

Curriculum Handbook

Master of Music – Classical Music

Including the Master Specialisations Orchestra Master,
Chamber Music, Complementary Subject,
Ensemble Academy and Ensemble Percussion

Academic Year 2022/23

**Royal
Conservatoire
The Hague**

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

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

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

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INTRODUCTION

The Master of Music in Classical Music programme is a two-year programme in which you will develop your skills to the highest level. During the Master's course you will take part in orchestral, chamber music and contemporary music projects. It is an intensive course at the heart of the classical music profession. The Classical Music Department plays an active role in today's music culture. As a Master's student you will develop a personal artistic vision and style with added value for the music profession. Together we strive every day to create an inspirational climate of learning, creativity and musicianship in which the students and teachers continuously try to draw the best out of each other.

Master Project

In the Master of Music programme, you have the unique opportunity to create a Master Project with your own future in mind. A Master Project is an overarching term which combines the three domains of our master curriculum: **artistic development**, **research** and **professional integration**. As part of the curriculum, you will receive individual and group lessons in your main subject to aid you in your artistic development, you will conduct research on a topic of your own choice, and you will design and initiate your own professional integration activity. These elements and activities all come together in the Master Project. To help you develop your Master Project successfully, you will receive guidance and support from your instrumental/vocal teacher, research supervisor and professional integration coach. Additionally, you will take part in a peer group, in which you can discuss what you are working on. Designing your own Master Project gives you an opportunity to consider your future career and experiment with developing your own professional practice during your studies. When creating your Master Project, you should take into consideration whether it will help you find your place in the professional practice after you have finished your studies. We encourage you to collaborate, and therefore it is possible to do a Master Project together with other students.

Educational Philosophy

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

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

PROGRAMME OBJECTIVES MASTER CLASSICAL MUSIC

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

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

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

A. Practical (skills-based) outcomes

- 2.A.1. Realise, recreate, manipulate and/or produce music to a high professional level, expressing your own artistic concepts and reflecting a well-developed musical personality.
- 2.A.2. Evidence advanced craft skills in relation to repertoire, styles, and genres of your discipline.
- 2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to your area of study evidencing fluency across a range of styles and/or a distinctive and individual voice in one particular style.
- 2.A.4. Demonstrate ability to create, realise and express your own artistic concepts, ensuring that any areas of relative weakness in relation to practice, rehearsal, reading, aural, creative and re-creative skills have been addressed.
- 2.A.5. Play a leading role in ensemble and/or other collaborative activity.
- 2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within your own artistic practice.
- 2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice and its presentation to both specialist and non-specialist audiences.
- 2.A.9. Exhibit basic competence in technological utilisation and application.
- 2.A.10. Take responsibility for the engagement between context, audience and musical material, projecting your ideas fluently and with confidence in a wide variety of performance settings.
- 2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies.
- 2.A.13. Evidence ability to translate theoretical knowledge into practical activities to enable creative processes in yourself and/or others.
- 2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work.
- 2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate understanding of the working field, and identify and formulate strategies for developing engagement with them.
- 2.A.16.KC.² Function within a fully professional environment at the highest level of artistic quality.

B. Theoretical (knowledge-based) outcomes

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

² Orchestra Master/Ensemble Academy/Ensemble Percussion students only

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

C. Generic outcomes

- 2.C.1. Exhibit advanced skills in critical thinking and critical awareness.
- 2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.
- 2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.
- 2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic contexts.
- 2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.
- 2.C.6. Demonstrate independent thought supported by 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 advanced and appropriate public presentation skills in all aspects of your practice and activity.
- 2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural and social contexts.

- 2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.
- 2.C.15. Exhibit confidence in using your own psychological understanding – and your sense of your own wellbeing, and that of others – to underpin decision making in a variety of situations associated with professional practice.
- 2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.
- 2.C.17.KC. Demonstrate a strong commitment to the integration of your artistic development, research interests and professional practice.

CURRICULUM OVERVIEWS

VIOLIN, VIOLA, CELLO

code	Violin, Viola, Cello	Year 1	Year 2
Master of Music 2022-2023			
KC-M-KI-	Artistic Development		
xx *	Main Subject	29	29
xxS *	Main Subject with specialisation	26	26
GLxx	Group Lesson	2	2
COR	Coach Pianist	2	2
TROS	Training Orchestral Parts	4	4
-	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
	Subtotal	37	37
KC-M-	Research		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	Subtotal	15	15
KC-M-	Professional Integration		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-MCDO	Specialisation Orchestra Master	6	6
AL-ECDO	Specialisation Ensemble Academy	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisations have specific entrance requirements</i>		
	<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>		
	Subtotal	8	8
	Total per year	60	60
	Total		120
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>			
xx=1. Violin (VL), 2. Viola (VLA), 3. Cello (VC)			

DOUBLE BASS

code	Double Bass	Year 1	Year 2
	Master of Music 2022-2023		
KC-M-KI-	Artistic Development		
CB	Main Subject	28	28
CBS	<i>Main Subject with specialisation</i>	25	25
GLCB	Group Lesson	2	2
BB	BASSbook	1	1
COR	Coach Pianist	2	2
TROS	Training Orchestral Parts	4	4
-	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
	Subtotal	37	37
KC-M-	Research		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	Subtotal	15	15
KC-M-	Professional Integration		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-MCDO	Specialisation Orchestra Master	6	6
AL-ECDO	Specialisation Ensemble Academy	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisations have specific entrance requirements</i>		
	<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>		
	Subtotal	8	8
	Total per year	60	60
	Total		120

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

FLUTE

code	Flute	Year 1	Year 2
Master of Music 2022-2023			
KC-M-KI- Artistic Development			
FL	Main Subject	26	26
FLS	<i>Main Subject with specialisation</i>	23	23
PC	Lesson Piccolo	3	3
GLFL	Group Lesson	2	2
COR	Coach Pianist	2	2
TROS	Training Orchestral Parts	4	4
-	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
Subtotal		37	37
KC-M- Research			
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
Subtotal		15	15
KC-M- Professional Integration			
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-MCDO	Specialisation Orchestra Master	6	6
AL-ECDO	Specialisation Ensemble Academy	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
<i>Specialisations have specific entrance requirements</i>			
<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>			
Subtotal		8	8
Total per year		60	60
Total		120	

