



# Curriculum Handbook Bachelor of Music – Classical Music

Academic Year 2023/24

**Royal  
Conservatoire  
The Hague**

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

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## INTRODUCTION

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

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

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

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

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

## PROGRAMME OBJECTIVES BACHELOR CLASSICAL MUSIC

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

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

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

### **A. Practical (skills-based) outcomes**

- 1.A.1. Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within your discipline or genre for practical purposes and settings.
- 1.A.2. Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.
- 1.A.3. Demonstrate evidence of craft skills in relation to a variety of representative repertoire, styles, etc.
- 1.A.4. Recognise, interpret, manipulate, realise and/or memorise the materials of music through notation

<sup>1</sup> [https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english\\_20171218113003.pdf](https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english_20171218113003.pdf)

and/or by ear<sup>2</sup>.

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

#### **B. Theoretical (knowledge-based) outcomes**

- 1.B.1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to the discipline, and their associated texts, resources and concepts.
- 1.B.2. Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.
- 1.B.3. Exhibit comprehensive knowledge of relevant representative repertoire within your area of musical study, demonstrating the ability to create and provide coherent musical experiences and interpretations<sup>3</sup>.
- 1.B.4. Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.
- 1.B.7. Evidence understanding of the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
- 1.B.8. Demonstrate knowledge of – and ability to gather and utilise relevant information found within – libraries, internet repositories, museums, galleries and other relevant sources.
- 1.B.9. Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.
- 1.B.10. Display knowledge of how technology can be used in the creation, dissemination and performance of music.
- 1.B.11. Demonstrate knowledge of appropriate communication skills and their applications.
- 1.B.12. Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.
- 1.B.13. Recognise the skill demands of local, national and international music markets.
- 1.B.14. Display basic knowledge of key financial, business and legal aspects of the music profession.
- 1.B.15. Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.

#### **C. Generic outcomes**

- 1.C.1. Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.
- 1.C.2. Demonstrate strong self-motivation and self-management skills, and the ability to undertake

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

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

autonomous self-study in preparation for life-long learning and in support of a sustainable career.

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

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

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

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

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

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

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

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

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

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

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

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

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

## CURRICULUM OVERVIEWS

### CLASSICAL – VIOLIN/VIOLA/CELLO

code	Violin, Viola, Cello	Year 1	Year 2	Year 3	Year 4
	<b>Bachelor of Music 2023-2024</b>				
<b>KC-</b>	<b>Artistic Development</b>				
KI-xx *	Main Subject	23	20	19	39
AL-COR	Coach Pianist	2	2	2	3
KI-GLxx *	Group Lesson	2	2	2	2
KI-KM	Chamber Music	2	3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	<b>Subtotal</b>	<b>29</b>	<b>27</b>	<b>26</b>	<b>44</b>
<b>KC-TH-</b>	<b>Musicianship Skills</b>				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	<b>Subtotal</b>	<b>20</b>	<b>13</b>	<b>14</b>	
	<b>Academic Skills</b>				
KI-Hoxx	Historical Development	2			
KI-HOVL	Violin and Viola				
KI-HOVC	Viola da Gamba and Cello				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3	2	2	2	
KI-PT	Extended Programme Notes Final Presentation				2
	<b>Subtotal</b>	<b>7</b>	<b>4</b>	<b>2</b>	<b>2</b>
<b>KC-</b>	<b>Professional Preparation</b>				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
KI-TROS	Training Orchestral Parts			4	4
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>12</b>	<b>8</b>
	<b>Minor/Electives</b>				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
	<b>Total</b>				<b>240</b>
This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.					
* xx=1. Violin (VL), 2. Viola (VLA), 3. Cello (VC)					



## CLASSICAL – DOUBLE BASS

code	Double Bass	Year 1	Year 2	Year 3	Year 4
	<b>Bachelor of Music 2023-2024</b>				
<b>KC-</b>	<b>Artistic Development</b>				
KI-CB	Main Subject	24	19	18	38
AL-COR	Coach Pianist	2	2	2	3
KI-GLCB	Group Lesson Double Bass	2	2	2	2
KI-BB	BASSbook	1	1	1	1
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	<b>Subtotal</b>	<b>29</b>	<b>27</b>	<b>26</b>	<b>44</b>
<b>KC-TH-</b>	<b>Musicianship Skills</b>				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	<b>Subtotal</b>	<b>20</b>	<b>13</b>	<b>14</b>	
<b>KC-</b>	<b>Academic Skills</b>				
KI-HODB	Historical Development	2			
	Double Bass				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3	2	2	2	
KI-PT	Extended Programme Notes Final Presentation				2
	<b>Subtotal</b>	<b>7</b>	<b>4</b>	<b>2</b>	<b>2</b>
<b>KC-</b>	<b>Professional Preparation</b>				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
KI-TROS	Training Orchestral Parts			4	4
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>12</b>	<b>8</b>
	<b>Minor/Electives</b>				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	<b>Subtotal</b>		<b>6</b>	<b>6</b>	<b>6</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
	<b>Total</b>				<b>240</b>

