

Curriculum Handbook Master of Music – Classical Music

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

Academic Year 2026/27

**Royal
Conservatoire
The Hague**

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

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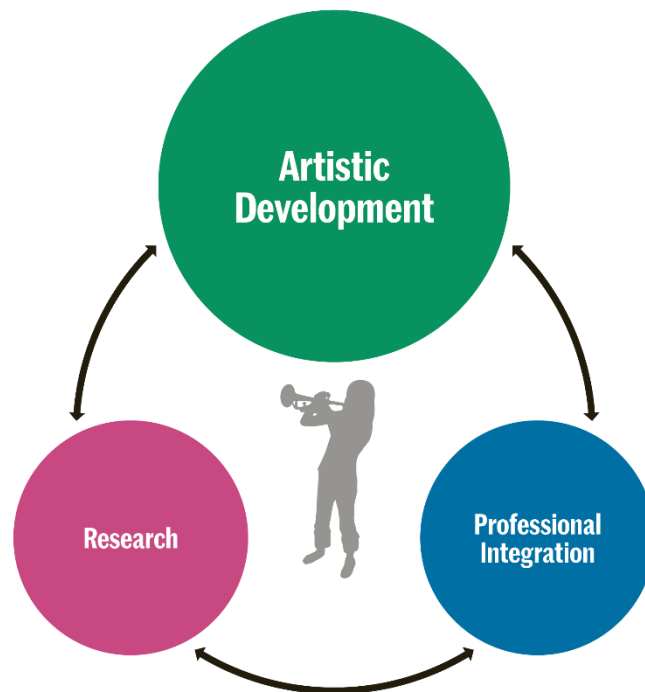
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INTRODUCTION

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.

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. The handbook includes information on the Master of Music programme including the Master Project, Focus Areas and a timeline. 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 Study Guide, which includes the Education and Examination Regulations (EER).



The educational philosophy of the Master of Music programme at the Royal Conservatoire is dedicated to developing your individual artistic vision, personal growth, inquisitive and entrepreneurial attitude and independence, and your craft at a high qualitative level. We strive for our alumni to become excellent artists, and professionals who can reflect on their role in society and navigate the complex realities of today's music profession.

To guide your development, the curriculum is designed in three domains: artistic development – research – professional integration. The programme is aimed at helping you find your place in the professional practice. Therefore, you are constantly encouraged to make your own choices and develop and carry out your own ideas and plans. We challenge you to connect all three domains in a way that is meaningful and relevant to you, so that you can find your 'niche' and prepare yourself for your professional practice.



The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realise the professional practice they aspire by integrating the following three domains:

A. Artistic Development: You develop a vision for your artistic development: What characterises you as an artist in terms of motivations, interests and skills? What kind of artist would you like to become? What are your career aspirations? What do you need to work on in order to become this artist? How can your Master Project help you achieve your goals?
You will receive tuition by the teacher(s) of your main subject. Furthermore, you will participate in for example group lessons, projects, and masterclasses.

B. Research: Driven by your artistic vision, you conduct research that helps you reach your professional goals. You can use your research to inform and support your professional integration activity (PIA), or you can use your PIA as a case study in your research.
You will attend an introductory course on research in the arts and you will receive individual research supervision.

C. Professional Integration:
You design, develop and realise an activity that connects you with your desired professional practice and therefore brings you outside the walls of the conservatoire. This professional integration activity (PIA) is driven by your artistic goals. Your PIA can be used to explore how to put your vision into practice. It can be informed and supported by your research, or it can function as a case study.
You will attend an introductory course on project management during which you will design a plan for your PIA, and you will receive individual coaching by a professional integration coach.

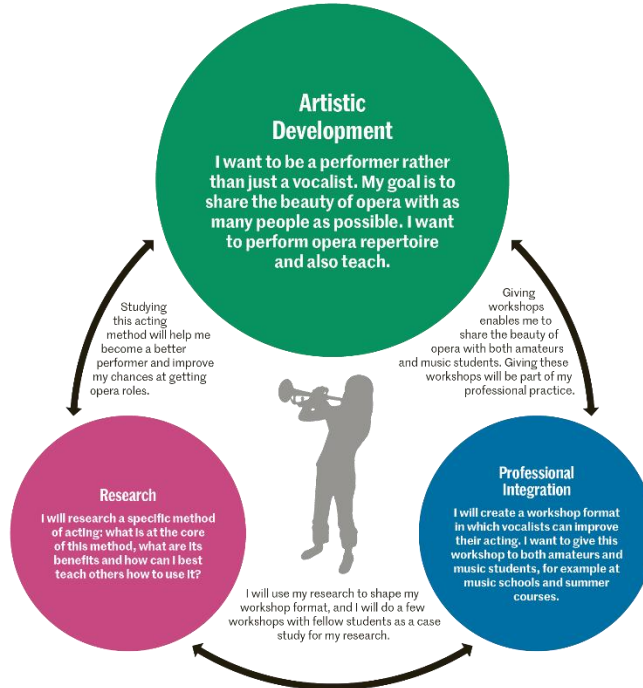
Master Circle

The monthly master circle is a peer learning group where the three domains of the Master Project come together and where you discuss the Master Project as a whole with your fellow students. The circles are organised by focus area. Every circle includes first- and second-year master students and is facilitated by a master circle leader.

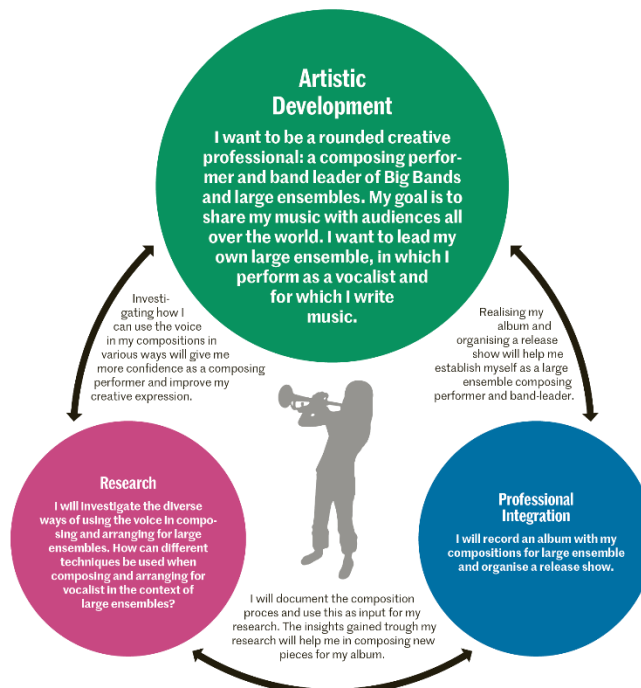
MASTER PROJECT EXAMPLES

Here are some examples of potential Master Projects. This is a non-exhaustive list, as there are many possibilities to be explored. For example, you could collaborate with other students on a joint Master Project.

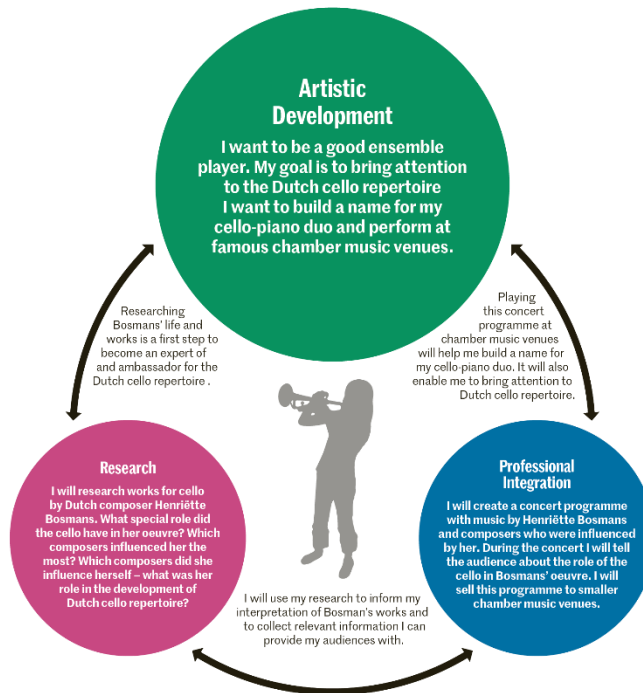
Example 1: Performer sharing the beauty of opera



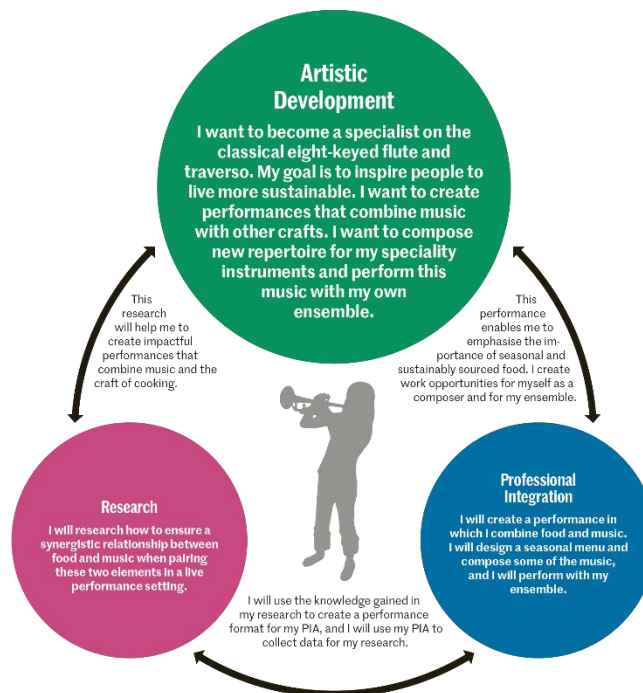
Example 2: Composing performer and band leader



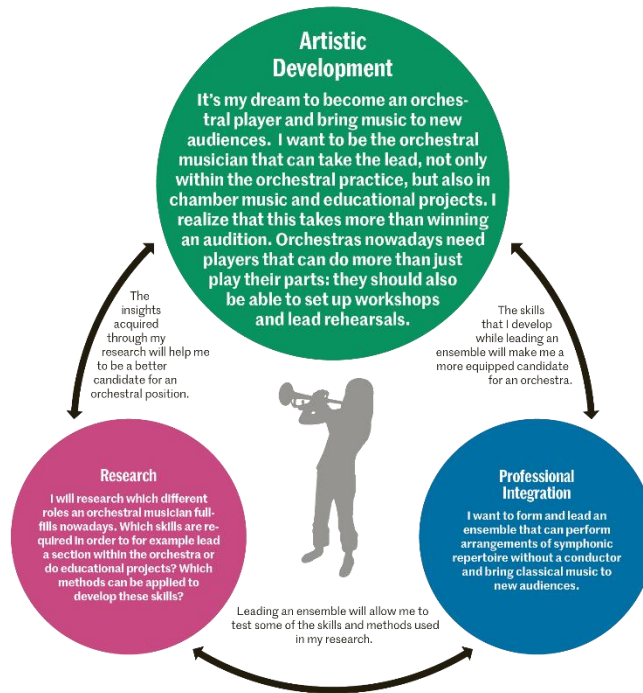
Example 3: Advocate for repertoire



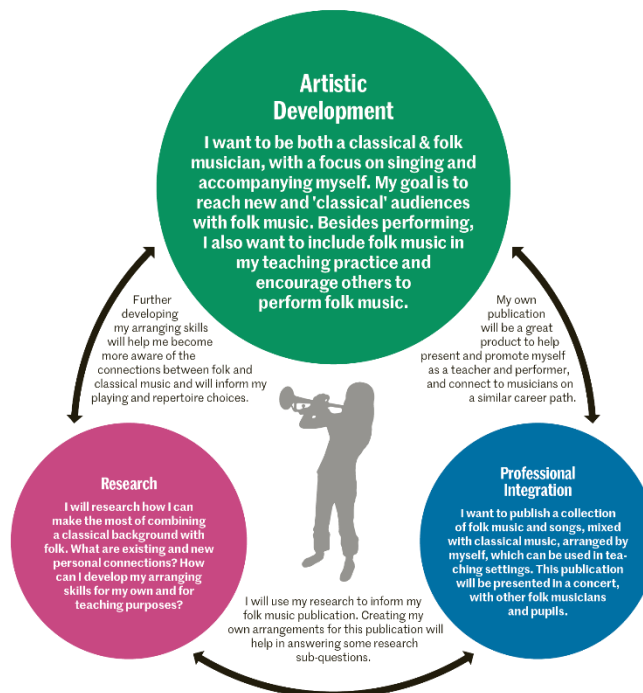
Example 4: Performer inspiring others through multi-disciplinary projects



