by integrating various perspectives on rhythm in your playing; ▪ you have expanded your academic and practical knowledge of contemporary repertoire; ▪ you have expanded your academic and practical knowledge of non-western techniques.
Programme objectives:	2.A.2 2.B.4 2.C.16
Type of course:	Compulsory
Level:	Master
Duration:	1 hour per week
Prior qualifications/ prerequisites:	-
Teachers:	Jonás Bisquert
Credits:	1 ECTS
Work form:	Group lessons
Assessment:	The assessment takes the form of a final collaborative performance of selected works from the course. The test is assessed by a committee consisting of the teacher of the course, and other (percussion) teachers on the basis of the assessment standards for performance at the Master's level. The test scheduled for May/June.
Grading system:	Qualifying result
Language:	English or Dutch
Schedule, time, venue:	Schedule to be agreed upon with the teacher
Information:	Jonás Bisquert (jonasbisquert@yahoo.es)

PROFESSIONAL PREPARATION**ENTREPRENEURSHIP AND PROJECT MANAGEMENT**

<i>M-NA-EPMA</i>	Professional Integration and Project Management
Osiris course code:	KC-M-NA-EPMA
Course content:	This module seeks to provide you with opportunities to develop your entrepreneurial competencies and understanding of the skills required to effectively plan and implement projects and performance events in a variety of contexts. The course consists of two sets of intensive days and online tutorials. At the end of this course, you write a project plan for a project to be realized in a professional context. You present this project plan in a viva voce presentation.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to demonstrate an understanding of a variety of project management topics through a series of short assignments set during sessions; ▪ are able to formulate your own professional integration goals; ▪ Are able to create a plan for a professional integrated project and give an oral presentation of this plan.
Programme objectives:	2.A.5, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.12, 2.A.15 2.B.5, 2.B.7, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.15, 2.C.16
Type of course:	Compulsory
Level:	Master I
Duration:	8 days during the 1 st semester
Prior qualifications/ prerequisites:	-
Teachers:	Ramon Verberne, Renee Jonker, guest teachers
Credits:	4 ECTS
Literature:	Course reader, including different articles/book chapters on Project Management & Entrepreneurship topics. Cutler, D., 'The savvy musician', Helios Press – Pittsburg, 2010. (ISBN-13: 978-0-9823075-0-2)
Work form:	Seminars, tutorials, workshops
Assessment:	Submission of a written project plan
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	A. First set of intensive days: t.b.a. October 2019 B. Second set of intensive days: t.b.a. November 2019 C. Details of the schedule t.b.a. via ASIMUT
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

PROFESSIONAL INTEGRATION COACHING

<i>KI-SBT</i>	Professional Integration Coaching
Osiris course code:	KC-M-KI-PIC
Course content	<p>In the course Professional Integration & Project Management, you have developed your own project plan connected to your artistic profile. You are expected to implement this project - ideally -at the end of the second year of the master's programme. It could well be connected to your final instrumental/vocal presentation.</p> <p>In this course, you will receive guidance from a professional integration coach in making your project a reality. The professional integration coach is typically an external expert from the professional field of music with substantial expertise and experience with the production of concerts, tours and other musical events, and/or setting up and running an ensemble or orchestra. Your coach can give specific help in cultivating contacts in the world of venues, concert impresarios, educative and creative entrepreneurship including raising funds, and provide general advice about implementing your project plan. The coaching will take place in small working group sessions, during which you will discuss your individual or group projects with the coach and your peers.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have developed a realistic project plan and are able to keep it up to date; ▪ have developed your own artistic profile and are able to develop this autonomously; ▪ have expanded your professional network and are able to maintain and expand it further; ▪ know your own strengths and weaknesses related to building your professional career, and are able to assess when and where to look for professional assistance.
Programme objectives:	<p>2.A.5, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.12, 2.A.15 2.B.5, 2.B.7, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.15, 2.C.16</p>
Type of course:	Compulsory
Level:	Master I-II
Duration:	Master I second semester, master II both semesters. Maximum 8 hours divided over two years.
Prior qualifications/prerequisites:	The student must have produced an approved project plan during the course Entrepreneurship and Project Management.
Teachers:	Guest teachers
Credits:	master I: 1 ECTS, master II: 3 ECTS
Literature:	t.b.a.
Work form:	Small group sessions, during which the project plans of individual or groups of students are discussed.
Assessment:	<p>Assessment takes place on the basis of:</p> <ul style="list-style-type: none"> ▪ 80% attendance of coaching sessions ▪ The progress of the student in the further development of the project plan in terms of pro-activity, professionalism and ownership ▪ The quality of the final project
Grading system:	Pass/fail
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Heads of Department