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

## CLASSICAL – FLUTE

code	Flute	Year 1	Year 2	Year 3	Year 4
	<b>Bachelor of Music 2023-2024</b>				
<b>KC-</b>	<b>Artistic Development</b>				
KI-FL	Main Subject	25	20	18	38
AL-COR	Coach Pianist	2	2	2	3
KI-TK	Technique Class	2	2	2	2
KI-PC	Lesson Piccolo			3	3
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	<b>Subtotal</b>	<b>29</b>	<b>27</b>	<b>28</b>	<b>46</b>
<b>KC-TH-</b>	<b>Musicianship Skills</b>				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	<b>Subtotal</b>	<b>20</b>	<b>13</b>	<b>14</b>	<b>0</b>
<b>KC-</b>	<b>Academic Skills</b>				
KI-HOFL	Historical Development	2			
	Flute				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3	2	2	2	
KI-PT	Extended Programme Notes Final Presentation				2
	<b>Subtotal</b>	<b>7</b>	<b>4</b>	<b>2</b>	<b>2</b>
<b>KC-</b>	<b>Professional Preparation</b>				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
KI-TOFL	Training Orchestral Parts			2	2
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>10</b>	<b>6</b>
	<b>Minor/Electives</b>				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
	<b>Total</b>				<b>240</b>

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

## CLASSICAL – OBOE, BASSOON

code	Oboe, Bassoon	Year 1	Year 2	Year 3	Year 4
	<b>Bachelor of Music 2023-2024</b>				
<b>KC-</b>	<b>Artistic Development</b>				
KI-xx *	Main Subject	25	20	19	39
	<i>from bachelor III: including cor anglais or contrabassoon lessons</i>				
AL-COR	Coach Pianist	2	2	2	3
KI-GLxx*	Group Lesson	2	2	2	2
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	<b>Subtotal</b>	<b>29</b>	<b>27</b>	<b>26</b>	<b>44</b>
<b>KC-TH-</b>	<b>Musicianship Skills</b>				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	<b>Subtotal</b>	<b>20</b>	<b>13</b>	<b>14</b>	
<b>KC-</b>	<b>Academic Skills</b>				
KI-HORD	Historical Development	2			
	Double Reed Instruments				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3	2	2	2	
KI-PT	Extended Programme Notes Final Presentation				2
	<b>Subtotal</b>	<b>7</b>	<b>4</b>	<b>2</b>	<b>2</b>
<b>KC-</b>	<b>Professional Preparation</b>				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
KI-TROS	Training Orchestral Parts			4	4
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>12</b>	<b>8</b>
	<b>Minor/Electives</b>				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
	<b>Total</b>				<b>240</b>

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## CLASSICAL – CLARINET

code	Clarinet	Year 1	Year 2	Year 3	Year 4
	<b>Bachelor of Music 2023-2024</b>				
<b>KC-</b>	<b>Artistic Development</b>				
KI-CL	Main Subject	25	20	19	39
	<i>from bachelor III: including E-flat or bass clarinet lessons</i>				
AL-COR	Coach Pianist	2	2	2	3
KI-GLCL	Group Lesson Clarinet	2	2	2	2
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	<b>Subtotal</b>	<b>29</b>	<b>27</b>	<b>26</b>	<b>44</b>
<b>KC-TH-</b>	<b>Musicianship Skills</b>				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	<b>Subtotal</b>	<b>20</b>	<b>13</b>	<b>14</b>	
<b>KC-</b>	<b>Academic Skills</b>				
KI-HOCL	Historical Development	2			
	Clarinet				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3	2	2	2	
KI-PT	Extended Programme Notes Final Presentation				2
	<b>Subtotal</b>	<b>7</b>	<b>4</b>	<b>2</b>	<b>2</b>
<b>KC-</b>	<b>Professional Preparation</b>				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
KI-TROS	Training Orchestral Parts			4	4
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>12</b>	<b>8</b>
	<b>Minor/Electives</b>				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
	<b>Total</b>				<b>240</b>