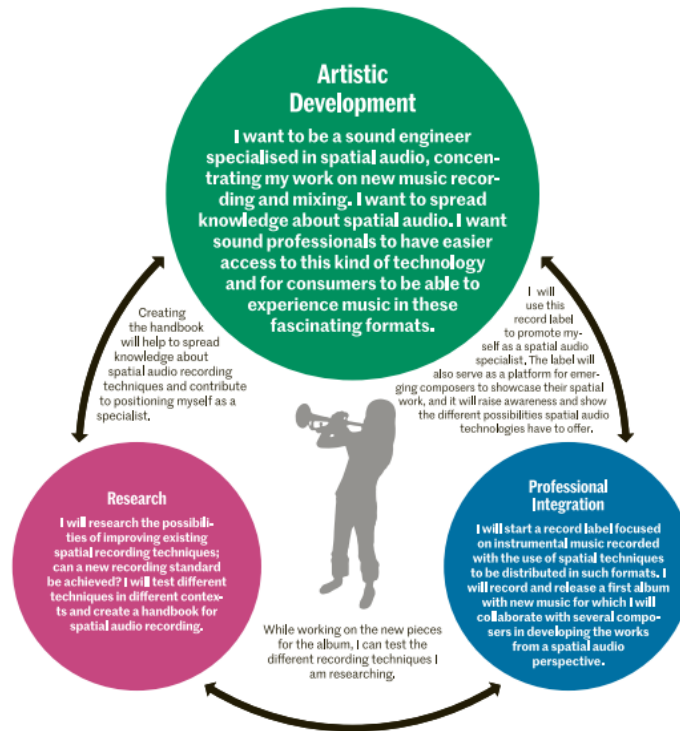
Example 5: Versatile orchestral player



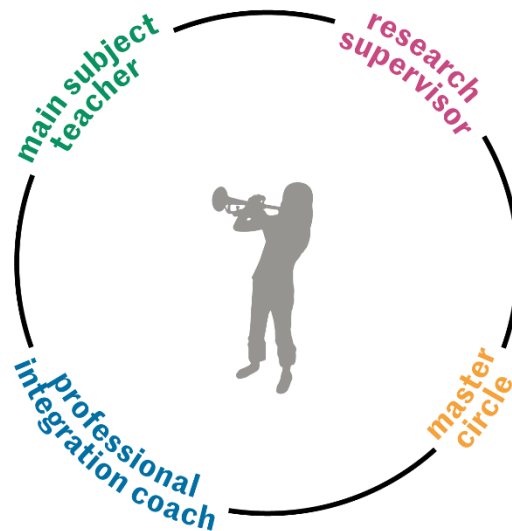
Example 6: Classical folk musician



Example 7: Sound engineer spreading knowledge about spatial audio



MASTER PROJECT NETWORK



You are in control and at the centre of your Master Project – it's all about what you want to do and what is meaningful to you! However, you are not alone: you are surrounded by a network of people who can guide you while developing and realising your Master Project. Each person in the network will provide guidance from their specific perspectives. It is your own responsibility to keep them informed of all elements of your Master Project.

Your **main subject teacher**, who can help you define your artistic vision and artistic goals as point of departure for your Master Project.

Your **research supervisor**, who can help you with your Master Project from a research perspective.

Your **professional integration coach**, who can help you with your Master Project from a professional integration perspective.

Your **master circle**, consisting of your peers and master circle facilitator, with whom you can discuss the connection and coherence of artistic development, research and professional integration within your Master Project.

FOCUS AREAS

Students will be placed in a master circle which centres on one of the ten focus areas. The distribution of students over the various master circles is based on the Master Project Plans sent in as part of the application process. The focus areas are:

1. Art of Interpretation

Projects focused on the musical interpretation, contextualisation and performance of musical repertoire, both historical and contemporary. Besides artistic experimentation, research in this area presumes the critical study of various sources (scores, texts, recordings), which may inform and inspire the musical interpretation and eventually lead to altered approaches of performance practice. Professional integration activities may involve the curation and performance of concert programmes, the recording of an album or the creation of a thematic website, podcast or documentary.

2. Instruments, Techniques & Technologies

Projects focused on the design, use, role and function of instruments and their playing techniques in musical practice. Research in this area typically requires the application of knowledge about instrument making, acoustics or electronics, or the movement possibilities of the human body. Students in this area show a technically oriented interest, sensibility for sound and eagerness to experiment and develop. Examples are the exploration of historical, alternative or extended playing techniques, the use of microphones and amplification, the relation between instrumental set-ups and acoustics, and live electronics. Professional integration activities may include the development of new musical tools or instrumental prototypes, or instructive methods on playing techniques.

3. Music in Public Space

Topics related to the possible role and presence of music and artists in society and the public sphere. The research may focus on possibilities for enhancing the relevance of professional music practice in and outside the concert hall, the presence of artists in (social) media, and the interaction with audiences. Professional integration activities may lead to innovative curatorial practices, music projects and artistic profiles in the public sphere. Social engagement, communicative interaction and entrepreneurial attitude are essential in this area. In comparison to focus areas 7 and 8, the visibility and public character of the project outcomes should be central.

4. Creative Processes

Projects in this area zoom in on the making of music. Possible topics are the role of imagination, musical traditions, the interaction between composers and performers or the role of musical tools and notation techniques in creation processes. Artistic experimentation and documentation of the creative process are essential tools for researching in this area. Professional integration activities require an attitude of openness and curiosity towards all possible actors and elements that may contribute to the creation of music. The perspective of the creating artist is central, but also her ability to situate and contextualise project outcomes in a wider artistic and cultural context.

5. Beyond Discipline

Projects that deal with the interaction between different disciplines and media. What can music's relation to literature, dance, film, visual arts, theatre, and installation art be? How can the interaction with non-artistic disciplines, new technologies and digital tools inspire musical creation? Research in this area investigates how different disciplines can influence and inform each other, and how the

interaction between different media can create new forms of expression. Professional integration activities aim to realise innovative approaches to music experience through the use of multiple media and collaborations beyond disciplines. Curiosity, risk-taking and the willingness to temporarily put on hold the norms and values of common musical craftsmanship are characteristic values in this area.

6. Musical Training, Performance & Cognition

Topics related to the process of musical learning and performance. The focus may be on musical preparation, avoidance of injuries, musical memory, mental and physical focus in performance, or the improvement of musical training and rehearsal methods. Research in this area is often informed by other fields of knowledge such as (music) psychology, biomedical sciences, physiotherapy, etc. Professional integration activities aim at sharing new knowledge and best practices, in a diversity of formats. Although there are possible overlaps with focus areas 8 and 9, the performer's perspective is central in this area.

7. Aesthetics & Cultural Discourse

What are the origins of standards, beliefs and values that relate to musical practice? The student's musical practice and personal experience are starting points for a broader cultural and aesthetic inquiry. Examples of topics are the investigation and challenging of sound ideals and historical conceptions of 'the beautiful', 'musical taste' or 'musical quality'. Hot topics regarding cultural identity, environmentalism, decolonization or gender representation in music may also play a role. Students in this area have an affinity for reasoning, discussing and writing. The use of language may play an important role in professional integration activities, in combination with artistic practice.

8. Co-creative and Educational Settings

Working with people is key in this focus area. Research investigates co-creative, participatory or educational processes. The professional integration activities aim at working with, in, and through music with amateurs, children, elderly people or other participants. The role of the student in these projects is that of a coach, guide, teacher or cultural mediator. The context for research and professional integration activities can be classrooms, elderly homes, participatory art projects or other contexts for social-cultural work. Although the student's artistry remains crucial, projects in this area always consider the participant's experience as a guiding principle in musical activities.

9. Music Theory & Aural Skills

Topics in this area focus on the combined theoretical and aural understanding of music as an acoustic and cultural phenomenon. Examples are the investigation of tuning systems, scales and modes and their application in music, or the relationship between rhetoric and musical form in baroque music. Projects in this area often aim at systemizing knowledge in order to apply it to music didactics. An analytical and clear methodical approach is characteristic for both research and professional integration activities in this area.

10. Artistic Knowledge & Scientific Inquiry

This focus area investigates how artistic practice and scientific inquiry can mutually enrich one another. Students explore how scientific concepts, methods and data can inspire musical and artistic creation, and how artistic processes can, in turn, generate new insights, forms of knowledge, or modes of scientific communication. Projects may involve working with scientific datasets to create sound-based interpretations or musical structures; translating scientific models into artistic formats; exploring bioacoustics, sonification, or sensory augmentation; or collaborating with scientists in laboratories, observatories, or field research contexts. Students in this area are curious about empirical inquiry and seek to translate complex scientific systems into meaningful artistic and musical experiences.

TIMELINE MASTER PROJECT

M1 students

Start work with research supervisor and professional integration coach	October 2026
Registration master electives	2 – 16 November 2026
Deadline Master Project proposal	20 January 2027
Deadline revised Master Project proposal	10 March 2027
Master Research Symposium: Attendance of 3 presentations required	12 – 16 April 2027
First Year Master Project Presentation	May 2027 (t.b.a.)
M1 Main Subject Presentation	May – June 2027 (t.b.a.)

M2 students

Deadline requests date Symposium	1 October 2026
Deadline pilot/prototype PIA	28 October 2026
Deadline preliminary version research exposition or thesis	25 November 2026
Deadline research abstract	10 February 2027
Deadline research exposition or thesis	10 March 2027
Master Research Symposium: research presentations	12 – 16 April 2027
Deadline self-reflective report Professional Integration	6 May 2027
Deadline material re-examinations research	12 May 2027
Main Subject Final Presentation	May – June 2027 (t.b.a.)
Deadline re-examination self-reflective report Professional Integration	16 June 2027
Re-examinations research presentations	21 – 22 June 2027

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.

B. Theoretical (knowledge-based) outcomes

- 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.

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

- 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

STRINGS & BRASS

code	Violin, Viola, Cello, Double Bass, Horn, Trumpet, Trombone, Bass Trombone, Tuba	Year 1	Year 2
	Master of Music 2026-2027		
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-RT	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 Contemporary 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>			
<i>NB: Master specialisation Contemporary Ensemble Academy is not available for tuba and bass trombone.</i>			
xx=Violin (VL), Viola (VLA), Cello (VC), Double Bass (CB), Horn (HRN), Trumpet (TR), Trombone (TB), Bass Trombone (BTB), Tuba (TU)			

FLUTE

code	Flute	Year 1	Year 2
	Master of Music 2026-2027		
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-RT	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 Contemporary 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 2026-2027		
KC-M-KI- Artistic Development			
xx *	Main Subject <i>including cor anglais (for oboists), E-flat or bass clarinet (for clarinettists), or contrabassoon (for bassoonists)</i>	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-RT	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 Contemporary 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. Oboe (OB), 2. Clarinet (CL), 3. Bassoon (FG)			

SAXOPHONE

code	Saxophone	Year 1	Year 2
	Master of Music 2026-2027		
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-RT	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 Contemporary 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.

ACCORDION

code	Accordion	Year 1	Year 2
	Master of Music 2026-2027		
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-RT	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.

PIANO

code	Piano	Year 1	Year 2
	Master of Music 2026-2027		
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-RT	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 Contemporary Ensemble Academy	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
AL-LCDO	Specialisation Lied	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.

GUITAR

code	Guitar	Year 1	Year 2
	Master of Music 2026-2027		
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-RT	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

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HARP

code	Harp	Year 1	Year 2
	Master of Music 2026-2027		
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-RT	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 2026-2027		
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-RT	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 Contemporary 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.