SPECIALISATION: ORCHESTRA MASTER

<i>M-KI-CDO</i>	Specialisation: Orchestra Master
Osiris course code:	KC-M-KI-CDO
Course content:	<p>This is a one-year specialisation within the master's programme for orchestral instruments. In addition to the regular courses that prepare you for a professional career with an orchestra (orchestral projects, training in playing orchestral parts), students who are selected for the Orchestra Master course have an opportunity to specialise in orchestral work in an exclusively professional environment. If you are selected, the Residentie Orkest allows you to stand in as a full member of the orchestra for two to five weeks a year. The members and management of the orchestra write evaluations of each project in which you have participated.</p> <p>It is possible to take this specialisation in one or both years of the master's programme. If you want to take the course for two years, you need to audition again to be admitted to the second year.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to function in a fully professional environment at the highest level in terms of artistic quality and speed of working relevant to an orchestra with international standards; ▪ are able to engage with new and often complex repertoire at an advanced level, having had the opportunity to learn more repertoire than is usually possible within a conservatoire environment; ▪ are able to reflect on and assess your own functioning as a professional orchestral player through the specific feedback provided by members of the professional orchestra; ▪ are able to function at the highest artistic level within an international and multicultural team of orchestral musicians with various musical and cultural backgrounds; ▪ are able to prepare independently for an orchestral audition following graduation.
Programme objectives:	2.A.1, 2.A.2 2.C.9, 2.C.13, 2.C.16
Type of course:	Optional (after audition)
Level:	Master I-II
Duration:	Two to five weeks per year
Prior qualifications/prerequisites:	<p>Please note: this course is open to students of all orchestral instruments (excluding accordion, guitar, saxophone and piano).</p> <p>You must have been accepted by the Royal Conservatoire for the master's course in your instrument of choice. You will then need to do an audition with the Residentie Orkest in the Dr Anton Philipszaal. The material for these auditions is a selection from the material compiled by the Residentie Orkest for its regular auditions. You can download it here: https://www.koncon.nl/opleidingen/masterspecialisations/klassieke-muziek/masterspecialisatie-orkestmaster/toelatingseisen#content</p> <p>The auditions are attended by the relevant section of the Residentie Orkest, its orchestra manager and the head of the Royal Conservatoire's Classical Music Department. The musicians in the orchestra decide whether the candidate will be admitted or rejected.</p>
Teachers:	Members of the Residentie Orkest
Credits:	2 to 10 ECTS credits per academic year, depending on the number of projects played. Credits are obtained by filling out a CDO-form.
Literature:	t.b.a.

Work form:	Projects in the form of orchestral rehearsal and concert periods.
Assessment:	At the end of the year, the relevant section of the Residentie Orkest will evaluate your performance. If you fail to perform well enough, you may be expelled from the course and only allowed to complete the master's programme in your instrument.
Grading system:	Pass/fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Marlon Titre – Head of Classical Music Department (m.titre@koncon.nl)

SPECIALISATION: ENSEMBLE ACADEMY

<i>M-CDO</i>	Specialisation Ensemble Academy
Osiris course code:	KC-M-CDO
Course content:	<p>The Ensemble Academy (EA) represents the fulfilment of a long-time dream of the Royal Conservatoire, five ensembles in the top echelon of Dutch music life, and two prominent contemporary music venues: Asko Schönberg, Calefax, Ensemble Klang, the New European Ensemble and Slagwerk Den Haag and music venues Korzo and Muziekgebouw aan 't IJ.</p> <p>The Ensemble Academy is an incubator for talented musicians and composers who are still studying. As an Ensemble Academy student, you work with the programme's partners in national and international productions. In addition to improving your skills on your instrument, you also receive lessons in programming, production, marketing and communication. There are also various possibilities for doing internships with the partners in the programme. In the process, you have the opportunity to learn about the essential back-office aspects of a professional musician's life and gain experience on stage and behind the scenes, as well as building a personal network.</p> <p>The strength of the Ensemble Academy is that you are already deeply involved in the professional practice during your studies and have already gained professional experience as a musician and established a network by the time you graduate.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to function in a fully professional environment at the highest level in terms of artistic quality and speed of working relevant to an ensemble with international standards; ▪ are able to engage with new and often highly complex repertoire at an advanced level, having had the opportunity to learn more repertoire than is usually possible within a conservatoire environment; ▪ are able to reflect on and assess your own functioning as a professional ensemble player through the specific feedback provided by members of the ensemble; ▪ are able to perform in an ensemble setting for specialist and non-specialist audiences; ▪ are able to function at the highest artistic level within an international and multicultural team of musicians with various musical and cultural backgrounds; ▪ are able to contribute to a group process; ▪ are able to develop/design your own project.
Programme objectives:	<p>2.A.1, 2.A.2, 2.A.4, 2.A.5, 2.A.7, 2.A.8, 2.A.10, 2.A.12, 2.A.15 2.B.2, 2.B.5, 2.B.7, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.15, 2.C.16</p>
Type of course:	Compulsory (for students who are admitted to the master specialisation Ensemble Academy)
Level:	Master I-II
Duration:	Project-based
Prior qualifications/ prerequisites:	Admission to the Master Specialisation Ensemble Academy
Teachers:	Members and staff of the five participating ensembles and two venues, teachers of the Royal Conservatoire, guest teachers/conductors.

Credits:	10 ECTS per academic year
Literature:	-
Work form:	Ensemble projects
Assessment:	<p>During projects: regular feedback from the ensemble's members and/or artistic leaders. Written evaluation at the end of each year, followed by a discussion between student and ensemble.</p> <p>At the end of the second year, all second year Ensemble Academy students should organise a project together. This project is assessed by a committee.</p> <p>If you fail the first year of this course, you can continue your studies in the regular master's programme.</p>
Grading system:	<p>Master I: qualifying result</p> <p>Master II: numeric</p>
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Jaike Bakker - Coordinator Ensemble Academy (j.bakker@koncon.nl)

SPECIALISATION: ENSEMBLE PERCUSSION

<i>M-KI-CDO</i>	Ensemble Percussion
Osiris course code:	KC-M-KI-CDO
Course content:	<p>This two-year master specialisation is aimed at all-round percussionists with an interest in contemporary music, who are keen to do multidisciplinary projects and who would love to develop this together with Slagwerk Den Haag.</p> <p>During the course you will gain lots of experience in performing on stage in concerts and shows but will also, depending on the projects available at any given time, be able to enhance your professional skills in an educational and multidisciplinary context that emphasises communication, creativity and flexibility. The tuition fees of students who are admitted to the course are paid by Slagwerk Den Haag.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to function in a fully professional environment at the highest level in terms of artistic quality and speed of working relevant to an ensemble with international standards ▪ are able to engage with new and often highly complex repertoire at an advanced level, having had the opportunity to learn more repertoire than is usually possible within a conservatoire environment; ▪ are able to reflect on and assess your own functioning as a professional ensemble player through the specific feedback provided by members of the ensemble; ▪ are able to perform in an ensemble setting for specialist and non-specialist audiences; ▪ are able to function at the highest artistic level within an international and multicultural team of musicians with various musical and cultural backgrounds; ▪ are able to contribute to a group process; ▪ are able to develop/design your own project.
Programme objectives:	<p>2.A.1, 2.A.5 2.B.4 2.C.9, 2.C.10, 2.C.13</p>
Type of course:	Compulsory for students taking the Master Specialisation Ensemble Percussion
Level:	Master I-II
Duration:	Project based
Prior qualifications/ prerequisites:	Admission after audition. You can find more details and requirements on our website.
Teachers:	Slagwerk Den Haag
Credits:	
Literature:	Depending on project
Work form:	Ensemble lesson
Assessment:	Regular feedback from the ensemble's members. Written evaluation at the end of each year, followed by a discussion between student and ensemble. If you fail the first year of the programme, you can continue your studies in the regular master's programme.
Grading system:	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Marlon Titre – Head of Classical Music Department (m.titre@koncon.nl)