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## CLASSICAL – SAXOPHONE

code	Saxophone	Year 1	Year 2	Year 3	Year 4
	<b>Bachelor of Music 2023-2024</b>				
<b>KC-</b>	<b>Artistic Development</b>				
KI-SX	Main Subject	25	20	23	43
AL-COR	Coach Pianist	2	2	2	3
KI-GLSX	Group Lesson Saxophone	2	2	2	2
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	<b>Subtotal</b>	<b>29</b>	<b>27</b>	<b>30</b>	<b>48</b>
<b>KC-TH-</b>	<b>Musicianship Skills</b>				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	<b>Subtotal</b>	<b>20</b>	<b>13</b>	<b>14</b>	
<b>KC-</b>	<b>Academic Skills</b>				
KI-HOSX	Historical Development	2			
	Saxophone				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3	2	2	2	
KI-PT	Extended Programme Notes Final Presentation				2
	<b>Subtotal</b>	<b>7</b>	<b>4</b>	<b>2</b>	<b>2</b>
<b>KC-</b>	<b>Professional Preparation</b>				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>8</b>	<b>4</b>
	<b>Minor/Electives</b>				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
	<b>Total</b>				<b>240</b>

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## CLASSICAL – BRASS

code	Brass	Year 1	Year 2	Year 3	Year 4
	<b>Bachelor of Music 2023-2024</b>				
<b>KC-</b>	<b>Artistic Development</b>				
KI-xx *	Main Subject	24	19	18	38
AL-COR	Coach Pianist	2	2	2	3
KI-GLxx *	Group Lesson	2	2	2	2
KI-KK	BRASSbook	1	1	1	1
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	<b>Subtotal</b>	<b>29</b>	<b>27</b>	<b>26</b>	<b>44</b>
<b>KC-TH-</b>	<b>Musicianship Skills</b>				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	<b>Subtotal</b>	<b>20</b>	<b>13</b>	<b>14</b>	
<b>KC-</b>	<b>Academic Skills</b>				
KI-HOKB	Historical Development	2			
	Brass				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3	2	2	2	
KI-PT	Extended Programme Notes Final Presentation				2
	<b>Subtotal</b>	<b>7</b>	<b>4</b>	<b>2</b>	<b>2</b>
<b>KC-</b>	<b>Professional Preparation</b>				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
KI-TROS	Training Orchestral Parts			4	4
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>12</b>	<b>8</b>
	<b>Minor/Electives</b>				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
	<b>Total</b>				<b>240</b>

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

## CLASSICAL – ACCORDION

code	Accordion	Year 1	Year 2	Year 3	Year 4
	<b>Bachelor of Music 2023-2024</b>				
<b>KC-</b>	<b>Artistic Development</b>				
KI-ACC	Main Subject	25	17	22	46
KI-GLAC	Group Lesson Accordion	2	2	2	2
KI-DUOAC	Duo Class Accordion	2	2		
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	<b>Subtotal</b>	<b>29</b>	<b>24</b>	<b>27</b>	<b>48</b>
<b>KC-TH-</b>	<b>Musicianship Skills</b>				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3	3	3	
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	<b>Subtotal</b>	<b>20</b>	<b>16</b>	<b>17</b>	
<b>KC-</b>	<b>Academic Skills</b>				
KI-HOAC	Historical Development	2			
	Accordion				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3	2	2	2	
KI-PT	Extended Programme Notes Final Presentation				2
	<b>Subtotal</b>	<b>7</b>	<b>4</b>	<b>2</b>	<b>2</b>
<b>KC-</b>	<b>Professional Preparation</b>				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>8</b>	<b>4</b>
	<b>Minor/Electives</b>				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
	<b>Total</b>				<b>240</b>

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## CLASSICAL – GUITAR

code	Guitar	Year 1	Year 2	Year 3	Year 4
	<b>Bachelor of Music 2023-2024</b>				
<b>KC-</b>	<b>Artistic Development</b>				
KI-GT	Main Subject	25	22	25	46
KI-GL	Group Lesson		2	2	2
KI-TI	Technique and Improvisation on the Guitar	2			
	<i>Harmony on the Guitar</i>				
	<i>Practical Harmony on the Guitar</i>				
	<i>Guitar Technique</i>				
KI-DUOGT	Duo Class Guitar	2			
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	<b>Subtotal</b>	<b>29</b>	<b>27</b>	<b>30</b>	<b>48</b>
<b>KC-TH-</b>	<b>Musicianship Skills</b>				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	<b>Subtotal</b>	<b>20</b>	<b>13</b>	<b>14</b>	
<b>KC-</b>	<b>Academic Skills</b>				
KI-HOGT	Historical Development	2			
	Lute and Guitar				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3	2	2	2	
KI-PT	Extended Programme Notes Final Presentation				2
	<b>Subtotal</b>	<b>7</b>	<b>4</b>	<b>2</b>	<b>2</b>
<b>KC-</b>	<b>Professional Preparation</b>				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>8</b>	<b>4</b>
	<b>Minor/Electives</b>				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
	<b>Total</b>				<b>240</b>