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

Main Subject Classical Music

Course title	Main Subject Classical Music (M)
Department responsible	Classical Music
OSIRIS course code	KC-M-KI-xx
Type of course	Compulsory course
Prerequisites	You need to finish the first year of this course to be allowed to enter the second.
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>Main subject teachers also give regular group lessons during which students play for each other. There are master classes given by guest lecturers. Some main 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>
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.7, 2.B.1, 2.C.10
Course objectives	<p>At the end of this course, you are able to:</p> <ul style="list-style-type: none"> • Realise, recreate, create, manipulate and/or produce music to a high professional level, expressing your own artistic concepts and reflecting a well-developed musical personality; • Evidence advanced craft skills in relation to the repertoire, styles, etc. of their discipline or genre; • 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; • 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; <ul style="list-style-type: none"> • Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within your discipline, genre, area of study, and/or own artistic practice; • Communicate and cooperate at a high level with colleagues and other music professionals.
Credits	See curriculum overview
Level	Master
Work form	Individual lessons, group lessons, master classes
Literature	Repertoire to be discussed with teacher.
Language	English
Scheduling	75 minutes per week, 34 weeks per year
Date, time & venue	See ASIMUT
Teachers	See www.koncon.nl for list of main subject teachers
Contact information	Main subject teachers
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	M1: Presentation
Assignment description	
Assignment requirements	50 minutes, including stage changes, no interval. The duration of a percussion presentation is longer: master I: 60' including stage changes. The student is free to choose the programme within the requirements set by the section. Preferably, the presented work is the result of and/or has a clear connection with your Master Project. The student prepares programme notes. Please note that the exam requirements for each instrument can be found in Appendix 8 of the Curriculum Handbook.
Assignment planning	May/June
Assessment criteria	The (final) presentation is assessed using the Assessment Criteria Master Classical Music that can be found in Appendix 1 of this Curriculum Handbook.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in consultation with the department, based on availability of the coach pianist, hall and committee
Assignment	Assignment 2
Assignment type	M2: Final Presentation
Assignment description	
Assignment requirements	80 minutes, including stage changes and a 15-minute interval. The duration of a percussion presentation is longer: master II: 90' including stage changes and 15 minute break. The student is free to choose the programme within the requirements set by the section. Preferably, the presented work is the result of and/or has a clear connection with your Master Project. The student prepares programme notes which are assessed as part of the overall assessment of the final presentation. Please note that the exam requirements for each

	instrument can be found in Appendix 8 of the Curriculum Handbook.
Assignment planning	May/June
Assessment criteria	The (final) presentation is assessed using the Assessment Criteria Master Classical Music that can be found in Appendix 1 of this Curriculum Handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in consultation with the department, based on hall, coach pianist and committee availability
Practical Information about Presentations and Final Presentations	<p>For practical information on Presentations and Final Presentations, including forms for technical support, go to this KC Portal page and make sure you take a look at the Presentation and Final Presentations documents.</p> <p>M2 Final Presentation</p> <p>Please note you are required to submit an Artistic Reflection. 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> <p>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.</p>

Group Lesson

Course title	Group Lesson (M)
Department responsible	Classical Music
OSIRIS course code	KC-M-KI-GLxx
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	A group lesson for all students of an instrument group (section), from all years of study. The format differs from section to section and may be a combination of several elements. These could include regular student performances, specific repertoire such as orchestral parts or the works of a certain composer, technical or instrument-related issues, methodological issues, giving presentations about instrument-related topics, posture, breathing et cetera. Another possibility is an 'internal master class', where main subject teachers or regular

	guest teachers take turns in giving a master class to all students of a section. Peer-feedback is a central part of all group lessons.
Programme objectives	2.B.3, 2.C.3, 2.C.4, 2.C.9, 2.C.11
Course 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.
Credits	2 ECTS
Level	Master
Work form	Group lesson
Literature	To be decided
Language	English
Scheduling	Varies depending on main subject, lessons divided over 36 weeks
Date, time & venue	See ASIMUT
Teachers	Main subject teachers
Contact information	Course teachers
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active Participation
Assignment description	This course is assessed based on active participation
Assignment requirements	Absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course.
Assignment planning	At the end of the year, after the main subject assessment
Assessment criteria	The course will be assessed on the basis of your ability to contribute to a group process, for instance by observing and listen to others in a perceptive way, and verbally expressing observations and feedback to peers
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with teacher.

Coach Pianist

Course title	Coach Pianist (M)
Department responsible	Classical Music
OSIRIS course code	KC-M-KI-COR1-11; KC-M-KZ-COR1-11; KC-M-KI-COR2-11; KC-M-KZ-COR2-11
Type of course	Compulsory course
Prerequisites	Non applicable
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. Please note that there is a protocol for working with a coach pianist, that can be found on the portal page of the Classical Department.
Programme objectives	2.A.1, 2.A.5, 2.B.2, 2.B.3, 2.B.5, 2.C.5, 2.C.16
Course 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.
Credits	2 ECTS
Level	Master
Work form	Individual lesson
Literature	Repertoire that the student is working on
Language	English
Scheduling	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 exams/presentations.
Date, time & venue	See ASIMUT
Teachers	See the website for an overview of the teachers
Contact information	Coach pianists
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Continuous assessment
Assignment description	The coach pianist will assess your work based on the assessment criteria below.
Assignment requirements	
Assignment planning	At the end of the year
Assessment criteria	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.
Weighting	100%

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

Training Orchestral Parts

Course title	Training Orchestral Parts (M)
Department responsible	Classical Music
OSIRIS course code	KC-M-KI-TROS1-19; KC-M-KI-TROS2-20
Type of course	Compulsory course
Prerequisites	Non applicable
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.
Programme objectives	2.A.2, 2.B 2, 2.C.10, 2.C.13
Course 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.
Credits	4 ECTS
Level	Master
Work form	Individual lessons
Literature	t.b.a.
Language	English or Dutch
Scheduling	25 minutes per week, 34 weeks per year
Date, time & venue	See ASIMUT
Teachers	See www.koncon.nl for a list of orchestral part teachers
Contact information	Course teachers
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam
Assignment description	An exam that reflects the demands of a professional orchestral audition.
Assignment requirements	For the exact exam requirements, timing and length of the exam, please see Appendix 8 of this Curriculum Handbook.
Assignment planning	January
Assessment criteria	For the assessment criteria, see Appendix 1.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Re-assignments take place in semester 2, based on availability of the coach pianist, hall and committee
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Lesson Piccolo

Course title	Lesson Piccolo (M)
Department responsible	Classical Music
OSIRIS course code	KC-M-KI-PC1-18; KC-M-KI-PC2-18
Type of course	Compulsory course
Prerequisites	You need to finish the first year of this course before being allowed to enter the next.
Course content	In this course, you learn about specific playing techniques of the piccolo. Training orchestral parts for piccolo is an important part of the course.
Programme objectives	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
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.
Credits	3 ECTS
Level	Master
Work form	Individual lesson
Literature	t.b.a.
Language	English
Scheduling	25 individual lessons of 25 minutes
Date, time & venue	Schedule to be agreed upon with the teacher.
Teachers	Bénédicte Zeitoun
Contact information	b.zeitoun@koncon.nl
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam
Assignment description	The exam is part of the TOP exam and reflects the demands of a professional orchestral audition.
Assignment requirements	For the exact exam requirements, please see Appendix 8 of this Curriculum Handbook.
Assignment planning	January
Assessment criteria	For the assessment criteria, see Appendix 1.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the teacher

RESEARCH

Introduction to Research in the Arts

Course title	Introduction to Research in the Arts
Department responsible	Master Research
OSIRIS course code	KC-M-AL-IRA-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	During the first semester of year one, there will be a series of sessions on research in the arts, compiled by

	<p>Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of artistic research methodologies, giving you the opportunity to develop the research component of your Master Project. This includes an introduction to the 10 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 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills 10. Artistic Knowledge & Scientific Inquiry <p>The course will include 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?' Furthermore, you will be required to follow a workshop by Casper Schipper on using the Research Catalogue for the documentation of your research. 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. During the course, you will be required to complete assignments incorporating the various research skills and strategies that were introduced and discussed during the sessions.</p>
Programme objectives	2.A.7, 2.A.9, 2.A.12, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16
Course objectives	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are aware of how artistic research can be used to develop skills as a reflective practitioner; ▪ understand how to use source materials correctly; ▪ are aware of the possibilities for effectively documenting research results; ▪ are able to document your project process and results on the Research Catalogue.
Credits	2 ECTS
Level	Master
Work form	Interactive seminars, individual study and workshops
Literature	t.b.a.
Language	English
Scheduling	6 interactive sessions of 2 hours during the first semester + 1 workshop Research Catalogue of 1 hour and 45 minutes.
Date, time & venue	See ASIMUT
Teachers	Kathryn Cok, Casper Schipper and others

Contact information	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written assignments
Assignment description	<p>During the course you will receive the following 6 assignments via Teams:</p> <ol style="list-style-type: none"> 1. From Concept to Component: Designing a Research Framework 2. A. Plagiarism Awareness Contract. B. When in Doubt, Cite: A Guide to Proper Attribution 3. Finding and Contextualizing Research Sources 4. Developing a Research Question: From Broad Concept to Narrow Focus 5. Grant Application Stichting De Zaaier 6. Final Assignment: Demonstrating skills acquired from Introduction to Research in the Arts & the Research Catalogue Workshop <p>You will be informed about these assignments in more detail by the teacher during the course.</p>
Assignment requirements	
Assignment planning	Every seminar is followed by an assignment.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the written assignments, see Appendix 2 of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place at the end of semester 1
Assignment	Assignment 2
Assignment type	Active participation
Assignment description	
Assignment requirements	You need to attend at least 80% of this course. Only two absences are permitted, and must be communicated to the teacher beforehand. In addition, the attendance of one Research Catalogue workshop is required.
Assignment planning	Continuous assessment
Assessment criteria	<ul style="list-style-type: none"> - Contribution to discussion: asking relevant questions, expressing your own opinion. - Group skills: sharing ideas with others. - Attendance (at least 80%): includes punctuality.
Weighting	50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	A significant written assignment, in consultation with the teacher
Re-assignment planning	In consultation with the teacher

Master Circle 1 & 2

Course title	Master Circle 1 & 2
Department responsible	Master Research
OSIRIS course code	KC-M-AL-MCA1-20; KC-M-AL-MCA2-20
Type of course	Compulsory course

Prerequisites	-
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, which is facilitated by a master circle leader. 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. In addition, first year students will deliver their Master Project Proposal, demonstrating an understanding of the importance of the three domains of artistic development, research, and professional integration, and indicating their plan for undertaking and completing this important element of the Master programme. The Master Project Proposals can be discussed in the master circle, but will be assessed by the main subject teacher of the student in question, the Head of Master Research and the Head of Professional Integration.</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 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills 10. Artistic Knowledge & Scientific Inquiry
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, 2.C.17.KC
Course objectives	At the end of this two year course, you: <ul style="list-style-type: none"> - are able to connect your artistic development, research, and professional integration in a way that supports your individual development;

	<ul style="list-style-type: none"> - are able to set distinct goals, and involve and proactively engage the relevant stakeholders, showing engagement with your Master Project; - are able to communicate clearly and effectively, in written and spoken form; - are able to give and receive feedback and to reflect on your own work; - are aware of how your Master Project relates to the wider context of your chosen focus area as well as to the professional and artistic field.
Credits	3 ECTS per academic year
Level	Master
Work form	Group sessions
Literature	T.b.a.
Language	English
Scheduling	Monthly meetings of 2 hours
Date, time & venue	See ASIMUT schedule
Teachers	Depending on focus area. (Possible circle leaders include Kathryn Cok, Bart van Oort, Wieke Karsten, Susan Williams, Wouter Verschuren, Aart Strootman, Anna Scott, Adri de Vugt, Daniël Salbert, Yvonne Smeets, Loes Rusch, Bastiaan Kuijt, Yannis Kyriakides, Alison Isadora, Paul Craenen, Suzan Overmeer, Andrew Wright, Arthur Elsenaar, Inês de Avena Braga)
Contact information	Roos Leeflang - Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	M1: Master Project proposal
Assignment description	You must write and develop your personal Master Project Proposal in English in the first semester of the first year of the master's programme in consultation with your main subject teacher, research supervisor and professional integration coach. This proposal will be assessed by your main subject teacher, the Head of Master Research and the Head of Professional Integration.
Assignment requirements	<p>Your Master Project proposal must adhere to the following format:</p> <p>Format Master Project proposal Your Master Project proposal consists of three elements:</p> <p>A. Describe your view on your artistic development, taking into account the following questions:</p> <ol style="list-style-type: none"> 1. What characterises you as a musician in terms of skills, motivations and/or interests. 2. What kind of musician would you like to become? What are your career aspirations? 3. What do you need to work on in order to become this musician? 4. How can your Master Project help you achieve your goals? How is your vision for your artistic development reflected in your research (B) and your Professional Integration Activity (C)?