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

OBOE, CLARINET, BASSOON

code	Oboe, Clarinet, Bassoon	Year 1	Year 2
Master of Music 2022-2023			
KC-M-KI- Artistic Development			
xx *	Main Subject <i>including cor anglais (for oboists), E-flat or bass clarinet (for clarinetists), or contrabassoon (for bassoonists)</i>	29	29
xxS *	Main Subject with specialisation	26	26
GLxx	Group Lesson	2	2
COR	Coach Pianist	2	2
TROS	Training Orchestral Parts	4	4
-	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
Subtotal		37	37
KC-M- Research			
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
Subtotal		15	15
KC-M- Professional Integration			
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-MCDO	Specialisation Orchestra Master	6	6
AL-ECDO	Specialisation Ensemble Academy	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject <i>Specialisations have specific entrance requirements Students enrolled in a specialisation do not have to obtain CDO credits</i>	6	6
Subtotal		8	8
Total per year		60	60
Total		120	120
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>			
xx=1. Oboe (OB), 2. Clarinet (CL), 3. Bassoon (FG)			

SAXOPHONE

code	Saxophone	Year 1	Year 2
Master of Music 2022-2023			
KC-M-KI- Artistic Development			
SX	Main Subject	33	33
SXS	<i>Main Subject with specialisation</i>	30	30
GLSX	Group Lesson	2	2
COR	Coach Pianist	2	2
	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
	Subtotal	37	37
KC-M- Research			
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	Subtotal	15	15
KC-M- Professional Integration			
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-ECDO	Specialisation Ensemble Academy	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisations have specific entrance requirements</i>		
	<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>		
	Subtotal	8	8
	Total per year	60	60
	Total		120

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

BRASS

code	Horn, Trumpet, Trombone, Bass Trombone, Tuba	Year 1	Year 2
Master of Music 2022-2023			
KC-M-KI- Artistic Development			
xx *	Main Subject	29	29
xxS *	<i>Main Subject with specialisation</i>	26	26
GLxx	Group Lesson	2	2
COR	Coach Pianist	2	2
TROS	Training Orchestral Parts	4	4
-	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
Subtotal		37	37
KC-M- Research			
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
Subtotal		15	15
KC-M- Professional Integration			
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-MCDO	Specialisation Orchestra Master	6	6
AL-ECDO	Specialisation Ensemble Academy	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
<i>Specialisations have specific entrance requirements</i>			
<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>			
Subtotal		8	8
Total per year		60	60
Total		120	
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>			
xx=1. Horn (HRN), 2. Trumpet (TR), 3. Trombone (TB), 4. Bass Trombone (BTB), 5. Tuba (TU)			

ACCORDION

code	Accordion	Year 1	Year 2
Master of Music 2022-2023			
KC-M-KI- Artistic Development			
ACC	Main Subject	35	35
ACCS	<i>Main Subject with specialisation</i>	32	32
GLAC	Group Lesson	2	2
-	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
Subtotal		37	37
KC-M- Research			
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
Subtotal		15	15
KC-M- Professional Integration			
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-ECDO	Specialisation Ensemble Academy	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
<i>Specialisations have specific entrance requirements</i>			
<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>			
Subtotal		8	8
Total per year		60	60
Total		120	120

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PIANO

code	Piano	Year 1	Year 2
Master of Music 2022-2023			
KC-M-KI- Artistic Development			
PN	Main Subject	36	36
PNS	<i>Main Subject with specialisation</i>	33	33
GP	Group Lesson	1	1
-	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
Subtotal		37	37
KC-M- Research			
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
Subtotal		15	15
KC-M- Professional Integration			
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-ECDO	Specialisation Ensemble Academy	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
<i>Specialisations have specific entrance requirements</i>			
<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>			
Subtotal		8	8
Total per year		60	60
Total		120	120

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GUITAR

code	Guitar	Year 1	Year 2
Master of Music 2022-2023			
KC-M-KI- Artistic Development			
GT	Main Subject	35	35
GTS	<i>Main Subject with specialisation</i>	32	32
GLGT	Group Lesson	2	2
-	Masterclasses/Chamber Music/Ensemble Projects	pm	pm
Subtotal		37	37
KC-M- Research			
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
Subtotal		15	15
KC-M- Professional Integration			
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
<i>Specialisations have specific entrance requirements</i>			
<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>			
Subtotal		8	8
Total per year		60	60
Total		120	

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

HARP

code	Harp	Year 1	Year 2
	Master of Music 2022-2023		
KC-M-KI- Artistic Development			
HP	Main Subject	31	31
HPS	<i>Main Subject with specialisation</i>	28	28
GLHP	Group Lesson	2	2
TROS	Training Orchestral Parts	4	4
-	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
	Subtotal	37	37
KC-M- Research			
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	Subtotal	15	15
KC-M- Professional Integration			
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-MCDO	Specialisation Orchestra Master	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisations have specific entrance requirements</i>		
	<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>		
	Subtotal	8	8
	Total per year	60	60
	Total		120

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

PERCUSSION

code	Percussion	Year 1	Year 2
	Master of Music 2022-2023		
KC-M-KI- Artistic Development			
SLW	Main Subject	31	31
SLWS	<i>Main Subject with specialisation</i>	28	28
GLSW	Group Lesson	2	2
TROS	Training Orchestral Parts	4	4
-	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
	Subtotal	37	37
KC-M- Research			
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	Subtotal	15	15
KC-M- Professional Integration			
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-PCDO	Specialisation Ensemble Percussion Slagwerk Den Haag	6	6
AL-MCDO	Specialisation Orchestra Master	6	6
AL-ECDO	Specialisation Ensemble Academy	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisations have specific entrance requirements</i>		
	<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>		
	Subtotal	8	8
	Total per year	60	60
	Total		120

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COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

MAIN SUBJECT CLASSICAL MUSIC

Course title:	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:	See www.koncon.nl for list of main subject teachers					
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. Ideally, a part of the programme is related to your Master 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. Ideally, a part of the programme is related to your Master Project. 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. ** Grading scale of 10, using halves</p>					