CDO/CAREER DEVELOPMENT OFFICE, EXTERNAL PERSONAL/PROFESSIONAL PROJECTS

<i>M-AL-CDO</i>	CDO/Career Development Office, External Personal/Professional Projects
Osiris course code:	KC-M-AL-CDO
Course content:	<p>The Career Development Office (CDO) is a central place in the Royal Conservatoire where students can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities. Via the CDO students can earn study credits within the master's curriculum for activities usually completed outside the conservatoire. This 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. Performances as soloist and/or section leader; • creating an own ensemble, band or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions. Showing evidence of performance results in recognised venues and through press reviews; • making a website; • engaging in challenging activities such as leading (international) competitions and masterclasses at the highest level; • engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity; • widening abilities for organisation and administration in support of activities; • involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations; • developing contacts and opportunities related to the Master specialisation.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to take initiatives with regard to your employment or the advancement of your specialism beyond the institute; ▪ are able to identify career opportunities and demonstrate sufficient organisational and motivational skills to function in the profession; ▪ have developed autonomous administrative, communication and management skills with regard to your own professional activities.
Programme objectives:	<p>2.A.15 2.B.10, 2.B.12 2.C.2, 2.C.4, 2.C.10, 2.C.16</p>
Type of course:	Compulsory
Level:	Master I-II
Duration:	<p>Please note: Master I students: you can obtain CDO credits from activities from 01-09-19 to 31-08-20. Master II students: you can obtain CDO credits from activities from 01-09-19 to 01-05-20. If the project occurs outside those dates it will not be valid for the 19/20 academic year.</p>
Prior qualifications/ prerequisites:	-
Teachers:	-
Credits:	Varies per study programme – please see your curriculum overview
Literature:	-

Work form:	Depending on the activity, but based on working towards increased employability in the profession.
Assessment:	<p>Evaluation of activities on the basis of forms submitted, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.).</p> <p>Procedure If you apply for CDO study credits for activities outside the conservatoire, you need to do this via a form which is available from the CDO, or which can be downloaded via intranet. You must fill in the report part of the form once the activity has been completed, and add any relevant materials (promotional materials, programmes, recordings etc.). The completed form must then be returned to the CDO administrator for approval by the CDO administrator and the CDO coordinator of the department. After an evaluation by the CDO coordinator of the department, the relevant number of study credits will be allocated to the task (see appendix).</p> <p>CDO credits are based on a standard of 1 ECTS = 28 hours work.</p>
Grading system:	Pass/fail
Language:	English or Dutch
Schedule, time, venue:	-
Information:	Dominy Clements - CDO administrator (podium@koncon.nl) Hans Zonderop - CDO coordinator Classical Department (h.zonderop@koncon.nl)
APPENDIX:	<u>Indication of ECTS allocation and restrictions for activities under the CDO.</u>
General:	<p>CDO ECTS credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main study.</p> <ul style="list-style-type: none"> - Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir does not qualify for ECTS. - Teaching for a few hours per week for a year = on average 3 ECTS. - Maximum credits for teaching are set at 4 ECTS per year (bachelor) and 6 ECTS (master). - Making a website = maximum 2 ECTS. - Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value. - In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO. - Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS. - Passive attendance of masterclasses does not qualify for ECTS.
Classical:	<p>One week working with a professional orchestra/ensemble = 2 ECTS.</p> <ul style="list-style-type: none"> - Orchestra Master automatically qualifies for 10 ECTS in the CDO: form and copy of contract with RO required. - NJO (National Youth Orchestra) winter tour = 3 ECTS. - EuYO/Gustav Mahler orchestras etc. = 5 ECTS.
Conducting:	<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.
Vocal studies:	Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a capella, 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 no more than 0,5 ECTS.- Solo work with a professional ensemble/organisation can, depending on the repertoire = up to 2 ECTS.- Participation in competitions or masterclasses is seen as close to the usual main study activities. Value depends on level, degree of involvement etc. = average 1 ECTS.
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RESEARCH

INTRODUCTION TO RESEARCH IN THE ARTS

<i>M-AL-TRIP</i>	Introduction to Research in the Arts
Osiris course code:	KC-M-AL-TRIP
Course content:	<p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, as well as introducing you to the various methods of documenting and presenting your research (which for a number of disciplines is part of the Master Project – please see the Master of Music Handbook). Questions such as: ‘How do I formulate a viable research question that is close to my own artistic practice?’ and ‘What sources can I use and where can I find them?’ will be addressed.</p> <p>Furthermore, you will receive an introduction to the use of the Research Catalogue through a series of workshops by Casper Schipper. The Research Catalogue (www.researchcatalogue.net) is an international online repository for the documentation and publication of artistic research results, which you will use to document and present your research. At the conclusion of the course, you will need to present your Master Project or research proposal on the Research Catalogue.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to demonstrate an understanding of what research in the master’s programme of the conservatoire comprises; ▪ show an understanding of the use of source material; ▪ show and understanding of the skills required to document your research results; ▪ are able to demonstrate skills of formulating a project proposal and abstract; ▪ are able to document your project process and results on the Research Catalogue.
Programme objectives:	<p>2.A.7, 2.A.9, 2.A.12, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16</p>
Type of course:	Compulsory
Level:	Master I
Duration:	5 meetings during the 1st semester + 1 workshop Research Catalogue
Prior qualifications/ Pre-requisites:	-
Teachers:	Kathryn Cok, Paul Craenen, Casper Schipper and others
Credits:	1 ECTS
Work form:	Seminar, individual study and workshops
Assessment:	Attendance results (80%) + a written project proposal and abstract + attendance during 1 workshop Research Catalogue
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	Via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or teacher.
Information:	Roos Leeftang, Coordinator Master Research (r.leeftang@koncon.nl)