	<p>B. Using the following format, provide a detailed plan for researching and documenting the research component of your Master Project on the Research Catalogue:</p> <ol style="list-style-type: none"> 1. Title and possible sub-titles 2. A research question 3. Possible sub-questions 4. A brief description of the topic, including planning, chosen methods, and research process 5. Chosen form of documentation and presentation (during the Master Research Symposium) <p>C. Submit your Brief Description of Professional Integration Activities in the following format:</p> <ol style="list-style-type: none"> 1. Describe the background and motivation of your PIA including how it is supporting your artistic goals. 2. Describe your PIA: what is your deliverable, and for whom are you creating it? 3. Describe the scope of your PIA in quantifiable terms. 4. Describe the goals of your PIA: what do you want to achieve? 5. Describe the values you will create with your PIA.
Assignment planning	The deadline for the Master Project proposal is 20 January 2027.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 3 of this curriculum handbook.
Weighting	33,4%
Grading scale	Numeric
Re-assignment description	In case of a re-assignment, you only have to resubmit the domain(s) that you have failed the first time.
Re-assignment planning	The deadline for the re-assignment is 10 March 2027.
Assignment	Assignment 2
Assignment type	M1: First Year Master Project Presentation
Assignment description	In May, all first-year students will be asked to present the progress they have made with their Master Project in the master circle.
Assignment requirements	<p>Your presentation should last around 10-15 minutes and address the following 11 questions:</p> <p>Master Project</p> <ol style="list-style-type: none"> 1. How is your Master Project developing? 2. What are its aims and how are the three components (artistic development [main subject], research and professional integration) integrated? <p>Artistic Development</p> <ol style="list-style-type: none"> 3. What are your goals for this area, where are you now and what are your goals for the next academic year? <p>Research</p> <ol style="list-style-type: none"> 4. What is your research question at this point in time? 5. Describe your research in one minute; please ensure the link with the other two components in your Master Project (artistic development and professional integration) is also addressed.

	<p>6. Are you working with your research supervisor and how is this going?</p> <p>Professional integration activity</p> <p>7. Describe the status of your Professional Integration Activity and how it relates to your research and artistic development.</p> <p>8. Are you working with your professional integration coach and how is this going?</p> <p>Planning of your Master Project</p> <p>9. What is your timeline from now until the summer holiday?</p> <p>10. How do you see yourself completing your research and professional integration activity in year two?</p> <p>11. What issues, obstacles or challenges need a solution, and what are you doing to find solutions?</p>
Assignment planning	The exact date of your presentation will be communicated to you by your master circle leader.
Assessment criteria	A detailed assessment rubric for the First Year Master Project Presentation can be found in Appendix 4 of this curriculum handbook.
Weighting	33,3%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in June
Assignment	Assignment 3
Assignment type	M1: Active participation
Assignment description	
Assignment requirements	<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 before the date in question.</p>
Assignment planning	Continuous assessment
Assessment criteria	<ul style="list-style-type: none"> - Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. - Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others.

	- Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. - Attendance (at least 80%): includes punctuality.
Weighting	33,3%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Too many absences may be compensated by substantial additional assignments in consultation with your Master Circle leader.
Re-assignment planning	In consultation with the Master Circle leader.
Assignment	Assignment 4
Assignment type	M2: Active participation
Assignment description	Active participation, including a trial presentation.
Assignment requirements	The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of: <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). Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader before the date in question.
Assignment planning	Continuous assessment. The trial presentations take place around January – March. The exact date will be confirmed by your Master Circle leader.
Assessment criteria	- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others. - Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others. - Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary. - Attendance (at least 80%): includes punctuality.
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Too many absences may be compensated by substantial additional assignments in consultation with your Master Circle leader.
Re-assignment planning	In consultation with the Master Circle leader.

Research Trajectory 1

Course title	Research Trajectory 1
Department responsible	Master Research
OSIRIS course code	KC-M-AL-RT1-20

Type of course	Compulsory course
Prerequisites	-
Course content	<p>The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realize the professional practice they aspire by integrating three domains: artistic development, research and professional integration. As part of your Master Project you will do research that will help you to reach your goals for your artistic/musical/educational practice. You will present the findings of your research in the context of your Master 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.</p> <p>You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor, if applicable). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year. Students and supervisors are advised to discuss which format (thesis or exposition, see course description of 'Research Trajectory 2') best suits the chosen research topic of the student with Head of Master Research Kathryn Cok in year 1.</p> <p>Both you and your supervisor will use the online Research Catalogue (RC) as a collaborative workspace (www.researchcatalogue.net). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present the research component of your Master Project. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.</p>
Programme objectives	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Course objectives	<p>At the end of this two year 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 critical reflection; ▪ are able to apply a form of documentation that supports the aims and objectives of the research, making use of text, media and artistic material to compellingly communicate the research process and outcomes; ▪ are able to give a compelling presentation that is well timed, organized and communicated to the listeners,

	illustrating select aspects of the research and including artistic elements.
Credits	7 ECTS
Level	Master
Work form	Supervision sessions
Literature	You will look for relevant literature yourself, based on your chosen research topic.
Language	English
Scheduling	Appointments with your research supervisor. 15 hours over two years, M1 and M2.
Date, time & venue	The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
Teachers	Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area. Research supervisors are trained to support you for the duration of your research trajectory, but may not necessarily be an expert in your topic. Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 1 October 2026 with the Head of Master Research.
Contact information	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Progress assessment
Assignment description	In April of your first year, your supervisor will be asked to write a brief report on the progress of your research, which will also be sent to your master circle leader.
Assignment requirements	You need to be in contact with your supervisor and regularly update them on your progress.
Assignment planning	The progress report is submitted by your supervisor in April of your first year.
Assessment criteria	<ul style="list-style-type: none"> - Regular communication with your supervisor - Having settled on a viable research topic - Having a clear plan on what steps to take in order to answer your research question - Demonstrating progress in the development of your research
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	A 'fail' mainly functions as a warning and indicator; your supervisor can re-assess your progress once you are back on track.
Re-assignment planning	If you do not pass the first time, your progress can be re-assessed by your supervisor at any point in time.

Research Trajectory 2

Course title	Research Trajectory 2
Department responsible	Master Research
OSIRIS course code	KC-M-AL-RT2-20
Type of course	Compulsory course
Prerequisites	-
Course content	<p>The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realize the professional practice they aspire by integrating three domains: artistic development, research and professional integration.</p> <p>As part of your Master Project you will do research that will help you to reach your goals for your artistic/musical/educational practice. You will present the findings of your research in the context of your Master 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. You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor, if applicable). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year.</p> <p>Both you and your supervisor will use the online Research Catalogue (RC) as a collaborative workspace (www.researchcatalogue.net). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present the research component of your Master Project. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.</p>
Programme objectives	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14, 2.B.7, 2.B.8, 2.B.9, 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Course objectives	<p>At the end of this two year 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 critical reflection; ▪ are able to apply a form of documentation that supports the aims and objectives of the research, making use of text, media and artistic material to compellingly communicate the research process and outcomes;

	<ul style="list-style-type: none"> ▪ are able to give a compelling presentation that is well timed, organized and communicated to the listeners, illustrating select aspects of the research and including artistic elements.
Credits	12 ECTS
Level	Master
Work form	Supervision sessions
Literature	You will look for relevant literature yourself, based on your chosen research topic.
Language	English
Scheduling	Appointments with your research supervisor. 15 hours over two years, M1 and M2.
Date, time & venue	The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
Teachers	Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area. Research supervisors are trained to support you for the duration of your research trajectory, but may not necessarily be an expert in your topic. Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 1 October 2026 with the Head of Master Research.
Contact information	Roos Leeflang – Coordinator Master Research (r.leeflang@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Master Research Presentation
Assignment description	<p>The presentation of the findings of your research in the context of your Master Project is two-fold: a written submission via the Research Catalogue and an oral presentation during the Master Research Symposium.</p> <p>While the format of presentation and documentation may vary greatly depending on the nature of the research, its outcome, and your main subject study, there must be a coherent relationship between the research subject and the resulting documentation and presentation. You should be aware of the importance of the research subject for your own artistic development, for your Master Project, for other students and/or for the music world at large. In the three semesters leading up to the presentation of the research, you will have developed a viable research question, and undertaken research with the guidance of a research supervisor. The results should have a significant impact on your performing practice.</p>

	<p>The final documentation of the research results must take the form of either a research exposition or thesis and must be presented on the Research Catalogue. Students and supervisors are advised to discuss which format best suits the chosen research topic of the student with Head of Master Research Kathryn Cok, in year 1. During the Master Research Symposium you will give a 30-minute presentation of your research to the committee of examiners in front of an interested audience. The presentation is followed by 15 minutes of questions from the committee of examiners and if time allows, members of the audience. You may use your own device; a screen as well as a back-up computer will be present. If other materials are required (instruments other than a grand piano, equipment, technology, etc.), you must arrange this yourself (via the Planning Department, the IT Department and/or the Electronics Workshop). We will make sure the grand piano has been tuned, but we are not responsible for the tuning of other instruments. The live presentations will be recorded and filmed for quality assurance purposes. This material will only be for internal use and school archives, and cannot be shared with students for personal use.</p>
<p>Assignment requirements</p>	<p>Research exposition or thesis The exposition or thesis must be written in English and adhere to one of the following two formats:</p> <p>1. Research exposition The research exposition is the culmination and final product of an in-depth period of research, and should include: critical thinking, source evaluation, and documentation. Information should be presented in a defined structure, including an introduction, a body and a conclusion. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centered upon a process that concerns your musical/educational practice, and at the same time should demonstrate acquired research skills. In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic/educational practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor(s), what balance and configuration of words, sounds and images, are appropriate to the communication and publication of your research. Here the multimedia possibilities of the Research Catalogue make it possible to choose the most adequate format of the final research exposition.</p> <p>You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of doing so providing you with additional</p>

multimedia research and documentation skills. This, in addition, aids the presentation and dissemination of your research results to the wider world.

Please note:

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

2. Thesis

If you wish to write an academic thesis, you should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which you document your research through reasoning and the use of evidence and the correct use of sources. Students planning to continue on to a PhD programme are advised to choose this format. Your artistic/musical/educational practice will still be the point of departure. You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of doing so providing you with additional multimedia research and documentation skills. This, in addition, aids the presentation and dissemination of your research results to the wider world. The committee of your research presentation will include at least one member with a PhD.

Please note:

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

Regardless of the chosen format, the research documentation should contain the following information:

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

	<p>6. A list of the sources consulted: next to the bibliography this may also include a list of interviews, experiments, etc;</p> <p>7. The exposition or thesis should include performance registrations, transcriptions, original compositions, musical analysis, instruction manuals, images or other material relevant to the research. It should be structured and embedded within the Research Catalogue.</p> <p>Master Research Symposium - Presentation During the Master Research Symposium you are required to give a 30-minute presentation of your research in English to the committee of examiners, having chosen an appropriate format of presentation and documentation. Your presentation should include live performance or audio and/or video examples in order to demonstrate the outcomes of your research. You are in particular encouraged to demonstrate outcomes in connection to your own practice. You should also make clear in your presentation how your research connects to your artistic development and PIA. Your presentation will be followed by 15 minutes of questions from the committee of examiners.</p>
<p>Assignment planning</p>	<p>25 November 2026: Preliminary version By 25 November 2026, a preliminary version of the final research exposition or thesis must be submitted in English to the Research Catalogue. This deadline is designed as a check-in point for M2 students, their Research Supervisors, and the Master Research Team. Students should invite their Research Supervisor to their exposition or thesis at least two weeks before the deadline to receive their feedback on the contents or current state of the research. The Head of Master Research will then provide feedback on the design and scope of the exposition or thesis, which at this point should at least include:</p> <ol style="list-style-type: none"> 1. A title page that is complete and reflects the contents of the research 2. An embedded Table of Contents 3. Chapters with content (text and media) 4. A bibliography 5. Footnotes <p>This is an opportunity to receive valuable feedback in the run-up to your final version.</p> <p>10 February 2027: Research abstract By 10 February 2027, an abstract of your research must be submitted in English, containing the following:</p> <ol style="list-style-type: none"> 1. Your name 2. Main subject 3. Name of research supervisor(s) 4. Title of research 5. Research question 6. Summary of the results of the research (max. 200 words) 7. Short biography (max. 100 words)

	<p>8. At least 3 keywords This abstract will be included in the Master Research Symposium programme book.</p> <p>10 March 2027: Deadline research exposition or thesis A complete digital version of the final research exposition or thesis must be submitted in English on the Research Catalogue by 10 March 2027.</p> <p>12-16 April 2027: Master Research Symposium Your research presentation will take place in the week of 12-16 April 2027, in one of the studios of the Royal Conservatoire. You will be given your grade and feedback immediately following the deliberations of the committee. Once the schedule has been made and communicated via ASIMUT (koncon.asimut.net), it is no longer possible to change times, dates and/or locations. Any date preferences should be sent to the Coordinator Master Research by 1 October 2026. In order to make a correct schedule for the Master Research Symposium in April 2026, all 2nd year students should inform the Master Research Team by 1 October 2026 if their chosen format is a thesis. After this date it is no longer possible to alter the format.</p>
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 5 of this curriculum handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	The same as the original assignment; students may be asked to improve the research exposition or thesis, give an improved research presentation, or both.
Re-assignment planning	The re-examination deadline for the research exposition or thesis is 12 May 2027; the re-examinations of the research presentations takes place on 21 and 22 June 2027.