	<p>*** Please note that the programme requirements for each instrument can be found in Appendix 1 of the Curriculum Handbook.</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.</p> <p>Practical Information about Presentations and Final Presentations</p> <ul style="list-style-type: none"> • Presentations and Final Presentations take place in May - June, in the larger classrooms, the studios and the conservatoire hall. The date for your (Final) Presentation will be published on Asimut. The date and time cannot be changed and swapping with another student is <u>not</u> allowed. However, if you need to postpone your (final) presentation due to serious circumstances, you must inform your Head of Department or coordinator as soon as possible. The Presentations and Final Presentations are usually public and announced on the KC website. • Your department will contact you regarding when to submit your programme and other documentation with regards to your (Final) Presentation. • Final Presentation M2: <ul style="list-style-type: none"> - If you have any requests for instruments, tuning of instruments, equipment, amplifications, lighting, etc. you need to fill out the 'Logistics Form' on the KC Portal. This form must be submitted at least three weeks before your (Final) Presentation. - You are required to submit an Artistic Reflection if your curriculum includes the Master Project. <p>M2 Artistic Reflection guidelines: <i>The artistic reflection is a document of approx. 500-1000 words that describes your artistic development over the past two years, and your future artistic visions and dreams. The text should also include a reflection on your Master Project and explain how your research component and professional integration activity have influenced your artistic development. How did the integration of the three domains take place and how will this impact your future plans? If your Final Presentation is strongly connected to or the direct result of your Master Project, this text (which will be read by the Committee of Examiners) will be particularly helpful for all members of the Committee (including external examiners or other main subject teachers).</i></p> <ul style="list-style-type: none"> • Final Presentations are recorded for accreditation and quality assurance purposes. You may request a recording of your Final Presentation afterwards, via the EWP. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl, or on the KC Portal.
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Main subject teachers

GROUP LESSON

Course title:	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:	This course is assessed based on active participation. Absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course. Assessment criteria: <ul style="list-style-type: none"> • ability to contribute to and lead a group process; • ability to observe and listen to others in a perceptive way; • ability to verbally express observations and to give constructive feedback to peers; • ability receive and put to use feedback from peers.
Grading system:	Participation sufficient/insufficient
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Course teachers

COACH PIANIST

Course title:	Coach Pianist
Osiris course code:	KC-M-KI-COR
Course content:	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 specialisation, 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 Please note: this amount of time includes all activities where the student and coach pianist work together, such as class presentation events ("voorspeelavonden"), group lessons, masterclasses and tests/presentations.
Prior qualifications/ prerequisites:	-
Teachers:	Jelger Blanken, Gerard Boeters, Natasja Douma, Anastasiia KurilkoAlla Libo, Elena Malinova, Kamelia Miladinova, Jan Willem Nelleke, Alessandro Soccorsi, Oana Zamfir-Cocea, Andrea Vasi
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 following assessment criteria: <ul style="list-style-type: none"> • ability to rehearse and perform at an advanced professional level through regular rehearsals and performances with a professional pianist; • ability to engage with new repertoire at an advanced level across various style periods and, taking into account further specialisation, build upon repertoire knowledge gained in the bachelor's programme; • ability to execute ensemble skills at an advanced level • ability to present a full concert programme with a professional pianist that reflects the ability to engage in creative and attractive programming.

	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:	<p>PROTOCOL COACH PIANIST</p> <p>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.</p> <p>Students:</p> <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. - Students are recommended to rehearse and perform chamber music works with other students. As it is often not feasible for coach pianists to perform chamber music works in addition to their core tasks, a request to the coach pianist to play in a trio or larger ensemble may be refused.
Information:	Coach Pianists

TRAINING ORCHESTRAL PARTS

Course title:	Training Orchestral Parts
Osiris course code:	KC-M-KI-TROS
Course content:	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.

	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.
Objectives:	At the end of this course, you: <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:	See www.koncon.nl for list of orchestral part teachers
Credits:	4 ECTS per academic year
Literature:	t.b.a.
Work form:	Individual lessons
Assessment:	An exam that reflects the demands of a professional orchestral audition. For the exact exam requirements, timing and length of the exam, please see Appendix 1 of this Curriculum Handbook. For the assessment criteria, see Appendix 2 .
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Course teachers

LESSON PICCOLO

Course title:	Lesson Piccolo
Osiris course code:	KC-M-KI-PC
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 is part of the orchestra part exam and reflects the demands of a professional orchestral audition. For the exact exam requirements, please see Appendix 1 of this Curriculum Handbook. For the assessment criteria, see Appendix 2 .
Grading system:	Master I: Numeric 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

Course title:	BASSbook
Osiris course code:	KC-M-KI-BB
Course content:	<p>This course is a project-based course, offered jointly by the Classical, Early Music and Jazz Departments. BASSbook is for all bachelor and master students of double bass and violone. Your teachers participate as well. Teacher Quirijn van Regteren Altena arranges 4 full day meetings every year, where you play for each other, share and develop repertoire, and teachers give lessons to the entire group of students. There are also guest lectures and demonstrations, workshops and concerts.</p> <p>Students who have completed BASSbook during their bachelor studies at the Royal Conservatoire are not exempt from this course during their master studies.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ 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.
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.B.1, 2.B.2, 2.B.3, 2.C.16
Type of course:	Compulsory
Level:	Master I-II
Duration:	4 full days per academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.