MASTER ELECTIVE

	Master Elective
Course content:	<p>The Master Electives provide you with among other things, an insight into a specific musical subject, research literature and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen research area. The research areas are as follows:</p> <ol style="list-style-type: none">1. Art of Interpretation: historically/contextually informed performance practice2. Instruments & Techniques: instrumental design/techniques/acoustics3. Music in Public Space: diversity/interculturality/social engagement4. Creative Practice: improvisation/composition/experimental practice5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice6. Musical Training, Performance & Cognition7. Aesthetics & Cultural Discourse8. Educational Settings9. Music Theory & Aural Skills <p>In November you must register via Osiris for one Master Elective that takes place in semester two of your first study year. You will find more information about registration and the course descriptions in the Master Electives Guide 2019-2020 (www.koncon.nl/masterelectives and via https://intranet.koncon.nl/master).</p>
Schedule, time, venue:	Via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or teacher.
Information:	Roos Leeftang, Coordinator Master Research (r.leeftang@koncon.nl)

MUSICIAN'S RESEARCH AND DEVELOPMENT

<i>M-AL-RD</i>	Musician's Research and Development
Osiris course code:	1st year: KC-M-AL-RD1, 2nd year: KC-M-AL-RD2
Course content:	<p>Research and entrepreneurship training in the master's programme centres on undertaking and completing a research project, where you specialise in your own field. As a rule your artistic/musical practice will be the point of departure when choosing a topic for your research and when formulating a research question. For certain disciplines, your research project is part of the Master Project – please see the Master of Music Handbook.</p> <p>Individual supervising: The curriculum provides that you will have a personal research supervisor in the first year, from the beginning of the second semester up to your project presentation in March or April of the second year (15 hours over the entire course of the programme). You will be assigned a research supervisor selected from a pool consisting of both teachers whose duties also include research supervision, as well as specialised supervisors. In addition, this supervisor will be knowledgeable in your research area. Both you and your supervisor use the online Research Catalogue as collaborative workspace (www.researchcatalogue.net).</p> <p>Master circle: Every month, from the second semester, students will participate in a Master circle of first- and second-year students, under the chairmanship of the Head of a department or a specially invited chairman who is knowledgeable in the focus research area of that circle. At meetings of the Master circles students will discuss the project plans submitted by the first-year students and rework them into practical projects, while the second-year students report on the progress with their own projects and any problems they have encountered, and the group discusses possible solutions. Guest lecturers, speakers from the professional field and alumni of the conservatoire can also be invited and interviewed.</p> <p>From January 2020 on, pre-presentations for all second-year students will be held in the Master circles. You are required to invite your supervisors to this trial presentation. First-year students will also have the opportunity to present their results at this time.</p> <p>Individual research and presentation: In order to complete the requirements of the Master of Music programme, you must successfully undertake an individual research project (in some cases: part of your Master Project), and present the findings of this project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year. The format of the final presentation can vary. Please check the Master of Music Handbook for more information.</p>
Objectives:	<p>At the end of the research component of the Master of Music programme, you:</p> <ul style="list-style-type: none"> ▪ have developed a deeper understanding of and insight into music; ▪ analyse and solve technical problems and make a conscious choice for a specific artistic concept of your own on the basis of historical or contemporary information; ▪ increase, through the findings of your research, your understanding of the professional environment, and of your own opportunities and possibilities; ▪ formulate judgments on the basis of information and link these judgements to reflection on artistic and, where relevant, social and ethical responsibilities. ▪ are able to present the result of your research project to specialist and non-specialist audiences.

Programme objectives:	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Type of course:	Compulsory
Level:	Master I-II
Duration:	Individual supervision: 15 hours over two years Master Circle: meeting about once a month
Prior qualifications/ Pre-requisites:	-
Teachers:	Each student will be assigned a research supervisor and a place in a Master circle depending on their chosen research area. The Master circles will be held during the 2019-2020 academic year based on the following research areas: <ol style="list-style-type: none"> 1. Art of Interpretation: historically/contextually informed performance practice 2. Instruments & Techniques: instrumental design/techniques/acoustics 3. Music in Public Space: diversity/interculturality/social engagement 4. Creative Practice: improvisation/composition/experimental practice 5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Educational Settings 9. Music Theory & Aural Skills
Credits:	Master I: 11 ECTS, master II: 15 ECTS
Work form:	The individual research supervising will occur on a one to one basis and/or in groups. The Master circle meetings will take place in the form of a group lesson.
Assessment:	Active participation in the Master circle meetings, regular contact with the assigned research supervisor(s) and a successful presentation of the project results on the Research Catalogue and during the Master Research Symposium. The Master circle leader keeps a record of attendance in ASIMUT. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of: <ol style="list-style-type: none"> 1. An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question). 2. A previously scheduled in-school project (but not one organized by the student). 3. Illness (extended illness must be accompanied by a doctor's note). 4. Death or illness in the family of the student. Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader <u>before</u> the date in question. Too much absence will lead to substantial additional assignments. At the presentation all students are required to demonstrate the following points: <div style="border: 1px solid black; padding: 5px;"> <p><u>Relevance</u></p> <p>- Artistic development <i>Is the research relevant for the artistic development of the student?</i></p> <p>- Wider context <i>Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?</i></p> </div>