Master Elective

Course title	Master Elective
Department responsible	Master Research
OSIRIS course code	Depends on chosen course
Type of course	Elective
Prerequisites	Non applicable
Course content	The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen focus area. The focus areas are as follows:

	<ol style="list-style-type: none"> 1. Art of Interpretation 2. Instruments, Techniques & Technologies 3. Music in Public Space 4. Creative Processes 5. Beyond Discipline 6. Musical Training, Performance & Cognition 7. Aesthetics & Cultural Discourse 8. Co-creative and Educational Settings 9. Music Theory & Aural Skills 10. Artistic Knowledge & Scientific Inquiry <p>You must register for a Master Elective via Osiris between 2 - 16 November. Your Master Elective normally takes place in semester two of your first study year. You will find more information about registration and the course descriptions in the Master Electives Handbook</p>
Credits	3 ECTS
Level	Master
Date, time & venue	See ASIMUT
Contact information	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)
Assessment	Depending on chosen course. All master electives have an 80% attendance requirement.

PROFESSIONAL INTEGRATION

Introduction to Project Management

Course title	Introduction to Project Management
Department responsible	Master Professional Integration
OSIRIS course code	KC-M-AL-IPM-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>This course will prepare you to design your own Professional Integration Activity (PIA). You will develop competencies and understanding of the skills required to effectively design, develop and realise artistic projects. The course consists of five seminars with accompanying assignments in which you will develop a plan for your Professional Integration Activity (PIA). You will be taught to create the following components that together will form a project plan: a brief description of your PIA that defines the values to be created, the quantifiable results and the goals, a product based planning, a budget, a risk analysis, a pilot/prototype in which you test the essence of your PIA, a communication plan.</p>
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.A.10, 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.13, 2.C.14, 2.C.15, 2.C.16
Course objectives	<p>At the end of this course, you will be able to:</p> <ul style="list-style-type: none"> - demonstrate an understanding of a variety of project management topics; - formulate your own professional goals; - create a brief description of an artistic project.

Credits	2 ECTS
Level	Master
Work form	Seminars, tutorials, individual study, assignments
Literature	Course reader available in Teams
Language	English
Scheduling	5 seminars of 120 minutes during the 1st semester
Date, time & venue	See ASIMUT
Teachers	Renee Jonker and guests
Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignments. Both assignments needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written assignments
Assignment description	After every seminar you will be given an assignment. There are five assignments in total (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 - Communication plan The BDPIA will become part of the Master Project proposal.
Assignment requirements	
Assignment planning	Each seminar is followed by an assignment
Assessment criteria	<ul style="list-style-type: none"> - Being able to give a clear description of a deliverable - Being able to define quantifiable results - Being able to define goals - Being able to describe values created - 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 - Creating a communication plan
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Deadline for re-assignments will be in January 2026
Assignment	Assignment 2
Assignment type	Active Participation
Assignment description	
Assignment requirements	80% attendance
Assignment planning	Continuous assessment
Assessment criteria	<ul style="list-style-type: none"> - Contribution to discussion: asking relevant questions, expressing your own opinion. - Group skills: sharing ideas with others. - Attendance (at least 80%): includes punctuality.
Weighting	50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	A significant written assignment, in consultation with the teacher

Re-assignment planning	In consultation with the teacher
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Professional Integration Trajectory 1

Course title	Professional Integration Trajectory 1
Department responsible	Master Professional Integration
OSIRIS course code	KC-M-AL-PIT1-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>In this course you develop and realise your Professional Integration Activity (PIA) with the help of a professional integration coach. A PIA is an activity initiated by yourself that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. It is an activity that brings you one step further in the direction of your goals for your (future) professional practice. The PIA is driven by your artistic development goals. It can be supported by your research, or it can function as a case study for your research. It is also the starting point for a professional practice that stretches beyond the duration of your master's programme. You will be assigned a Professional Integration Coach in September of your first year. You are entitled to 9 hours of coaching spread over the two years of your master studies.</p> <p>You will finish your Professional Integration Trajectory at the end of the 2nd year of the master by writing a self-reflective report in which you reflect on the process and deliverable of your PIA. In preparation for this, you will do a pilot or create a prototype of your PIA. You start working on this in the first year of the master. The formative assignment in which you describe your pilot/prototype and provide documentation is due in November of your 2nd year.</p>
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.A.10, 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.13, 2.C.14, 2.C.15, 2.C.16
Course 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 developed an understanding of how artistic goals can shape a project and how research can support and contextualize a project or activity.
Credits	3 ECTS
Level	Master
Work form	Coaching sessions, self-study
Literature	
Language	English
Scheduling	Individual appointments: 9 hours over two years, M1 and M2.
Date, time & venue	In consultation with your coach. The frequency of coaching is entirely up to the coach and to you and will differ from one individual to another.
Teachers	Your coach will be selected from a pool of experts from the professional field.

Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Progress Assessment
Assignment description	In April of your first year, your coach will be asked to write a brief report on the progress of your PIA, which will also be sent to your master circle leader.
Assignment requirements	You need to be in contact with your coach and regularly update them on your progress.
Assignment planning	The progress report is submitted by your coach in April of your first year.
Assessment criteria	<ul style="list-style-type: none"> - good communication with your coach - having settled on a viable PIA - having a clear idea on what steps to take to realise your PIA - showing motivation in moving forward with development of your PIA
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	A 'fail' mainly functions as a warning and indicator; your coach can re-assess your progress once you are back on track.
Re-assignment planning	If you do not pass the first time, your progress can be re-assessed by your coach at any point in time.

Professional Integration Trajectory 2

Course title	Professional Integration Trajectory 2
Department responsible	Master Professional Integration
OSIRIS course code	KC-M-AL-PIT2-21
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>In this course you develop and realise your Professional Integration Activity (PIA) with the help of a professional integration coach. A PIA is an activity initiated by yourself that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. It is an activity that brings you one step further in the direction of your goals for your (future) professional practice. The PIA is driven by your artistic development goals. It can be supported by your research, or it can function as a case study for your research. It is also the starting point for a professional practice that stretches beyond the duration of your master's programme. You will be assigned a Professional Integration Coach in September of your first year. You are entitled to 9 hours of coaching spread over the two years of your master studies.</p> <p>You will finish this course at the end of the 2nd semester by writing a self-reflective report in which you reflect on the process and deliverable of your PIA. In preparation for this, you will do a pilot or create a prototype of your</p>

	PIA. The formative assignment in which you describe your pilot/prototype and provide documentation is due in November.
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.A.10, 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.13, 2.C.14, 2.C.15, 2.C.16
Course objectives	At the end of this course, you: - will be able to design, develop and realise professional activities that are initiated by yourself; - have developed an understanding of how artistic goals can shape a project and how research can support and contextualize a project or activity.
Credits	5 ECTS
Level	Master
Work form	coaching sessions, self-study
Literature	
Language	English
Scheduling	Individual appointments: 9 hours over two years, M1 and M2.
Date, time & venue	In consultation with your coach. The frequency of coaching is entirely up to the coach and to you and will differ from one individual to another.
Teachers	Your coach will be selected from a pool of experts from the professional field.
Contact information	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeidng@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Self-Reflective Report
Assignment description	You will finish the Professional Integration Trajectory by writing a self-reflective report in which you reflect on the process of designing, developing and realising your PIA and on the deliverable of your PIA.
Assignment requirements	A written report including documentation (video and/or audio recording, images, photos, written statements, etc.), in which you reflect on your PIA by answering the questions provided below: 1. Provide documentation of your PIA and describe it: - What is the deliverable of your PIA? 2. Provide documentation ¹ 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?

	<ul style="list-style-type: none"> - Describe what values your PIA has created or will create. 4. Reflect on the deliverable of your PIA: <ul style="list-style-type: none"> - 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 documentation) - What did you learn from this feedback? 5. Reflect on the process: <ul style="list-style-type: none"> - 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?
Assignment planning	Deadline Pilot/Prototype: 28 October. Deadline Self-reflective Report: 6 May.
Assessment criteria	For a detailed assessment rubric including the exact assessment criteria see Appendix 6 of this curriculum handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	The deadline for the re-assignment is 16 June

External Activities - Career Development Office (CDO)

Course title	External Activities - Career Development Office (CDO)
Department responsible	Various
OSIRIS course code	KC-M-AL-CDO1-21; KC-M-AL-CDO2-21
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>Besides designing and developing your own Professional Integration Activities as part of your Master Project, we ask you to engage with the field of professional work in different ways 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>The assignment asks you to fill in a form which includes a reflective section, and to upload any supporting materials relevant to your activities. The CDO will process your form and a 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 participating in other educational activities - producing online content (recordings, tutorials, etc.)
Programme objectives	2.A.15, 2.B.10, 2.B.12, 2.C.2, 2.C.4, 2.C.10, 2.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to take initiatives with regard to your employment or the advancement of your 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.
Credits	3 ECTS
Level	Master
Work form	Depending on the activity, but based on working towards increased employability in the profession.
Literature	<p>See CDO portal pages for recommendations and further information:</p> <p>https://denhaagkabk.sharepoint.com/sites/CareerDevelopmentOffice-Podiumbureau</p>
Language	English or Dutch
Scheduling	n/a
Date, time & venue	n/a
Teachers	<p>Carolien Drewes (vocal studies)</p> <p>Rik Mol (jazz)</p> <p>Wouter Verschuren (early music)</p>

	Hans Zonderop (classical music) Jaike Bakker (conducting) Mayke Nas (composition) Kees Tazelaar (sonology)
Contact information	Dominy Clements (D.Clements@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	External activities
Assignment description	Evaluation of activities on the basis of the submitted form, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). See the appendix for further information and the assessment criteria below.
Assignment requirements	Procedure When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented as an assignment in MS Teams. You will need to fill in the information sections of the form once each activity has been completed, and also upload any relevant materials (promotional materials, programmes, links to recordings etc.). You will also need to fill in the reflective section of the form describing your most significant work experiences during the academic year, and what you gained from participating in them. The completed form then has to be submitted for approval by the CDO, after which the relevant number of study credits will be allocated to each task (see appendix). Allocation of CDO credits is done by a teacher nominated by the Head of Department. In case of any disagreement or conflict the results will be evaluated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.
Assignment planning	Master I students: you can obtain CDO credits from activities from 01-09-26 to 31-08-27. Master II students: you can normally obtain CDO credits from activities from 01-09-26 to 01-05-27 (assignment submission deadline). If the activity occurs outside those dates it will not be valid for the 26/27 academic year.
Assessment criteria	Assessment criteria including Pass/Fail indications: <ul style="list-style-type: none"> ● Basic information (hours invested etc.) Pass: Times and dates clearly indicated and hours invested are accurate and divided where necessary. Fail: Not credible, unclear or absent, project dates are outside the enrolment period or academic year. ● Presentation of report Pass: A lot of care and attention has been given to both presentation and content. Fail: Insufficient content. ● Learning experience/ability to reflect Pass: 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.