Teachers:	Jean-Paul Everts, Roelof Meijer, Tony Overwater, Quirijn van Regteren Altena, Maggie Urquhart + guest teachers
Credits:	1 ECTS per academic year
Literature:	To be announced
Work form:	Project form: 4 sessions each lasting one full day throughout the academic year
Assessment:	<p>Attendance is compulsory. A record of attendance is kept and absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course.</p> <p>Continuous assessment. Students will receive feedback at the end of each session based on the assessment criteria.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • preparation, dedication and positive participation • understanding of musical genres and styles • collaboration with musicians in a multidisciplinary professional environment
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	<p>Classical Music students: Daniele Zamboni (d.zamboni@koncon.nl) & Blanca Sánchez (b.sanchez@koncon.nl)</p> <p>Early Music students: Brigitte Rebel (b.rebel@koncon.nl)</p> <p>Jazz students: Milda Maciulaityte (m.maciulaityte@koncon.nl)</p>

RESEARCH

INTRODUCTION TO RESEARCH IN THE ARTS

Course title:	Introduction to Research in the Arts
Osiris course code:	KC-M-AL-IRA
Course content:	<p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, including an introduction to the nine focus areas we have set up to facilitate the Master Projects of our Master students:</p> <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

	<p>There will also be an exploration of the various methods of documenting and presenting the research component of your Master Project, addressing questions such as: ‘How do I formulate a viable research question that is close to my own artistic practice?’ and ‘What sources can I use and where can I find them?’</p> <p>Furthermore, you will receive an introduction to the use of the Research Catalogue through a workshop by Casper Schipper. The Research Catalogue (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.</p> <p>During the course, you will be required to complete assignments incorporating the various research skills and strategies that were discussed during the sessions. In addition, you will present your Master Project Proposal on the Research Catalogue, demonstrating an understanding of the importance of the three domains of artistic development, research, and professional integration, and indicating your plan for undertaking and completing this important element of the Master programme.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to demonstrate an understanding of what research in the master’s programme of the conservatoire comprises; ▪ show an understanding of the use of source material; ▪ show an understanding of the skills required to document your research results; ▪ are able to demonstrate skills for 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:	6 meetings during the first semester + 1 workshop Research Catalogue
Prior qualifications/ prerequisites:	-
Teachers:	Kathryn Cok, Casper Schipper and others
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Seminar, individual study and workshops
Assessment:	<p>1. 6 Home assignments (50%) You will be informed about these assignments by the teacher during the course. For a detailed assessment rubric including the exact assessment criteria for the Home Assignments, see Appendix 3 of this curriculum handbook.</p> <p>2. A written Master Project Proposal (50%) The requirements and deadline for the Master Project Proposal can be found in the Master of Music Handbook. For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 4 of this curriculum handbook.</p> <p>Please note: You must achieve a pass in all three domains (A: Artistic</p>

	Development, B: Research, C: Professional Integration) in order to pass this assessment. In case of a reassessment, you only have to resubmit the domain(s) that you have failed the first time. Both assessments must be passed in order to pass this course.
Grading system:	Numeric
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 the teacher.
Information:	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)

MASTER CIRCLE

Course title:	Master Circle
Osiris course code:	KC-M-AL-MCA
Course content:	<p>Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, under the guidance of a chairperson who is knowledgeable in the focus area of that circle. The master circle is the place where the three elements of the Master Project come together and where the Master Project is discussed as a whole. At meetings of the Master Circles, students will discuss the progress of their Master Projects, acquired insights and problems they have encountered with their peers. In addition, circle leaders may host guest lectures from alumni or (guest) professors, as well as provide common assignments and group discussions on topics within the focus area of the circle. There will also be presentation trainings available.</p> <p>From January on, trial presentations for all second-year students will be held in the Master Circles in preparation of the annual Master Research Symposium. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Master Project Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles.</p> <p>You will be assigned a Master Circle depending on your chosen focus area. The Master Circles are based on the following focus areas:</p> <ol style="list-style-type: none"> 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
Objectives:	At the end of this course, you:

	<ul style="list-style-type: none"> ▪ will be aware of the skills required to successfully communicate the results of your Master Project; ▪ will be aware of how your Master Project relates to the wider context of your chosen focus area and to the professional field; ▪ will be able to give and receive feedback and to reflect on your own work.
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:	10 sessions throughout the year
Prior qualifications/ Pre-requisites:	-
Teachers:	Depending on focus area. (Possible circle leaders include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Renee Jonker, Tony Overwater, Martin Prchal, Anna Scott, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Yvonne Smeets, Marlon Titre, Loes Rusch, Daan van Aalst, Paul Jeukendrup)
Credits:	3 ECTS per academic year
Literature:	t.b.a.
Work form:	Group sessions
Assessment:	<p>Master I:</p> <ul style="list-style-type: none"> • Participation • First Year Master Project Presentation: Prepare a short presentation of 10 minutes on your Master Project so far in which you answer a set of questions. The presentations take place in your Master Circle in May. The set of questions can be found in the Master of Music Handbook. <p>For a detailed assessment rubric including the exact assessment criteria for the First Year Master Project Presentation, see Appendix 5 of this curriculum handbook.</p> <p>Master II:</p> <ul style="list-style-type: none"> • Participation, including a trial presentation. The trial presentations take place around January – March. The date will be confirmed by your Master Circle leader. <p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> • An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question). • A previously scheduled in-school project (but not one organised by the student). • Illness (extended illness must be accompanied by a doctor's note). <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader <u>before</u> the date in question. Too many absences will lead to substantial additional assignments.</p>

Grading system:	<p>Master I:</p> <ul style="list-style-type: none"> • Participation: Pass/Fail • First Year Master Project Presentation: Numeric <p>Master II:</p> <ul style="list-style-type: none"> • Participation, including a trial presentation: Pass/Fail <p>In the first year, both assessments must be passed in order to pass the first year of the course.</p>
Language:	English / Dutch
Schedule, time, venue:	See ASIMUT schedule
Contact:	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)

INDIVIDUAL RESEARCH TRAJECTORY

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

	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
Prior qualifications/ Pre-requisites:	–
Teachers:	Each student will be assigned a research supervisor selected from a pool consisting of teachers whose duties also include research supervision, as well as specialised supervisors.
Credits:	Master I: 7 ECTS, Master II: 12 ECTS
Literature:	t.b.a.
Work form:	The individual research supervising will occur on a one to one basis and/or in groups. Students are required to maintain regular contact with supervisors and work independently on their research.
Assessment:	<p>Master I: Individual progress, assessed by your research supervisor in April. Your supervisor will base their assessment on the following questions:</p> <ol style="list-style-type: none"> 1. <i>How would you describe the communication and working relationship between you and the student so far?</i> 2. <i>Has the student settled on a viable research topic?</i> 3. <i>To what extent does the student show insight into what steps to take in order to answer their research question?</i> 4. <i>How would you describe the student's motivation in moving forward at this point in the development of their research?</i> <p>Master II: Presentation of your project results on the Research Catalogue and during the Master Research Symposium. The requirements and deadlines can be found in the Master of Music Handbook. For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 6 of this curriculum handbook.</p> <p>The final presentation of the research is given before a committee of examiners consisting of three or more persons, including:</p> <ol style="list-style-type: none"> 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 main 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:	Master I: Pass/Fail Master II: Numeric
Language:	English
Schedule, time, venue:	<p>Individual research supervision takes place based on appointments made between the student and his or her supervisor(s).</p> <p>Please see the Master of Music Handbook for the dates of the Master Research Symposium. A detailed schedule for the research presentation will be communicated via ASIMUT (https://koncon.asimut.net) at the beginning of 2023.</p>