	<p><u>Project design and content</u></p> <p>- Questions, issues, problems <i>Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies?</i></p> <p>- Contextualization <i>Is it clear how the research relates to the (artistic, historical, cultural, theoretical) state of the art in the field of inquiry and to what others have done in this area?</i></p> <p>- Methods <i>Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?</i></p> <p>- New knowledge, insights, experiences, techniques and/or devices <i>Does the research deliver something that we did not know, understand, experience or have?</i></p> <p>- Process <i>Is the research process sufficiently well described or otherwise communicated?</i></p> <p>- Outcome <i>Is the balance between the research process and the (artistic) outcome of the research satisfactory?</i></p> <p><u>Argumentation, documentation, presentation</u></p> <p>- Reasoning, writing, documentation <i>Does the research make a clear case or claim and how does the use of text relate to the use of non-textual, e.g. artistic material? And does the form of documentation support the claim of the research?</i></p> <p>- Information, source material, referencing, language <i>Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable?</i></p> <p>- Public presentation <i>Is the verbal and public presentation of the research well-structured and convincing? And is the role of the artistic work in the presentation clear? Is the use of English acceptable?</i></p> <p>You are not permitted to conclude the practical part (the principal subject) of your studies at the end of the second year if you have not received a pass grade for the research presentation.</p> <p>The final presentation of the research is given before a committee of examiners consisting of three or more persons, including:</p> <ol style="list-style-type: none"> 1. a chairman (generally the Head of a department or the Head of Master Research); 2. your own research supervisor(s); 3. if possible, your Master Circle leader; 4. if possible, your principal subject teacher; 5. an external member, usually from an institution abroad; 6. if possible, first year master students who are invited to attend the research presentation and participate in the deliberations of the committee. However, their assessment is not binding and they may not award a grade.
Grading system:	<p>Master circle: pass/fail First Year Research Assessment: pass/fail Presentation: qualifying result</p>
Language:	English
Schedule, time, venue:	<p>Master circle: via ASIMUT (https://koncon.asimut.net) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or teacher.</p> <p>Research presentations: 23 – 27 March 2020, Studio 1 and 3, 9:00 a.m. to 22:00 p.m.. Detailed schedule via ASIMUT (https://koncon.asimut.net) at the beginning</p>

	of the new calendar year. Any changes will be communicated via ASIMUT (Planning Department).
Information:	Roos Leeftang, Coordinator Master Research (r.leeftang@koncon.nl)

APPENDIX 1: EXAM REQUIREMENTS CLASSICAL MUSIC DEPARTMENT

EXAM REQUIREMENTS - *Main Subject, Training Orchestral Parts (TOP)*

Exam schedule:

Bachelor I	Dec/Jan	Provisional test	15' (20')	pass/fail	
	May/June	I-II test	15' (20')	pass/fail	
Bachelor II	May/June	II-III test	15' (20')	pass/fail	
Bachelor III	May/June	Presentation	25' (35')	pass/fail (p)	
Bachelor IV	Dec/Jan	TOP	20' (30')	qualifying result	
	May/June	Final presentation	50' (60')	numeric result	(p)

Master I	Dec/Jan	TOP	25' (35')	numeric result	
	May/June	Presentation	50' (60')	pass/fail	(p)
Master II	Dec/Jan	TOP	25' (35')	numeric result	
	May/June	Final presentation	80' (90')	numeric result	(p)

Remarks:

- timings are total duration of performance
- times in between brackets are for percussion
- p = public
- TOP = Training Orchestral Parts test
- saxophone, guitar, accordion, piano: no TOP test
- numeric result = grade scale of 10, in halves
- qualifying result = poor, insufficient, sufficient, more than sufficient, good, very good, excellent

NB

- A student should hand in a programme leaflet for all tests and presentations.
- The Royal Conservatoire wishes to educate its students to be **informed musicians**. Students should be able to show, at every level, they know the historical background of the music they perform, and that they are aware of their responsibility and possibilities as a communicative educator, enjoying with curiosity the wonderful occasion of presenting music to an audience.
- These exam requirements are to be seen as guidelines: they express the required minimum level, without being able to express the expected performance quality. This document is a grip for students and teachers in defining their goals, and it also gives the opportunity to deviate with good motivation.

VIOLIN - BACHELOR

Entrance exam

- * two studies with different characters
e.g. Rode 24 Caprices, Dont 24 Studies op.35, Kreutzer 42 Studies (from no 35 onwards)
- * (parts of) three performance pieces
e.g. concerto by Wieniawsky no.2 op.22, parts 1 or 3
concerto by Saint-Saëns no.3 op.61
Lalo Symphony Espagnol op. 21, part 1
- e.g. part from sonata:
Brahms op.100 in A
Beethoven op.12 no.1 in D
Grieg
- e.g. Suk op.17, Saint-Saëns Havanaise op.83, Dvorak Romance op.11
- * part from sonata or partita Bach and contemporary work always welcome

Progress exam

diagnostic moment - up to the teacher whether and what the student plays

Propaedeutic exam

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

II-III exam

- * 1 movement of a concerto
- * 1 part of a solo piece

Presentation

free choice programme containing 1 study and at least 2 different style periods

TOP

- * Mozart concerto KV 216 / 218 / 219 1st movement without cadenza
- * 8 orchestra parts

Final presentation

- * 2 studies or caprices
- * 1 chamber music piece (violin/piano or larger ensemble)
- * in total at least 3 pieces and 2 style periods