	<p>Fail: Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.</p> <ul style="list-style-type: none"> ● Project content <p>Pass: Challenging project that has a relevant connection to the master programme. Student has been involved in many aspects of the project (organisation/promotion/management etc.).</p> <p>Fail: Level is too low or not relevant to the master programme. Passive rather than active involvement in masterclasses.</p> <ul style="list-style-type: none"> ● Proofs/ publicity material (where possible) <p>Pass: At least three of the following: programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.</p> <p>Fail: Photos, programme or other proofs not present.</p>
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
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 will not usually qualify for ECTS. - Teaching for a few hours per week for a year = on average 3 ECTS. - Making a website = maximum 2 ECTS. - Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value. - In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO. - Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS. - Passive attendance of masterclasses does not qualify for ECTS. <p>CLASSICAL:</p> <ul style="list-style-type: none"> - One week working with a professional orchestra/ensemble = 2 ECTS. - NJO (National Youth Orchestra) winter tour = 3 ECTS. - EuYO/Gustav Mahler orchestras etc. = 5 ECTS. <p>CONDUCTING:</p>

	<p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> - One year rehearsing with a permanent ensemble = 3 ECTS. - One week with a professional orchestra (ca 15 hours rehearsal & 6 hours concerts) = 2 ECTS. <p>VOCAL STUDIES:</p> <ul style="list-style-type: none"> - Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS. - Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average 0,5 ECTS. - Solo work with a professional ensemble/organisation (depending on the repertoire) = up to 2 ECTS. - Participation in competitions or masterclasses is seen as part of the usual main subject activities. Value depends on level, degree of involvement etc. = average 1 ECTS.
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Master Specialisations

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

Master Specialisation: Orchestra Master

Course title	Master Specialisation: Orchestra Master
Department responsible	Classical Music
OSIRIS course code	KC-M-AL-MCDO1-21; KC-M-AL-MCDO2-21
Type of course	Master specialisation
Prerequisites	<p>The Residentie Orchestra will determine which instruments have open positions. The list of instruments will be published on the KC website from February onwards.</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/klassieke-muziek/masterspecialisatie-orkestmaster/toelatingseisen#content</p> <p>The auditions are attended by the relevant section of the Residentie Orkest, its orchestra manager and the head of</p>

	the Royal Conservatoire's Classical Music Department. The musicians in the orchestra decide whether the candidate will be admitted or rejected.
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 Orchestra allows you to stand in as a full member of the orchestra for three 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> <p>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.</p> <p>The tuition fees (one year) of students who are admitted to the course are paid by the Residentie Orchestra.</p>
Programme objectives	2.A.1, 2.A.2, 2.C.9, 2.C.13, 2.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to function in a fully professional environment at the highest level in terms of artistic quality and speed of working relevant to an orchestra with international standards; ▪ are able to engage with new and often complex repertoire at an advanced level, having had the opportunity to learn more repertoire than is usually possible within a conservatoire environment; ▪ are able to reflect on and assess your own functioning as a professional orchestral player through the specific feedback provided by members of the professional orchestra; ▪ are able to function at the highest artistic level within an international and multicultural team of orchestral musicians with various musical and cultural backgrounds; ▪ are able to prepare independently for an orchestral audition following graduation.
Credits	6 ECTS
Level	Master
Work form	Projects in the form of orchestral rehearsal and concert periods.
Literature	t.b.a.
Language	English
Scheduling	Three weeks per year
Date, time & venue	See ASIMUT
Teachers	Members of the Residentie Orkest
Contact information	Else van Ommen, Coordinator Classical Department (e.vanommen@koncon.nl)

Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	RO projects
Assignment description	You will be assessed in every RO project.
Assignment requirements	
Assignment planning	At the end of the year, the relevant section of the Residentie Orkest will evaluate your performance.
Assessment criteria	<ul style="list-style-type: none"> - preparation - artistic and technical level - sound production in section - learning ability - motivation - stage presence - behaviour in section <p>For assessment criteria, please see the Assessment Criteria Master Classical Music that can be found in Appendix 1 of this Curriculum Handbook.</p>
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department and RO

Master Specialisation: Contemporary Ensemble Academy

Course title	Master Specialisation: Contemporary Ensemble Academy
Department responsible	Classical Music
OSIRIS course code	KC-M-AL-ECDO1-21; KC-M-AL-ECDO2-21
Type of course	Master specialisation
Prerequisites	Admission to the Master Specialisation Contemporary Ensemble Academy
Course content	<p>The Contemporary 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 Contemporary Ensemble Academy is a collaboration of the Royal Conservatoire with AskolSchönberg, the New European Ensemble and the Ensemble Klang. To see which instrumentalists can apply, go to www.koncon.nl. As a student in the Contemporary Ensemble Academy, you become part of a contemporary ensemble at the Conservatoire. You work on repertoire in regular General/Ensemble Skills sessions, rehearsals and performances led and co-produced by teachers from the Conservatoire and musicians from the partner ensembles. In addition, Contemporary Ensemble Academy students may be invited to play in external productions of the AskolSchönberg, the New European Ensemble and the Ensemble Klang.</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>

	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.
Programme objectives	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
Course 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.
Credits	6 ECTS
Level	Master
Work form	Ensemble Projects
Literature	
Language	English
Scheduling	Students in the Contemporary Ensemble Academy form an ensemble and share a mutual responsibility for the continuity of the ensemble through their presence in group sessions, rehearsals and concerts. CEA core students are to participate to the General/Ensemble Skills sessions planned all through the year, and are allocated to all performance projects (depending on the instruments line-up), organised by the Conservatoire. Students can opt out from one project if they observe a two-month notice. Any change in schedule will be communicated via the CEA Coordinator, who is the main contact person for all CEA activities.
Date, time & venue	See ASIMUT
Teachers	Teachers of the Royal Conservatoire and guest teachers
Contact information	Caterina Bevegni - Coordinator Contemporary Ensemble Academy (c.bevegni@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Artistic Reflection
Assignment description	Students should submit an Artistic Reflection in May, to reflect on activities in the Contemporary Ensemble

	Academy over the past year. The students will be notified by the Coordinator regarding the criteria and the deadline to submit the Artistic Reflection.
Assignment requirements	
Assignment planning	Before 1 June. The Artistic Reflection will be evaluated with the student during an individual 15' meeting with the Head of Department and the Coordinator.
Assessment criteria	<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 Contemporary Ensemble Academy activities impact your development in the Main Subject, Research, and Professional Integration Activity.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Master Specialisation: Ensemble Percussion

Course title	Master Specialisation: Ensemble Percussion
Department responsible	Classical Music
OSIRIS course code	KC-M-AL-PCDO1-21; KC-M-AL-PCDO2-21
Type of course	Master specialisation
Prerequisites	Admission after audition. You can find more details and requirements on www.koncon.nl
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 HIIIT. During the course you will gain a lot 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. 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> <p>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.</p> <p>The tuition fees (one year) of students who are admitted to the course are paid by HIIIT.</p>
Programme objectives	2.A.1, 2.A.5, 2.B.4, 2.C.9, 2.C.10, 2.C.13
Course 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

	<p>of working relevant to an ensemble with international standards;</p> <ul style="list-style-type: none"> ▪ 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.
Credits	6 ECTS
Level	Master
Work form	Ensemble lesson
Literature	Depending on project
Language	English or Dutch
Scheduling	Project based
Date, time & venue	See ASIMUT
Teachers	HIIT
Contact information	Else van Ommen, Coordinator Classical Department (e.vanommen@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written evaluation
Assignment description	Regular feedback from the ensemble's members. Written evaluation at the end of each year, followed by a discussion between student and ensemble.
Assignment requirements	
Assignment planning	At the end of the year
Assessment criteria	<p>For assessment criteria, please see the Assessment Criteria Master Classical Music that can be found in Appendix 1 of this Curriculum Handbook, plus the following 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.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Master Specialisation: Chamber Music

Course title	Master Specialisation: Chamber Music
Department responsible	Classical Music
OSIRIS course code	KC-M-AL-CCDO1-21; KC-M-AL-CCDO2-21
Type of course	Master specialisation
Prerequisites	Admission to the Master Specialisation Chamber Music
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 students at the Royal Conservatoire. 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 is part of the curriculum. Ideally, ensemble members collaborate on their Professional Integration Activity and their Research trajectory. 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> <p>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.</p>
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.
Course 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.

	<ul style="list-style-type: none"> • 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.
Credits	6 ECTS
Level	Master
Work form	Ensemble/group lesson
Literature	
Language	English
Scheduling	Chamber Music Lessons: 26 lessons of 50 minutes Collaboration with the composition department, recordings with the Art of Sound Department and historical performance & improvisation lessons are organised on a project basis.
Date, time & venue	See ASIMUT
Teachers	Various teachers
Contact information	Head of the Classical Music Department
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical Exam
Assignment description	M1 students in the Master Specialisation Chamber Music are also expected to perform with their ensemble during their Master I main subject presentation.
Assignment requirements	25 minutes
Assignment planning	This examination will be scheduled during the Chamber Music Festival in April or in the examination period of May/June.
Assessment criteria	Assessment criteria: see appendix 1.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Master Specialisation: Complementary Subject (Classical Music, Early Music, Jazz)

Course title	Master Specialisation: Complementary Subject (Classical Music, Early Music, Jazz)
Department responsible	Various
OSIRIS course code	KC-M-AL-SCDO1-21; KC-M-AL-SCDO2-21
Type of course	Master specialisation
Prerequisites	Candidates are expected to already possess extensive skills in the field of their chosen complementary subject. Admission after audition only. Students can be admitted to this specialisation for one year only and have to audition if they want to continue for another year. In that case, the recordings of your M1 complementary subject exam can count as your audition. You can find more details and entry requirements on our website.

Course content	<p>The Complementary Subject is intended for talented Master students who would like to combine their main subject studies with additional lessons on another or similar instrument in another department.</p> <p>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. Application to the Complementary Subject is competitive and requires students to have a level comparable to a Bachelor 3 level on their complementary instrument.</p> <p>Important information: If you are interested in doing Complementary Subject for two years then your practical exam at the end of M1 will be your audition for a place in M2. Places are limited so a successful practical exam at the end of M1 does not necessarily mean that you can enter M2.</p> <p>Please note: If you are admitted to the Complementary Subject, you will have 60 minutes of weekly main subject lessons and 25 minutes of Complementary Subject lessons.</p>
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
Course objectives	<p>At the end 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 Bachelor 3-4 presentation; ▪ 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).
Credits	6 ECTS per academic year
Level	Master

Work form	Individual lessons
Literature	
Language	English or Dutch
Scheduling	Weekly 25-minute lessons (NB main subject lessons are weekly 60-minute lessons)
Date, time & venue	individual appointments
Teachers	Various
Contact information	Else van Ommen, Coordinator Classical Department (e.vanommen@koncon.nl) Brigitte Rebel, Coordinator Early Music Department (b.rebel@koncon.nl) Giulia Bättig, Coordinator Jazz Department (g.battig@koncon.nl)
Assessment	This course is assessed using the following assignment.
Assignment	Assignment 1
Assignment type	Practical examination
Assignment description	Students do a practical exam and are encouraged to include a component of their complementary subject in their main subject presentations of Master I or Master II. They are also invited to create a direct link between the Complementary Subject and their Master Project.
Assignment requirements	Practical examination of 15 minutes
Assignment planning	Exams take place at the end of semester 2.
Assessment criteria	The main subject assessment criteria of your complementary instrument will be used at an adapted level: at the end of 1 year of the Complementary Subject, the level should be comparable to the level of the main subject in a Bachelor 3-4 presentation. You can find the main subject assessment criteria in the relevant curriculum handbooks on www.koncon.nl/en/programmes
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Master Specialisation Lied

Course title	Master Specialisation Lied
Department responsible	Vocal Studies
OSIRIS course code	KC-M-AL-LCDO
Type of course	Master Specialisation
Prerequisites	Admission to the Master Specialisation Lied
Course content	The Master Specialisation Lied is a two-year specialisation and part of the regular Master Classical Music Piano or the Master Classical Music Vocal Studies. The course is built on three pillars: 1. Thematic sessions by a diversity of (international) lied specialists 2. Presence at (M1) and active participation in (M2) the masterclass week of the International Lied Festival Zeist (ILFZ) 3. Regular duo-coaching