	Any changes will be communicated via ASIMUT (Planning department) and the Coordinator Master Research.
Information:	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)

MASTER ELECTIVE

	Master Elective
Course content:	<p>The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen focus area. The focus areas are as follows:</p> <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 <p>You must register for a Master Elective via Osiris in November. Your Master Elective normally takes place in semester two of your first study year.</p> <p>You will find more information about registration and the course descriptions in the Master Electives Handbook (https://denhaagkabk.sharepoint.com/sites/masterresearch).</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 the teacher.
Information:	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)

PROFESSIONAL INTEGRATION

INTRODUCTION TO PROJECT MANAGEMENT

Course title:	Introduction to Project Management
Osiris course code:	KC-M-AL-IPM

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

Grading system:	Numeric
Language:	English
Schedule, time, venue:	Five seminars either on Monday or Wednesday mornings from 10:00 till 12:00 (students can choose on which day they want to attend these five sessions). See ASIMUT schedule for the dates.
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

PROFESSIONAL INTEGRATION TRAJECTORY

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

Assessment:	<p>Master I: Progress report written by your coach in April. Your coach will base their assessment on the following questions:</p> <ol style="list-style-type: none"> 1. How would you describe the communication and working relationship between you and the student so far? 2. Has the student settled on a viable PIA (Professional Integration Activity)? 3. To what extent does the student have a clear idea on what steps to take to realise their PIA? 4. How would you describe the student's motivation in moving forward at this point in the development of the Professional Integration Activities? <p>Master II: Self-reflective Report, due at the end of the 4th semester. Your self-reflective report consists of documentation, a reflection on the process and deliverable of your PIA. For the self-reflective report requirements and a detailed assessment rubric including the exact assessment criteria see Appendix 7 & 8 of this curriculum handbook.</p>
Grading system:	<p>Master I: Pass/Fail Master II: Numeric</p>
Language:	English
Schedule, time, venue:	In consultation with your coach
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

MASTER SPECIALISATIONS

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

SPECIALISATION: ORCHESTRA MASTER

Course title:	Specialisation: Orchestra Master
Osiris course code:	KC-M-AL-MCDO
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. 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;

	<ul style="list-style-type: none"> ▪ 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:	Compulsory for students who are admitted to the master specialisation Orchestra Master
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. 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/klasseke-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:	6 ECTS credits per academic year
Literature:	t.b.a.
Work form:	Projects in the form of orchestral rehearsal and concert periods.
Assessment:	<p>You will be assessed in every RO project.</p> <p>Assessment criteria (RO project):</p> <ul style="list-style-type: none"> • preparation • artistic and technical level • sound production in section • learning ability • motivation • stage presence • behaviour in section <p>At the end of the year, the relevant section of the Residentie Orkest will evaluate your performance. For assessment criteria, please see the Assessment Criteria Master Classical Music that can be found in Appendix 2 of this Curriculum Handbook.</p>
Grading system:	Pass/Fail
Language:	English or Dutch

Schedule, time, venue:	See ASIMUT schedule
Information:	Else van Ommen, Coordinator Classical Department (e.vanommen@koncon.nl)

SPECIALISATION: ENSEMBLE ACADEMY

Course title:	Specialisation: Ensemble Academy
Osiris course code:	KC-M-AL-ECDO
Course content:	<p>The Ensemble Academy is a one-year specialisation and is intended for students who would like to combine their main subject studies with a specialisation in contemporary ensemble playing. The Ensemble Academy is a collaboration of the Royal Conservatoire with Asko Schoenberg and the New European Ensemble. To see which instrumentalists can apply, go to www.koncon.nl.</p> <p>As a student in the Ensemble Academy, you become part of a contemporary ensemble at the conservatoire. You work on repertoire in regular rehearsals and performances under the guidance of teachers from the conservatoire and musicians from the partner ensembles. In addition, Ensemble Academy students are invited to play in productions of the Asko Schoenberg and the New European Ensemble.</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 for a 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 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 with regular repertoire sessions
Prior qualifications / prerequisites:	Admission to the Master Specialisation Ensemble Academy

Teachers:	Teachers of the Royal Conservatoire and guest teachers
Credits:	6 ECTS per academic year
Literature:	-
Work form:	Ensemble Projects
Assessment:	<p>Before June 1st, students should submit an Artistic Reflection to reflect on activities in the Ensemble Academy over the past year. This reflection is to be submitted to the coordinator of the Ensemble Academy and will be evaluated with the student.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • The ability to work in a professional environment as an ensemble member; • The ability to reflect on how rehearsals with coaches, conductors, impact your learning; • The ability to reflect on how learning contemporary ensemble repertoire impacts your learning; • The ability to reflect on how Ensemble Academy activities impact your development in the Main Subject, Research, and Professional Integration Activity.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	<p>See ASIMUT schedule. Any changes will be communicated via ASIMUT (Planning Department) and/or via Coordinator.</p> <p>Students in the Ensemble Academy form an ensemble and share a mutual responsibility for the continuity of the ensemble through their presence in rehearsals, lessons and concerts. Students are to participate in at least four performance projects organised by the conservatoire. Students can opt out from one project if they observe a two-month notice.</p>
Information:	Caterina Bevegni - Coordinator Ensemble Academy (c.bevegni@koncon.nl)

SPECIALISATION: ENSEMBLE PERCUSSION

Course title:	Specialisation: Ensemble Percussion
Osiris course code:	KC-M-AL-PCDO
Course content:	<p>This one-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. 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 (one year) of students who are admitted to the course are paid by Slagwerk Den Haag.</p>
Objectives:	At the end of this course, you:

	<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:	2.A.1, 2.A.5 2.B.4 2.C.9, 2.C.10, 2.C.13
Type of course:	Compulsory for students who are admitted to 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:	6 ECTS per academic year
Literature:	Depending on project
Work form:	Ensemble lesson
Assessment:	<p>Regular feedback from the ensemble’s members. Written evaluation at the end of each year, followed by a discussion between student and ensemble. For assessment criteria, please see the Assessment Criteria Master Classical Music that can be found in Appendix 2 of this Curriculum Handbook, plus the following criteria:</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • The ability to work in a professional environment as an ensemble member; • The ability to reflect on how rehearsals with coaches, conductors, impact your learning; • The ability to reflect on how learning contemporary ensemble repertoire impacts your learning; • The ability to reflect on how Ensemble Percussion activities impact your development in the Main Subject, Research, and Professional Integration Activity. <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 for a second year.</p>

Grading system:	Pass/Fail
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Else van Ommen, Coordinator Classical Department (e.vanommen@koncon.nl)

SPECIALISATION: CHAMBER MUSIC

Course title:	Specialisation: Chamber Music
Osiris course code:	KC-M-AL-CCDO
Course content:	<p>The Master Specialisation in Chamber Music is intended for musicians who would like to combine their main subject studies with intensive chamber music training. All members of the ensemble must be Master students at the Royal Conservatoire.</p> <p>Students in the Master Specialisation Chamber Music work with a selection of teachers from the Chamber Music teaching team and our Ensembles in Residence. Making professional recordings with the Art of Sound Department, collaborating with composers from the Composition Department, and participating in a limited number of historical performance practice and improvisation lessons are part of the curriculum.</p> <p>Ideally, ensemble members collaborate on their Professional Integration Activity and their Research trajectory.</p> <p>Ensembles enter the programme for a duration of one or two years.</p>
Objectives:	<p>At the end of this course, you, as an ensemble:</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; • are able to 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 ensemble’s position between the score and the (specialist and/or non-specialist) audience, often in an (inter)national multicultural environment; • are able to 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; • are able to assess and evaluate the quality of your performance, keep this quality up-to-date and develop it further by continuing to learn independently. • are able to work with a composer on his/her composition; • understand the process of commissioning a new composition; • are able to show that you master playing techniques employed in new music.

Programme objectives:	2.A.1., 2.A.2., 2.A.3., 2.A.4., 2.A.5., 2.A.7., 2.A.8., 2.A.9., 2.B.1., 2.B.4., 2.B.8., 2.B.10., 2.C.4., 2.C.5., 2.C.9., 2.C.10., 2.C.16.
Type of course:	Compulsory for ensembles accepted to the master specialisation Chamber Music
Level:	Master I-II
Duration:	Chamber Music Lessons: 26 lessons of 60 minutes Collaboration with the composition department, recordings with the Art of Sound Department and historical performance & improvisation lessons are organised on a project basis.
Prior qualifications / prerequisites:	Admission to the Master Specialisation Chamber Music
Teachers:	Various teachers
Credits:	6 ECTS per academic year
Literature:	-
Work form:	Ensemble/group lesson
Assessment:	Practical examination (25 minutes). This examination will be scheduled during the Chamber Music Festival in April or in the examination period of May/June. Master I presentation main subject: students in the Master Specialisation Chamber Music are also expected to perform with their ensemble during their Master I main subject presentation. Assessment criteria: see appendix 2 .
Grading system:	Pass/Fail
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Marlon Titre – Head of Classical Music Department (m.titre@koncon.nl)

SPECIALISATION: COMPLEMENTARY SUBJECT

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

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

	level should be comparable to the level of the main subject in Bachelor 4. You can find the main subject assessment criteria in the relevant curriculum handbooks on www.koncon.nl/en/programmes
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Else van Ommen, Coordinator Classical Department (e.vanommen@koncon.nl) Teunis van der Zwart, Head of Early Music (t.vanderzwart@koncon.nl) Head of Jazz

EXTERNAL ACTIVITIES – CAREER DEVELOPMENT OFFICE (CDO)

Course title:	External Activities - Career Development Office (CDO)
Osiris course code:	KC-M-AL-CDO
Course content:	<p>Besides designing and developing your own Professional Integration Activities as part of your Master Project, we ask you to engage in different ways to the field of professional work by doing external activities. These activities are in addition to your Master Project and cannot be part of your Professional Integration Activities. These can be activities that you have found or organised yourself, or activities that have been done through the Career Development Office (CDO).</p> <p>The Career Development Office (CDO) is a central place in the Royal Conservatoire where you can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities, as well as information on and assistance with work-related issues such as job applications, CVs, the Dutch tax system etc. For more information, contact Dominy Clements on d.clements@koncon.nl</p> <p>You are asked to fill in a form which includes a reflective section, and to upload any supporting materials. The CDO will process the forms and the CDO teachers will allocate the relevant credits. The CDO has the administrative task of processing these credits.</p> <p>Proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> - gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations. - creating an own ensemble, band, or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions. - making a website and engaging with online media platforms such as Instagram or Facebook. - engaging in challenging activities such as (online) competitions/masterclasses. - engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity. - broadening of repertoire through engagement with unfamiliar genres. - involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations. - setting up your own teaching practice or participate in other educational activities

	- producing online content (recordings, tutorials, etc.)
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to take initiatives with regard to your employment or the advancement of your external activities 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:	2.A.15 2.B.10, 2.B.12 2.C.2, 2.C.4, 2.C.10, 2.C.16
Type of course:	Compulsory
Level:	Master I-II
Duration:	Please note: Master I students: you can obtain CDO credits from activities from 01-09-22 to 31-08-23. Master II students: you can normally obtain CDO credits from activities from 01-09-22 to 01-05-23. If the activity occurs outside those dates it will not be valid for the 22/23 academic year.
Prior qualifications/ prerequisites:	-
Teachers:	Rita Dams (vocal studies) Rik Mol (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Jaïke Bakker (conducting) Martijn Padding (composition)
Credits:	Please see your curriculum overview
Literature:	See CDO portal pages for recommendations and further information: https://denhaagkabk.sharepoint.com/sites/CareerDevelopmentOffice-Podiumbureau
Work form:	Depending on the activity, but based on working towards increased employability in the profession.
Assessment:	Evaluation of activities on the basis of the submitted form, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). See the appendix for further information and the assessment criteria below. Procedure When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented as an assignment in MS Teams. You will need to fill in the information sections of the form once each activity has been completed, and also upload any relevant materials (promotional materials, programmes, recordings etc.). You will also need to fill in the reflective section of the form describing your most significant work experiences during the academic year, and what you gained from participating in them. The completed form then has to be submitted for approval by the CDO, after which the relevant number of study credits will be allocated to each task (see appendix).