VIOLIN - MASTER

Entrance exam

- * 1 caprice: Paganini, Gavignies (Matinéés), Wieniawski op.18 / op.10 or Vieuxtemps (Etudes)
- * first movement of a Mozart concert or one movement of a classical sonata
- * a performance piece from the Romantic period
- * Bach, one movement of a Sonata/Partita
when relevant, pieces with relation to the Master Plan

TOP I

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

Presentation

concert

TOP II

- * 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

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 2 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

diagnostic moment - up to the teacher whether and what the student plays

Propaedeutic exam

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

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

Presentation

free choice programme containing at least 2 different style periods

TOP

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

Final presentation

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

VIOLA - MASTER

Entrance exam

- * 1 Paganini caprice, a study or virtuoso piece of similar level
 - * (1 movement of) a concerto
 - * 1 performance piece
 - * Bach: 2 contrasting movements from cello suites or violin partita's
 - * contemporary work always welcome
- when relevant, pieces with relation to the Master Plan*

TOP I

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

Presentation

Concert

TOP II

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

Final presentation

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
- * part of a concerto
e.g. Haydn in C, Saint-Saëns in A minor, Stamitz in G, Boccherini
- * part from a sonata or performance piece
e.g. Vivaldi, Boccherini 4, Grieg, Brahms, Bach, Rachmaninoff - Vocalise, Popper Vito or Arlequin

Progress exam

diagnostic moment - up to the teacher whether and what the student plays

Propaedeutic exam

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

II-III exam

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

Presentation

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

TOP

- * 1st movement of a concerto
- * 7 orchestra parts

Final presentation

- * 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
when relevant, pieces with relation to the Master Plan

TOP I

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

Presentation

concert

TOP II

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

Final presentation

concert

DOUBLE BASS - BACHELOR

Entrance exam

- * two studies with different characters
e.g. Simandl 30 studies, Storch-Hrabe 32 studies part 1
- * two performance pieces
 - Eccles sonata 1st movement
 - piece of own choice

Progress exam

diagnostic moment - up to the teacher whether and what the student plays

Propaedeutic exam

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

II-III exam

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

Presentation

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

TOP

- * 5 orchestra parts

Final presentation

- * 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

- * 1 concerto, Koussevitzky, Bottesini, Van Hall
- * 2 performance pieces
when relevant, pieces with relation to the Master Plan

TOP I

- * concerto
- * 7 orchestra parts

Presentation

concert

TOP II

- * concerto
- * 7 orchestra parts

Final presentation

concert

FLUTE - BACHELOR

Entrance exam

* chromatic scale, major and minor scales and arpeggio's (major, minor, augmented, diminished) over the entire range of the instrument.

NB sound quality is more important than fast tempo

* two studies with different characters

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

* a prima vista

Progress exam

at least 1 performance piece and 1 study

Propaedeutic exam

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

II-III exam

* 2 performance pieces in different styles

* 2 studies with different characters

Presentation

* 2 or 3 performance pieces in different styles

* 2 studies with different characters

TOP

* 7 orchestra parts of which 2 piccolo parts

* first movement of a classical concerto

Final presentation

* 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

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

* 2 studies

* when opting for the Orchestra Master some orchestra parts

when relevant, pieces with relation to the Master Plan

TOP I

* 14 orchestra parts of which 4 piccolo (to be played: choice of the committee of examiners)

* solo concerto: one year, a choice of Mozart flute concert in g or d major, the other year a choice of a concerto by Ibert/Nielsen/Reinecke

Presentation

Concert

TOP II

* 14 orchestra parts of which 4 piccolo (to be played: choice of the committee of examiners)

* solo concerto: one year, a choice of Mozart's flute concert in g or d major, the other year a choice of a concerto by Ibert/Nielsen/Reinecke

* Vivaldi piccolo concerto in c major Rv 443 1st and 2nd movement

Final presentation

Concert, including at least one work performed on piccolo

OBOE - BACHELOR

Entrance exam

* chromatic scale, arpeggio's and major and minor scales up to four sharps/flats over the entire range of the instrument
sound quality is more important than fast tempo
* two studies with different characters
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 en e, Jacob Sonatina, B vd Sigtenhorst Meyer op.24, Fauré Piece

Progress exam

diagnostic moment - up to the teacher whether and what the student plays

Propaedeutic exam

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

* 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

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

TOP

* 8 orchestra parts, including 2 English horn parts

Final presentation

* 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
* when opting for the Orchestra Master some orchestra parts
when relevant, pieces with relation to the Master Plan

TOP I

* concerto: Strauss/Mozart/Martinu (2nd movement)
* 8 orchestra parts, including 2 English horn parts

Presentation

concert

TOP II

* concerto: Strauss/Mozart/Martinu (2nd movement)
* 8 orchestra parts, including 2 English horn parts

Final presentation

concert

CLARINET - BACHELOR

Entrance exam

- * major and minor scales up to three flats/sharps over the entire range of the instrument
 - * two studies with different characters
- 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

diagnostic moment - up to the teacher whether and what the student plays

Propaedeutic exam

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

II-III exam

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

Presentation

- * 1 solo piece
- * 1 or 2 performance pieces

TOP

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

Final presentation

- * 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
 - * when opting for the Orchestra Master some orchestra parts
- when relevant, pieces with relation to the Master Plan*

TOP I

- * 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

concert

TOP II

- * 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

concert

SAXOPHONE - BACHELOR

Entrance exam

- * chromatic scale, major and minor scales and arpeggio's (major, minor, augmented, diminished) over the entire range of the instrument
- * two studies with different characters, taken from for example:
Klosé, Mule, Bassi, Lacour, Bozza, Gallois-Montbrun
- * two performance pieces with different character, for example:
Maurice - Tableaux de Provence, Bonneau - Suite, Tcherepnin - Sonatine Sportive, Von Koch - Monolog no.4, Bozza - Aria, Jolivet – Fantasia impromptu