	<p>Ad 1: as a duo you will participate in six thematic sessions, led by a variety of (guest) teachers. Themes will include:</p> <ul style="list-style-type: none"> • Recital programming • Improvisation • Different styles and languages in Lied • Interdisciplinarity <p>Ad 2: in May in both years you will be visiting the ILFZ. As a M2 duo, you will have direct access to the Masterclass that consists of 6 full-time days of coaching. The masterclass week is concluded by a public concert in which you will perform a selected programme.</p> <p>Ad 3: the duo-coaching is part of the 34 coach-pianist sessions in the vocal curriculum. A minimum of 10 of these will be used as duo-coaching. In these sessions, you will prepare the monthly thematic sessions as well as concert and assessment repertoire. The vocal student has the option to use more than 10 sessions for duo-coaching, as long as enough coach-pianist sessions can be spent on the preparation of repertoire for the Main Subject presentations in M1 and M2, that might not only consist of Lied. At the start of the academic year, on the initiative and responsibility of the vocal student, a plan is presented to the duo partner and coach pianist about the allocation of the coach-pianist session.</p>
Programme objectives	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.7, 2.A.10, 2.B.1, 2.B.4, 2.B.5, 2.B.8, 2.B.12, 2.C.5, 2.C.10
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> • have developed your musical and technical skills as a lied duo at professional level • are able to compose appealing and resourceful programmes that reflect a theme and/or the actuality, or programmes that are 'tailor-made' to the demands of a concert venue; • are able to interpret texts in different languages and understand and create subtexts; • have developed an artistic vision as a duo, that can contribute to the development of Lied as a relevant and actual art form; • have explored a diversity of ways to connect to your audience.
Credits	6 ECTS in both Master years
Level	Master
Work form	Group Lessons
Literature	To be announced
Language	English, Dutch
Scheduling	<p>Six thematic sessions that can vary from two hours to a full day during Sem I and Sem II.</p> <p>The International Lied Festival Zeist will take place during the last week of May, for which your availability is required.</p> <p>Regular duo coaching as part of coach pianist sessions, to be scheduled between coach pianist and duo (see</p>

	course description coach-pianist in curriculum handbook master Vocal Studies)
Date, time & venue	See ASIMUT
Teachers	Various (guest) teachers including: Hans Eijsackers, Henk Neven, Maurice Lammerts van Bueren, et al.
Contact information	Marjolein Niels - Head of the Vocal Department
Assessment	This course is assessed using the following assignments. The assignments needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	M1: Practical exam in the form of a duo recital
Assignment description	Students present a duo recital of 25 minutes. This duo recital is separate from the Master 1 presentation, which is the assessment is of your Main Subject (Vocal or Piano). The repertoire of the duo recital (or a selection of it) can be, but does not need to be part of your M1 presentation. In the duo recital you will be assessed as a duo, not on an individual base.
Assignment requirements	25 minutes
Assignment planning	At the end of Semester 2
Assessment criteria	<ul style="list-style-type: none"> • musical and technical level as a duo • the composition and ingenuity of your programme • interpretation and use of subtexts • ability to connect to the audience
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the Head of the Vocal Department
Assignment	Assignment 2
Assignment type	M2: Active participation in the Masterclass of the ILFZ
Assignment description	The Masterclass of the ILFZ is 6-days programme open to a total of 6 international lied duo's. There will be classes from a diversity of lied specialists. Further details to be confirmed.
Assignment requirements	Repertoire requirements to be decided by the ILFZ.
Assignment planning	17-22 May 2027
Assessment criteria	<ul style="list-style-type: none"> • focus/open attitude towards the ILFZ specialists • receptiveness to feedback • musical and technical level as a duo • ability to connect to the audience
Weighting	50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	In consultation with the Head of the Vocal Department
Re-assignment planning	In consultation with the Head of the Vocal Department
Assignment	Assignment 3
Assignment type	M2: Practical exam in the form of a (public) duo recital
Assignment description	Students present a duo recital of 25 minutes. This duo recital is separate from the Master 2 presentation, which is the assessment is of your Main Subject (Vocal or Piano). The repertoire of the duo recital (or a selection of it) can be, but does not need to be part of your M2 presentation.

	In the duo recital you will be assessed as a duo, not on an individual base.
Assignment requirements	25 minutes
Assignment planning	At the end of Semester 2
Assessment criteria	<ul style="list-style-type: none"> • musical and technical level as a duo • the composition and ingenuity of your programme • interpretation and use of subtexts • ability to connect to the audience
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the Head of the Vocal Department

APPENDIX 1: ASSESSMENT CRITERIA MASTER CLASSICAL MUSIC – MAIN SUBJECT; TRAINING ORCHESTRAL PARTS; LESSON PICCOLO; MASTER SPECIALISATIONS: 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 2: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: WRITTEN 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	The student has demonstrated an understanding of the skills	No awareness of skills needed for research documentation.	Limited understanding of skills needed for documentation	Adequate understanding of skills needed for documentation and student is	Good understanding and demonstration of skills needed for documentation and student is able to	Excellent understanding and demonstration of skills needed for documentation and	25%

research results	required to document their research results		and help is needed.	demonstrating improvement in this area of the coursework.	function independently in the documentation of their artistic research discoveries/results.	student is able to apply themselves accordingly.	
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 3: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: 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 practice and the artistic field	The student has created an innovative research plan, of which the outcomes could be relevant for the student’s own practice and for the artistic field	No research plan has been delivered or the research plan is not viable.	Very similar research has already been done.	The research offers new elements and is relevant for the student’s own practice.	The research is innovative and relevant for the student’s own practice as well as for the artistic field.	The research is very innovative and very relevant for the student’s own practice as well as for the artistic field.	40%
C – professional	Student is able to describe the PIA and its deliverable	The students gives a clear and complete description of PIA and its deliverable	Missing, incomplete or unclear description of both PIA and deliverable.	Missing, incomplete or unclear description of either PIA or deliverable.	PIA and deliverable are described.	Description of PIA and deliverable are clear and complete.	Description of PIA and deliverable are clear, complete and appealing.	25%
	Student is able to describe the scope of the deliverable in	Student clearly describes the scope of the deliverable in	Scope of the deliverable is not described.	Scope of the deliverable is not described in	Scope of the deliverable is described in quantifiable terms.	Scope of the deliverable is described in quantifiable terms that give	Scope of the deliverable is described in quantifiable terms that convincingly	25%

	quantifiable terms	quantifiable terms		quantifiable terms.		insight into the feasibility of the PIA.	show that the PIA is feasible.	
	Student is able to define ambitious goals	The student clearly defines goals that show ambition	goals are not defined.	goals are insufficiently defined.	goals are sufficiently defined.	goals are clearly defined.	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%
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 4: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: FIRST YEAR MASTER PROJECT PRESENTATION

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to connect artistic development, research and professional integration	The student has 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	The student has clearly communicated	Presentation is unclear and unconvincing.	Unclear communication of engagement	Adequate communication of engagement	Clear communication of engagement	Excellent communication of engagement	30%

their engagement with their Master Project during a presentation	their engagement with their Master Project during the presentation		during presentation.	during presentation.	during presentation.	during presentation.	
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 5: ASSESSMENT CRITERIA & RUBRIC | INDIVIDUAL RESEARCH TRAJECTORY: MASTER RESEARCH PRESENTATION

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to formulate a clear research question, focus or problem, leading to relevant outcomes for the student's own practice as well as for the artistic/educational field.	The student has reached a clear formulation of a research question, focus or problem , leading to relevant outcomes for the student's own practice and for the artistic/educational field.	No clear focus, or relevant questions or problems are formulated.	Insufficient research questions, lack of focus. The relevance for the student's own practice is unclear.	Sufficient research focus, questions or problems, with relevant outcomes for the student's own practice.	Good research focus, questions or problems with outcomes of significant relevance to the student's own practice and the artistic/educational field.	Excellent research focus, original questions or problems leading to new knowledge and outcomes that are relevant to the student's own practice as well as to the artistic/educational 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 demonstrates an awareness of what others have done in this area and has related the research to the field of inquiry , with due regard to 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 does not show 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 shows sufficient awareness of what others have done in this area. In general, sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student shows good awareness of what others have done in this area and has made the relation between this research and the field of inquiry clear; sources are used properly.	The student provides an excellent contextualization and has made the relationship between this research and the field of inquiry very clear; the use of sources complies with academic standards.	20%
The student is able to apply research methods adequate to the research focus, questions or problems, based on	The student has applied research methods adequate to the research focus, questions or problems and based on a dialogue	No clear choice of research method or plan. No dialogue between artistic/educational	Insufficient application of research methods, with unclear dialogue between	Sufficient application of research methods, although the dialogue between artistic/educational practice and critical	Thorough application of research methods, based on a convincing dialogue between	Excellent and creative application of research methods, based on a strong interaction between artistic/educational	20%

a dialogue between artistic/educational practice and critical reflection.	between artistic/educational practice and critical reflection.	practice and critical reflection.	artistic/educational practice and critical reflection.	reflection remains too superficial.	artistic/educational practice and critical reflection.	practice and critical reflection.	
The student is able to apply a form of documentation that supports the aims and objectives of the research, making use of text, media and artistic material to compellingly communicate the research process and outcomes.	The student has applied a form of documentation that supports the aims and objectives of the research, making use of both text, media and artistic material to compellingly communicate the research process and outcomes.	No description or proper documentation of the research process and outcomes.	The documentation of the research process is weak and does not sufficiently support the aims and objectives of the research.	The research process is sufficiently documented, although the text, media and artistic materials are not in balance or do not adequately support the aims and objectives of the research.	The research process is documented convincingly, with a good balance between text, media and artistic materials; the documentation supports the aims and objectives of the research.	The research process is documented in a compelling and creative way, with an inspiring dialogue between text, media and artistic materials; the documentation admirably supports the aims and objectives of the research.	20%
The student is able to give a compelling presentation that is well timed, organized and communicated to the listeners, illustrating select aspects of the research and including artistic elements.	The student has given a compelling presentation that is well timed, organized and communicated to the listeners, illustrating select aspects of the research and including artistic elements .	No presentation is given.	The presentation is too long or too short, insufficiently organized and/or inadequately communicated, and/or does not include any artistic elements.	The presentation is well timed, sufficiently organized and adequately communicated. It illustrates select parts of the research and includes artistic elements.	The presentation is compelling, well timed, well organized and well communicated. It illustrates select parts of the research and includes artistic elements.	The presentation is compelling, well timed, excellently organized and communicated in a very clear manner. The presentation convinces in both an academic and artistic way.	20%

APPENDIX 6: ASSESSMENT CRITERIA & RUBRIC | PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT

Learning objectives	Assessment criteria	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	20%

						student has learned a lot.	
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%

APPENDIX 7: GRADING SCALES



GRADING SCALES

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

QUALIFYING RESULTS

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

NUMERIC RESULTS

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

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

PARTICIPATION RESULTS

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

PASS/FAIL

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

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VIOLIN - BACHELOR

Entrance exam

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

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

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

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

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

- one study
- 2 performance pieces of different styles

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

II-III exam (15')

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

Presentation (25')

Free choice program but must include:

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

TOP (20')

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

Final presentation (50')

Free choice program but must include:

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

VIOLIN - MASTER

Entrance exam

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

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

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

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

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

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

TOP I (25')

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

Presentation Master 1-2 (50')

concert

TOP II (25')

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

Final presentation (80')

concert

VIOLA - BACHELOR

Entrance exam

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

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

- contemporary work always welcome

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

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

II-III exam (15')

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

Presentation (25')

free choice programme containing at least 2 different style periods

TOP (20')

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

Final presentation (50')

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

VIOLA - MASTER

Entrance exam

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

TOP I (25')

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

Presentation (50')

Concert

TOP II (25')

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

Final presentation (80')

Concert

CELLO - BACHELOR

Entrance exam

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

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

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

II-III exam (15')

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

Presentation (25')

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

TOP (20')

- 1st movement of a concerto
- 7 orchestra parts

Final presentation (50')

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

CELLO - MASTER

Entrance exam

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

TOP I (25')

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

Presentation (50')

concert

TOP II (25')

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

Final presentation (80')

concert

DOUBLE BASS - BACHELOR

Entrance exam

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

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

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

II-III exam (15')

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

Presentation (25')

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

TOP (20')

- Concerto
- 7 orchestra parts

Final presentation (50')

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

DOUBLE BASS - MASTER

Entrance exam

3 different pieces of choice

TOP I (25')

- concerto, 1st movement
- 7 orchestra parts

Presentation (50')

concert

TOP II (25')

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

Final presentation (80')

concert

FLUTE - BACHELOR

Entrance exam

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

* 1 study

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

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

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

Progress exam (15')

at least 1 performance piece and 1 study

Propaedeutic exam (15')

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

II-III exam (15')

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

Presentation (25')

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

TOP (20')

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

Final presentation (50')

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

FLUTE - MASTER

Entrance exam

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

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

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

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

TOP I (25')

Concerto*:

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

Or

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

Orchestral excerpts for flute:

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

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

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

Presentation (50')

Concert

TOP II (25')

Concerto*:

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

Or

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

Orchestral excerpts for flute:

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

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

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

Final presentation (80')

Concert

OBOE - BACHELOR

Entrance exam

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

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

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

II-III exam (15')

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

Presentation (25')

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

TOP (20')

8 orchestra parts, including 2 English horn parts

Final presentation (50')

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

OBOE - MASTER

Entrance exam

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

TOP I (25')

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

Presentation (50')

concert

TOP II (25')

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

Final presentation (80')

concert

CLARINET - BACHELOR

Entrance exam

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

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam

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

II-III exam (15')

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

Presentation (25')

- 1 solo piece
- 1 or 2 performance pieces

TOP (20')

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

Final presentation (50')

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

CLARINET - MASTER

Entrance exam

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

TOP I (25')

- concerto: Mozart or Von Weber/Nielsen/Copland

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

Presentation (50')

concert

TOP II (25')

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

Final presentation (80')

concert

SAXOPHONE - BACHELOR

Entrance exam

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

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

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

II-III exam (15')

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

Presentation (25')

- 1 solo piece
- 2 performance pieces

Final presentation (50')

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

SAXOPHONE - MASTER

Entrance exam

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

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

Presentation (50')

concert

Final presentation (80')

Concert

BASSOON - BACHELOR

Entrance exam

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

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

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

II-III exam (15')

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

Presentation (25')

- 1 solo piece
- 1 or 2 performance pieces

TOP (20')

8 orchestra parts, including 2 contrabassoon parts

Final presentation (50')

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

BASSOON - MASTER

Entrance exam

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

TOP I (25')

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

Presentation (50')

concert

TOP II (25')

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

Final presentation (80')

Concert
(originality of repertoire choice is encouraged)

TRUMPET – BACHELOR

Entrance exam

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

Progress exam (15')

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

Propaedeutic exam (15')

A varied programme consisting of:

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

II-III exam (15')

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

Presentation (25')

A choice of:

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

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

TOP (20')

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

Final presentation (50')

Free choice programme containing:

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

NB it is always possible to confer about the programme

TRUMPET – MASTER

Entrance Exam:

A free choice programme containing:

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

TOP 1 (25')

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

Presentation (50')

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

TOP 2 (25')

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

Final presentation (80')

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

FRENCH HORN - BACHELOR

Entrance exam

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

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

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

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

II-III exam (15')

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

Presentation (25')

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

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

TOP (20')

8 orchestra parts

Final presentation (50')

free choice programme containing:

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

FRENCH HORN - MASTER

Entrance exam

free choice programme containing:

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

TOP I (25')

- concerto: Mozart 4 / Strauss 1

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

Presentation (50')

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

TOP II (25')

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

Final presentation (80')

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

TROMBONE - BACHELOR

Entrance exam

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

Progress exam (15')

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

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

Propaedeutic exam (15')

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

II-III exam (15')

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

Presentation (25')

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

TOP (20')

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

Final presentation (50')

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

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

TROMBONE – MASTER

Entrance exam

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

TOP I (25')

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

Presentation (50')

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

TOP II (25')

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

Final presentation (80')

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

BASS TROMBONE - BACHELOR

Entrance exam

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

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

- 2 solo pieces of contrasting character

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

II-III exam (15')

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

Presentation (25')

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

TOP (20')

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

Final presentation (50')

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

BASS TROMBONE - MASTER

Entrance exam

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

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

TOP I (25')

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

Presentation (50')

Free choice.

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

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

TOP II (25')

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

Final presentation (80')

concert

TUBA – BACHELOR

Entrance exam

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

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

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

II-III exam (15')

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

Presentation (25')

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

TOP (20')

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

Final presentation (50')

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

TUBA - MASTER

Entrance exam

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

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

TOP I (25')

- Vaughan Williams concerto
- 10 orchestra parts

to be played: choice of the committee of examiners

Presentation (50')

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

TOP II (25')

- Vaughan Williams concerto
- 10 orchestra parts

to be played: choice of the committee of examiners

Final presentation (80')

concert

ACCORDION - BACHELOR

Entrance exam

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

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

varied programme (3 performance pieces in different styles):

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

II-III exam (15')

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

Presentation (25')

- 2 or 3 performance pieces in different styles

Final presentation (50')

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

ACCORDION - MASTER

Entrance exam

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

Presentation (50')

concert

Final presentation (80')

concert

GUITAR - BACHELOR

Entrance exam

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

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

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

II-III exam (15')

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

Presentation (25')

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

Final presentation (50')

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

GUITAR - MASTER

Entrance exam

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

Presentation (50')

concert

Final presentation (80')

concert

HARP - BACHELOR

Entrance exam

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

Progress exam (15')

diagnostic moment - decided upon by teacher and student

Propaedeutic exam (15')

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

II-III exam (15')

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

Presentation (25')

free choice programme containing different style periods

TOP (20')

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

Final presentation (50')

concert programme with candidate's own signature

HARP - MASTER

Entrance exam

- 2 solo pieces in different styles

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

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

TOP I (25')

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

Presentation (50')

concert

TOP II (25')

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

Final presentation (80')

concert

PIANO - BACHELOR

Entrance exam

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

Progress exam (15')

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

All up to maximum 15 minutes

Propaedeutic exam (15')

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

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

II-III exam (15')

To be determined by the teacher

Presentation (25')

Concert

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

Final presentation (50')

Concert containing 3 pieces in different styles.

PIANO - MASTER

Entrance exam

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

Presentation (50')

Concert

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

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

Final presentation (80')

Concert

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

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

PERCUSSION – BACHELOR

Entrance exam

snare drum:

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

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

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

G. Whaley – Rhythmic Patterns of Contemporary Music nr 24

J. Delécluse – Douze etudes nr 1 or Test Claire

timpani:

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

for example:

H. Knauer – Paukenstudien nr 66, 67

R. Hochrainer – Etuden für Timpani nr 47-54

N. Woud – Paukenstudien nr 66, 67

marimba:

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

E. Sammut – Rotation 1

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

R. Gipson – Monograph IV

vibraphone:

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

D. Friedman – vibraphone technique

E. Séjourné – 19 Etudes.

Multipercussion, set up solo pieces:

Requirements for the video, for example:

L. Glassock – Motion

M. Peters – Rondo for 4 Tom Toms

E. Kopetzki – Wild Garden

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

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

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

M. Peters Intermediate Snare drum Studies / Advanced Studies

C. Wilcoxon

G. Whaley Rhythmic Patterns of Contemporary Music

E. Keune Kleine Tromschule

R. Carroll orchestra parts

- open rolls and rudiments

- develop closed roll

xylophone:

- scales, arpeggio's

Goldenberg

G.H. Green - ragtimes

R. Carroll - orchestra parts

orchestra parts:

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

timpani:

Nick Woud Symphonic Studies of The Timpani Challenge

Jacques Delecluse

Orchestra parts: Beethoven 9, Mozart Zauberflöte

marimba:

Eric Sammut - Rotations

C.O. Musser - Studies

J.S. Bach parts of Suite in G

Akira Miyoshi - Conversation

Paul Smadbeck - Rhythm Song

Keiko Abe - several pieces

Vibraphone:

D. Friedman - Etudes

E. Sejourne - Etudes

R. Wiener – 1 and 2

set-up:

Theo Loevendie - Pieces for set-up

Paul Thermos - KK

percussion ensemble:

John Cage - Construction in Metal

Steve Reich - Music for pieces of Wood

Steve Reich - Marimba Phase

John Cage - Quartet

L. Harrison / J. Cage - Double Music

music theatre:

Phillip Glass 1+1

Bachelor II: examples of level (20')

snare drum:

M. Peters – Advanced Snare drum Studies

C. Wilcoxon

Delecluse - Studio M (1 en 2)

R. Carroll - Orchestral Studies

G. Whaley – Rhythmic Patterns of Contemporary Music

xylophone: continuation / G.H. Green - ragtimes

orchestra parts: continuation

timpani:

Elliot Carter - Improvisation

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

marimba:

G. Stout - Two Mexican Dances

M. Miki - Time for Marimba

A. Miyoshi - Torse III

J.S Bach - 2 voice inventions

vibraphone:

continuation

set-up:

D. Lang - Anvil Chorus

Yannis Xenakis - Rebonds b

John Cage - One 4

percussion ensemble:

John Cage - Third construction

Guo Wenjing - Drama

Steve Reich - Drumming

Steve Reich - Nagoya marimba's

music theatre:

J. Cage - Composed improvisation for snare drum

Roderik de Man - Case History

J. Cage - One4

C. Fox - The Art of Concealment

Presentation: examples of level (30')

snare drum:

M. Peters – Hard Times

Delecluse- Douze Etudes / Keiskleiriana 1+2

Solo repertoire

orchestra repertoire:

mock auditions and more repertoire

xylophone (glockenspiel):

more orchestra parts

timpani:

John Beck - The Injury

John Bergamo - Four Pieces for timpani

Steve Grimo - Cortege for Solo Timpani

Alexis Orfaly - Rhapsody No.2 for Solo Timpani

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

marimba:

Tanaka - Two Movements for Marimba

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

S. Mackey - See Ya Thursday

S.S. - Smith Good Night

vibraphone:

solo-pieces

D. Friedman

Sejourne

set-up:

Y. Xenakis - Rebonds b

K. Volans - Asanga

Per Norgard – parts of 'I Ching'

M. Feldman - King of Denmark

Michael Gordon - XY

percussion ensemble:

D. Lang - The so-called laws of Nature

Y. Xenakis - Okho

Y. Xenakis - Persephassa

S. Reich - Sextet

music theater:

V. Globokar - Corporel

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

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

TOP (30')

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

Final Presentation: examples of level (60')

snare drum:

studies - solo repertoire - orchestra parts

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

timpani:

N. Woud – etudes

J. Delecluse – etudes

Elliot Carter Canto, Recitative, Canaries

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

marimba:

Y. Sueyoshi - Mirage

P. Klatzow - Dances of earth and fire

J. Schwantner - Velocities

J. Druckmann - Reflections on the nature of Water

T. Niimmi - For Marimba I-II

vibraphone:

F. Donatoni - Omar

D. Alejandro - Linde

Kh. Stockhausen – Elufa

set-up:

J. Wood - Rogosanti

Y. Xenakis - Phappa

Y. Xenakis – Rebonds A and B

P. Norgard - I Ching

Kh. Stockhausen – Zyklus

music theatre:

Globokar - Toucher

Kagel - Dressur, Exotica

percussion ensemble:

Y. Xenakis - Pleiades

F. Donatoni - Darkness

J. Wood - Village Buria

PERCUSSION - MASTER

Entrance exam Master

Snaredrum

Technical skills

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

* Mastering the closed roll at different tempos

Etudes

Choose two etudes, for example:

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

A. Wagner: nr. 64 or 74

Ch. Wilcoxon: Rudimental Swing solos: Heating the Rudiments

Excerpts

Choose one excerpt, for example:

N. Rimsky Korsakoff, Sheherazade

F. von Suppé, Piqué Dame

Xylophone

Choose one excerpt or an etude, for example:

G. Gershwin, Porgy and Bess

I. Stravinsky, Firebird

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

Glockenspiel

Choose one excerpt, for example:

P. Dukas, L'apprentice Sorcier

C. Debussy, La Mer

Timpani

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

Examples Orchestral excerpts:

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

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

J. Brahms, Symph. no. 1,4

G. Mahler, Symph. 5,7

R. Strauss, Der Rosenkavelier

B. Bartok, Concerto for Orchestra

I. Strawinsky, Le Sacre du Printemps

Etudes:

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

Examples from repertoire:

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

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

H. Knauer, Paukenstudien (66,67)

Marimba:

Choose one solo piece, for example:

J. Schwantner, Velocities

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

A. Marinissen, Totem (1 movement)

Vibraphone

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

P. Hurrel, Loops

B. Hamilton, (part of) Interzones

F. Donatoni, 1 movement of Omar

Multipercussion solo pieces, only for the video audition

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

I. Xenakis, Rebonds A or Rebonds B

K. Volans, Asanga

K. Volans, She Who Sleeps with a Small Blanket

TOP I (35')

Orchestral parts or official audition programme from an orchestra

Presentation (60')

concert

TOP II (35')

Orchestral parts or official audition programme from an orchestra

Final presentation (90')

concert