	Allocation of CDO credits is done by a teacher nominated by the Head of Department. In case of any disagreement or conflict the results will be evaluated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.	
Assessment criteria:	Pass	Fail
<ul style="list-style-type: none"> • <i>Basic information (hours invested etc.)</i> 	Times and dates clearly indicated and hours invested are accurate and divided where necessary.	Not credible, unclear or absent, project dates are outside the enrolment period or academic year.
<ul style="list-style-type: none"> • <i>Presentation of report</i> 	A lot of care and attention has been given to both presentation and content.	Insufficient content.
<ul style="list-style-type: none"> • <i>Learning experience/ ability to reflect</i> 	Excellent information about and reflection on learning experiences during project/activity. Good perspective on plans for future projects/activities with points for improvement where necessary.	Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.
<ul style="list-style-type: none"> • <i>Project content</i> 	Challenging project that has a relevant connection to your MMus programme and/or Master Project. Student has been involved in many aspects of the project (organisation/promotion etc.).	Level is too low or not relevant to the course or study.
<ul style="list-style-type: none"> • <i>Proofs/ publicity material (where possible)</i> 	At least three of the following: programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.	Photos, programme or other proofs not present.
Grading system:	Pass/Fail	
Language:	English or Dutch	
Schedule, time, venue:	-	
Information:	Dominy Clements (D.Clements@koncon.nl)	
Appendix:	<p><u>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF EXAMPLES:</u></p> <p>GENERAL: CDO credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main subject study.</p> <ul style="list-style-type: none"> - Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir 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. 	

	<p>- Passive attendance of masterclasses does not qualify for ECTS.</p> <p>- Events planned but cancelled due to the COVID-19 pandemic can be considered for CDO credits. Students are also encouraged to include online activities and any other innovative work undertaken during lockdown conditions, or while the options for performance at venues with live audiences are scarce.</p> <p>CLASSICAL:</p> <ul style="list-style-type: none"> - One week working with a professional orchestra/ensemble = 2 ECTS. - NJO (National Youth Orchestra) winter tour = 3 ECTS. - EuYO/Gustav Mahler orchestras etc. = 5 ECTS. <p>CONDUCTING:</p> <p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> - One year rehearsing with a permanent ensemble = 3 ECTS. - One week with a professional orchestra (ca 15 hours rehearsal & 6 hours concerts) = 2 ECTS. <p>VOCAL STUDIES:</p> <ul style="list-style-type: none"> - Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS. - 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 (depending on the repertoire) = up to 2 ECTS. - Participation in competitions or masterclasses is seen as part of the usual main subject activities. Value depends on level, degree of involvement etc. = average 1 ECTS.
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APPENDIX 1: 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')	Numeric 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

2 studies with different characters (eg. Rode – 24 Caprices, Dont – 24 Studies op.35, Kreutzer – 42 Studies after nr.35)
- First movement of a Sonata (eg. Mozart, Beethoven, Grieg, Brahms)
- First movement of a Concerto (eg. Spohr 8, Mozart 3,4,5, Bruch, Wieniawski)
- Performance piece (eg. Saint-Saëns, Kreisler, Telemann Fantasia, movement of Bach Sonata or Partita)

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 Project 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 Project 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, Francomme
- * 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 Project 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 or 2nd 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 Project Plan

TOP I

- * concerto, 1st movement
- * 7 orchestra parts

Presentation

concert

TOP II

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

Final presentation

concert

FLUTE - BACHELOR

Entrance exam

* 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

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 relevant, pieces with relation to the Master Project 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

OBOE - BACHELOR

Entrance exam

* 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 in E minore, Jacob Sonatina, Fauré Piece, H. Andriessen Balade

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 Project Plan

TOP I

* concerto: Strauss/Mozart/Martinu (2nd movement)

* 10 orchestra parts, including 3 English horn parts

Presentation

concert

TOP II

* concerto: Strauss/Mozart/Martinu (2nd movement)

* 10 orchestra parts, including 3 English horn parts

Final presentation

concert

CLARINET - BACHELOR

Entrance exam

- * 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 and 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 relevant, pieces with relation to the Master Project 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

* 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 Project Plan

Presentation

concert

Final presentation

Concert

BASSOON - BACHELOR

Entrance exam

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, Weber, Hummel, DuPuy, Rossini or comparable concert from the Classical/Romantic style period. (1st and 2nd movement)*
 - *a 1st and one 2nd movement from 2 performance pieces from another style period than the chosen concert*
- When relevant: pieces with relation to the Master Project 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

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

Progress exam

- * 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 Project 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

* 3 studies with different characters
e.g. Kopprasch part1, Franz, Maxime-Alphonse part 1 or 2, Stry 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, Stry 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 Project 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

*2 studies in contrasting character (melodic/technical) e.g. Bordogni Kopprasch, Tyrell, Hering, etc
*One piece or movement with piano accompaniment. For instance:
A. Guilmant – Morceau Symphonique; C. Saint-Saëns - Cavatine; C.M. von Weber – Romance; P. Hindemith – Sonata (1st movement); B. Marcello – 6 Sonatas (originally for cello) (1st movement); K. Serocki – Sonatine (1st movement); L. Grondahl – Concerto (1st movement); L.E. Larsson – Concertino (1st movement); N. Rimsky-Korsakov – Concerto (1st movement)

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

Two pieces or movements with piano accompaniment. For instance:
H. Dutilleux – Choral, Candence et Fugato; F. Martin – Ballade; J.G. Ropartz - Pièce en mi b' mol (1st movement); J. Castèrède - Sonatine (1st movement); E. Ewazen – Sonata (1st movement); D. Schnyder – Sonata (1st movement); J.G. Albrechtsberger – Concerto (1st movement); N. Rota – Concerto (1st movement); H. Tomasi – Concerto (1st movement)
when relevant, pieces with relation to the Master Project 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