Progress exam

diagnostic moment - up to the teacher whether and what the student plays

Propaedeutic exam

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

II-III exam

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

Presentation

- * 1 solo piece
- * 2 performance pieces

Final presentation

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

SAXOPHONE - MASTER

Entrance exam

- * performance pieces at the level of Denisov - Sonata, Désenclos - Prélude, cadence et finale, and preferably newer music of a similar level or the candidate's own compositions in which the saxophone has a serious role
 - * 2 studies or solo pieces
- when relevant, pieces with relation to the Master Plan*

Presentation

concert

Final presentation

Concert

BASSOON - BACHELOR

Entrance exam

varied programme: 1 study, 1 work that is younger than you, 2 performance pieces in different styles
Level example: studies by Weissenborn or Vaulet, Sonate for Bassoon and Piano by Hindemith

Progress exam

diagnostic moment - up to the teacher whether and what the student plays

Propaedeutic exam

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

II-III exam

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

Presentation

* 1 solo piece
* 1 or 2 performance pieces

TOP

* 8 orchestra parts, including 2 contrabassoon parts

Final presentation

* 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 or Von Weber concerto (2 movements)
* 1 performance piece of another style period than baroque or classical period
when relevant, pieces with relation to the Master Plan

TOP I

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

Presentation

concert

TOP II

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

Final presentation

Concert
(originality of repertoire choice is encouraged)

TRUMPET – BACHELOR

Entrance exam

- * Knowledge of all major and minor scales, chromatic scale over at least 2 octaves
- * Two studies with different characters such as Duhem, Arban, Clarke, Wurm, Kopprasch or Werner
- * If possible a movement of Haydn, Hummel or Neruda
- * Prima Vista

Progress exam

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

Propaedeutic exam

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

- * 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

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

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:

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...)
- when relevant, pieces with relation to the Master Plan*

TOP 1:

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

Presentation:

- * 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

- * 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

- * 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

- * chromatic scale, major and minor scales over two octaves
- * 3 studies with different characters
- e.g. Kopprasch part1, Franz, Maxime-Alphonse part 1 or 2, Stryar part 1
- * two performance pieces
- e.g. Mozart Concerto no 3, Glazounov Rêverie, F Strauss Nocturno

Progress exam

diagnostic moment - up to the teacher whether and what the student plays

Propaedeutic exam

- 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, Stryar part 2 or 3
 - Beethoven Sonata, Poulenc Elegy, Mozart Concerto no.1, Rosetti Concerto in E flat, Krol Laudatio

II-III exam

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

Presentation

- 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

- * 8 orchestra parts

Final presentation

- 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)
- when relevant, pieces with relation to the Master Plan*

TOP I

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

Presentation

- * 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

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

Final presentation

* 1 study / solo piece
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

- * scales: Chromatic scale over 2 octaves (quarter note= 60), one major scale 2 octaves
- * 2 studies in contrasting character (Legato/ Staccato) e.g. Bordogni Vocalises. Kopprasch, Blume, Fink
- * One solo piece with accompaniment such as Guilmant, Saint Saens, Weber, etc.
- * Baroque sonata slow movement Vivaldi, Marcello, Albion, Telemann, etc.

Progress exam

diagnostic moment - up to the teacher whether and what the student plays

Propaedeutic exam

- * 2 solo pieces of contrasting character, one of which should be movements from a baroque sonata (transcription) e.g. Vivaldi, Marcello, Handel
- * Legato Etude Bordogni, or similar
- * Articulation / slide technique study e.g. Kopprasch, Werner, Slama, etc.
- * 1 major and 1 harmonic minor scale in standard pattern* upon request. 2 octaves

II-III exam

- * Full performance of a standard solo piece with piano
- * Short contrasting piece
- * 1 study in French style e.g. Masson, Charlier etc.
- * 1 contrasting study e.g. Blazevich, Bordogni Book II etc.
- * 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

Programme should include alto trombone, and one item of chamber music. Level of difficulty e.g. Grondahl concerto

TOP

- * Tomasi (1st movement until Waltz) or F. David 1st movement (with cadenza)
- * 6-8 orchestral excerpts, including at least 2 on alto trombone

Final presentation

Free choice. Must include at least one item from the standard 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.

* From Scale Pyramid PDF that all students receive

TROMBONE – MASTER

Entrance exam

Free programme consisting of at least 1 solo piece and 1 concerto of appropriate difficulty, 1 rhythmic and 1 legato study from Bitsch, Bozza, etc.

when relevant, pieces with relation to the Master Plan

TOP I

- * Entire 1st movement of Tomasi Concerto or David Concerto 1st and 2nd movement, or Martin Ballade
- * Choice by the committee of 7 from a list of 14 prepared orchestral excerpts including 2 for alto

Presentation

Free choice.

- * Must include at least one item from the advanced standard trombone repertoire (Tomasi Concerto, Defaye Deux Danses, Xenakis Keren, Creston Fantasy) and one item on alto trombone.
- * 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

- * 1st movements of concertos by Tomasi, David and Gordon Jacob on tenor and Albrechtsberger on alto
- * Choice by the committee of 7 from a list of 16 prepared orchestral excerpts including 3 for alto

Final presentation

concert

BASS TROMBONE - BACHELOR

Entrance exam

- * Scales: Chromatic scale in 2 octaves (quarter note= 60), one major scale 2 octaves
- * 2 studies in contrasting character (Legato/ Staccato) Bordogni Vocalises (1 octave lower then written). Kopprasch, Grigoriev, Pederson.
- * One solo piece with accompaniment such as Bozza, Lebedev, Sachse, Tcherepnin, Jacob
- * Baroque sonata slow movement Galliard, Albinoni, Corelli

Progress exam

diagnostic moment - up to the teacher whether and what the student plays

Propaedeutic exam

- * 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

- * 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

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

TOP

- * 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

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.

* From Scale Pyramid PDF that all students receive

BASS TROMBONE - MASTER

Entrance exam

- * 1 solo piece and 1 concerto of appropriate difficulty
- * 1 rhythmic and 1 legato study from Ostrander, Kopprasch, Blazhevich, Nightingale
when relevant, pieces with relation to the Master Plan

TOP I

- * 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

- 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

- * 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

concert

TUBA – BACHELOR

Entrance exam

- * scales
- * 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

diagnostic moment - up to the teacher whether and what the student plays

Propaedeutic exam

- * 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

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

Presentation

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

TOP

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

Final presentation

- * 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

- * 2 performance pieces such as Lundquist Landskap or Bozza Concertino
 - * 1 solo tuba piece
- when relevant, pieces with relation to the Master Plan*

TOP I

- * Vaughan Williams concerto
 - * 10 orchestra parts,
- to be played: choice of the committee of examiners

Presentation

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

TOP II

- * Vaughan Williams concerto
 - * 10 orchestra parts,
- to be played: choice of the committee of examiners

Final presentation

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

diagnostic moment - up to the teacher whether and what the student plays

Propaedeutic exam

- 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

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

Presentation

- * 2 or 3 performance pieces in different styles

Final presentation

- * 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
when relevant, pieces with relation to the Master Plan

Presentation

concert

Final presentation

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
- * sight reading

Progress exam

diagnostic moment - up to the teacher whether and what the student plays

Propaedeutic exam

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

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

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

Final presentation

* 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)
when relevant, pieces with relation to the Master Plan

Presentation

concert

Final presentation

concert

HARP - BACHELOR

Entrance exam

* one study (Bochsa, Naderman 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, L. Orthel 5 Bagatellen, or more advanced level
* scales and arpeggio's

Progress exam

diagnostic moment - up to the teacher whether and what the student plays

Propaedeutic exam

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

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

Presentation

free choice programme containing different style periods

TOP

* 7 orchestra parts
* 3 cadenza's doe er dan 1

Final presentation

concert programme with candidate's own signature

HARP - MASTER

Entrance exam

* 2 solo pieces in different styles
e.g. G. Fauré Impromptu/Une chatelaine 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, A. Roussel Impromptu
* 1 part of a solo concerto
e.g. Mozart, Boïeldieu, Händel, Debussy, Ginastera
when relevant, pieces with relation to the Master Plan

TOP I

* 8 orchestra parts
* 3 cadenza's

Presentation

concert

TOP II

* 7 orchestra parts
* 3 cadenza's

Final presentation

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
 - Moszkovski
 - Moscheles
 - Clementi: Gradus ad Parnassum
- Performance pieces: Two performance pieces from various stylistic periods
- Prima vista playing

Progress exam

diagnostic moment - up to the teacher whether and what the student plays

Propaedeutic 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
 - F. Schubert
- Studies, for example from:
 - Chopin opus 10 and 25
 - Cramer
 - Moszkovski
 - Moscheles
 - Debussy
- 2 performance pieces from different style periods

II-III exam

To be determined by the teacher

Presentation

Concert

Final presentation

Concert containing 3 pieces in different styles.

PIANO - MASTER

Entrance exam

- * a programme of at least 40'
 - * pieces from 3 different style periods, with at least 1 classical sonata, preferably Beethoven or Schubert
- when relevant, pieces with relation to the Master Plan*

Presentation

concert
Final presentation
concert

PERCUSSION – BACHELOR

Entrance exam:

snare drum:

open and closed rolls in varying dynamics

two studies from Fink (III, IV, V), Knauer (I, II), Peters (Intermediate and Advanced Studies) Wilcoxon

timpani:

rolls / tuning exercises

two studies from Knauer, Hochrainer (I, II), N. Woud

xylophone/marimba/vibraphone:

scales and arpeggios up to four sharps and flats

two studies from e.g. Goldenberg, Friedman

4 mallet technique (would be highly appreciated, but is not mandatory)

performance piece e.g. Peters 'Yellow After the Rain', Molenhof 'Music of the Day'

set up: e.g. Peters 'rondo for tomtoms'

Bachelor I:

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

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

Bachelor III: examples of level

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 I

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

Bachelor IV: examples of level

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

- 2 solo mallet pieces (marimba or/and vibraphone)

- 1 solo set-up piece

- snare drum: studies/orchestra parts/technique

- timpani: studies/orchestra parts/technique
- xylophone/Glockenspiel: orchestral parts
when relevant, pieces with relation to the Master Plan

TOP I

Orchestral parts or official audition programme from an orchestra

Presentation

concert

TOP II

Orchestral parts or official audition programme from an orchestra

Final presentation

concert

APPENDIX 2: ASSESSMENT CRITERIA ARTISTIC DEVELOPMENT COURSES MASTER CLASSICAL MUSIC

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

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

APPENDIX 3: OVERVIEW EXEMPTIONS MASTER CLASSICAL MUSIC

Section	Code	Course title	Department
Artistic Development	xx	Main Subject	Classical
	GLxx	Group Lesson	Classical
	COR	Coach Pianist	Classical
	TROS	Training Orchestral Parts	Classical
	-	Masterclasses/Chamber Music/Orchestral or Ensemble Projects	Classical
	BB	BASSbook	Classical
		Lesson Piccolo	Classical
	KK	BRASSbook	Classical
	Contemporary Music Through Non-Western Techniques	Classical	
Professional Preparation	NA-EPMA	Professional Integration and Project Management	Classical
	PIC	Professional Integration Coaching	Classical
	CDO	Specialisation Orchestra Master	Classical
	CDO	Specialisation Ensemble Academy	Classical
	CDO	External Professional Integration Projects/CDO	Classical
	CDO	Specialisation Ensemble Percussion Slagwerk Den Haag	Classical
Research	TRIP	Introduction to Research in the Arts	Research
	-	Master Elective	Research
	RD	Musician's Research and Development (supervision, master circle, first year research assessment, individual research + presentation)	Research