* 2 studies in contrasting character (melodic/technical) Bordogni . Kopprasch, Grigoriev
* 1 piece or movement with piano accompaniment. For instance:
E. Bozza – New Orleans; J. Koetsier – Allegro Maestoso; B. Marcello – 6 Sonatas (originally for cello) (1st movement); P. McCarty – Sonata (1st movement); G.P. Telemann – Sonata in F minor (originally for bassoon/recorder) (1st movement); E. Ewazen - Concertino; A. Lebedev – Concert nr. 1 (1st movement); E. Sachse – Concertino (1st movement)

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

* 2 pieces or movements with piano accompaniment. For instance:
E. Ewazen – Ballade; F. Hidas – Rhapsodia; A. Lebedev – Concert Allegro; D. Gillingham – Sonata (1st movement); D. Schnyder (1st movement); Wilder – Sonata (1st movement); D. Bourgeois – Concerto (1st movement); T.R. George - Concerto (1st movement); J. Kazik – Concerto in five movements (1st movement); D. Schnyder – Sub Zero (1st movement)
when relevant, pieces with relation to the Master Project 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

- * 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 Project 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 Herbstlegie, 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 Project 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 Project Plan

Presentation

concert

Final presentation

concert

HARP - BACHELOR

Entrance exam

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

Progress exam

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 cadenzas
* 1 solopiece (part of concert/sonata or solo piece)

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 châtelaine en sa tour, A. Ma'ayani Maqamat/Toccata, L. Spohr Fantaisie, L. Berio Sequenza II, G. Tailleferre Sonate, C.P.E. Bach Sonate, J.S. Bach Suite or Prelude and Fuga from the Wohltemperierte Klavier, A. Roussel Impromptu
* 1 part of a solo concerto
e.g. Mozart, Boïeldieu, Händel, Debussy, Ginastera
when relevant, pieces with relation to the Master Project Plan

TOP I

* 8 orchestra parts
* 3 cadenzas
* 1 solopiece (part of concert/sonata or solo piece)

Presentation

concert

TOP II

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

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 Project 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 - Phappha
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 Project 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 MASTER CLASSICAL MUSIC – MAIN SUBJECT; TRAINING ORCHESTRAL PARTS; LESSON PICCOLO; ORCHESTRA MASTER; ENSEMBLE PERCUSSION; CHAMBER 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: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: HOME ASSIGNMENTS

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

APPENDIX 4: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: MASTER PROJECT PROPOSAL

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

	practice and the artistic field	student's own practice and for the artistic field						
C – professional integration	Student is able to describe the PIA and its outcome	The students has given a clear and complete description of PIA and its outcome	Missing, incomplete or unclear description of both PIA and outcome.	Missing, incomplete or unclear description of either PIA or outcome.	PIA and outcome are described.	Description of PIA and outcome are clear and complete.	Description of PIA and outcome are clear, complete and appealing.	25%
	Student is able to define ambitious short-term and long-term goals	The student clearly defines short- and long-term goals that show ambition	Short-term and long-term goals are not defined.	Short-term and long-term goals are insufficiently defined.	Short-term and long-term goals are sufficiently defined.	Short-term and long-term goals are clearly defined.	Short-term and long-term goals are clearly defined and show ambition.	25%
	Student is able to clearly define substantial value(s) that the PIA will create	Value(s) created by the PIA are clearly defined and can be qualified as substantial	Value(s) created by the PIA are not defined.	Value(s) created by the PIA are not clearly defined.	Value(s) created by the PIA are defined.	Value(s) created by the PIA are clearly defined.	Value(s) created by the PIA are clearly defined and can be qualified as substantial.	25%
	Student is able to relate artistic development, research and PIA	Artistic development, research and PIA are coherently related	Relation between artistic development, research and PIA is missing.	Relation with one of the three components is missing.	Three components are related.	Three components are well related.	The relation between the three components contributes strongly to the coherence and quality of the Master Project.	25%
Please note: You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment.								

APPENDIX 5: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: FIRST YEAR MASTER PROJECT PRESENTATION

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

APPENDIX 6: ASSESSMENT CRITERIA & RUBRIC | INDIVIDUAL RESEARCH TRAJECTORY: MASTER RESEARCH PRESENTATION

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

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

M2 Self-reflective Report on Professional Integration Activity

1. Provide documentation³ of your PIA and describe it:

- What is the deliverable of your PIA?

2. Provide documentation¹ of your Pilot/Prototype and describe it:

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

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

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

4. Reflect on the deliverable of your PIA:

- How would you qualify your deliverable? What is good about it, what could be improved and how?
- How did you collect feedback from others? (please provide documentation¹)
- What did you learn from this feedback?

5. Reflect on the process:

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

³ video and/or audio recording, images, photos, written statements, etc.

APPENDIX 8: ASSESSMENT CRITERIA & RUBRIC | PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT

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

GRADING SCALES

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

QUALIFYING RESULTS

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

NUMERIC RESULTS

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

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

PARTICIPATION RESULTS

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

PASS/FAIL

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

APPENDIX 10: OVERVIEW EXEMPTIONS MASTER CLASSICAL MUSIC

Domain	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
	PC	Lesson Piccolo	Classical
	KK	BRASSbook	Classical
Research	AL-IRA	Introduction to Research in the Arts	Research
	AL-MCA	Master Circle	Research
	AL-IRT	Individual Research Trajectory	Research
		Master Elective	Research
Professional Integration	AL-IPM	Introduction to Project Management	Classical
	AL-PIT	Professional Integration Trajectory	Classical
	AL-MCDO	Specialisation Orchestra Master	Classical
	AL-ECDO	Specialisation Ensemble Academy	Classical
	AL-PCDO	Specialisation Ensemble Percussion Slagwerk Den Haag	Classical
	AL-CCDO	Specialisation Chamber Music	Classical
	AL-SCDO	Specialisation Complementary Subject	Classical
	CDO	External Activities – Career Development Office (CDO)	Classical