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## CLASSICAL – HARP

code	Harp	Year 1	Year 2	Year 3	Year 4
	<b>Bachelor of Music 2023-2024</b>				
<b>KC-</b>	<b>Artistic Development</b>				
KI-HP	Main Subject	28	22	21	42
KI-GL	Group Lesson	2	2	2	2
KI-DUOHP	Duo Class Harp	2			
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	<b>Subtotal</b>	<b>32</b>	<b>27</b>	<b>26</b>	<b>44</b>
<b>KC-TH-</b>	<b>Musicianship Skills</b>				
K1JR	First Year Choir	2			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	<b>Subtotal</b>	<b>17</b>	<b>13</b>	<b>14</b>	
<b>KC-</b>	<b>Academic Skills</b>				
KI-HOHP	Historical Development	2			
	Harp				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3	2	2	2	
KI-PT	Extended Programme Notes Final Presentation				2
	<b>Subtotal</b>	<b>7</b>	<b>4</b>	<b>2</b>	<b>2</b>
<b>KC-</b>	<b>Professional Preparation</b>				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
KI-TROS	Training Orchestral Parts			4	4
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>12</b>	<b>8</b>
	<b>Minor/Electives</b>				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
	<b>Total</b>				<b>240</b>

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## CLASSICAL – PIANO

code	Piano	Year 1	Year 2	Year 3	Year 4
	<b>Bachelor of Music 2023-2024</b>				
<b>KC-</b>	<b>Artistic Development</b>				
KI-PN	Main Subject	23	23	22	45
KI-GRL	Group Lesson Piano	1	1	1	1
KI-DUO	Duo Class Piano	4		2	
KI-REP	Contemporary Piano Repertoire Class			2	2
KI-KM	Chamber Music	2	3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	<b>Subtotal</b>	<b>30</b>	<b>27</b>	<b>30</b>	<b>48</b>
<b>KC-TH-</b>	<b>Musicianship Skills</b>				
K1JR	First Year Choir	2			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
PK	Piano Class	2	3	3	
-	Music Theory Elective (whole year course)			4	
	<b>Subtotal</b>	<b>19</b>	<b>13</b>	<b>14</b>	
<b>KC-</b>	<b>Academic Skills</b>				
KI-HOPI	Historical Development	2			
	Piano				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3	2	2	2	
KI-PT	Extended Programme Notes Final Presentation				2
	<b>Subtotal</b>	<b>7</b>	<b>4</b>	<b>2</b>	<b>2</b>
<b>KC-</b>	<b>Professional Preparation</b>				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>8</b>	<b>4</b>
	<b>Minor/Electives</b>				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
	<b>Total</b>				<b>240</b>

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## CLASSICAL – PERCUSSION

code	Percussion	Year 1	Year 2	Year 3	Year 4
	<b>Bachelor of Music 2023-2024</b>				
<b>KC-</b>	<b>Artistic Development</b>				
KI-SLW	Main Subject	29	21	20	41
	timpani, mallets, snare drum				
KI-DR	Secondary Subject Drums	1	1	1	1
KI-SWEN	Percussion Ensemble	1	1	1	1
KI-SWAF	Hand Percussion	1	1	1	1
KI-KM	Chamber Music		3	3	
-	Masterclass	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	<b>Subtotal</b>	<b>32</b>	<b>27</b>	<b>26</b>	<b>44</b>
<b>KC-TH-</b>	<b>Musicianship Skills</b>				
K1JR	First Year Choir	2			
KI-PNBV1	Piano	3			
ASA	Aural Skills and Analysis 1-2-3	9	7	5	
ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
KSH	Keyboard Skills and Harmony 1-2		3	3	
-	Music Theory Elective (whole year course)			4	
	<b>Subtotal</b>	<b>17</b>	<b>13</b>	<b>14</b>	
	<b>Academic Skills</b>				
KI-HOSL	Historical Development	2			
	Percussion				
MG	Music History 1-2	3	2		
CMS	Critical Music Studies - Classical Music 1-2-3	2	2	2	
KI-PT	Extended Programme Notes Final Presentation				2
	<b>Subtotal</b>	<b>7</b>	<b>4</b>	<b>2</b>	<b>2</b>
	<b>Professional Preparation</b>				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
KI-TROS	Training Orchestral Parts			4	4
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>12</b>	<b>8</b>
	<b>Minor/Electives</b>				
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
	<b>Total</b>				<b>240</b>

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## COURSE DESCRIPTIONS

### ARTISTIC DEVELOPMENT

#### Main Subject Classical Music

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

<b>Level</b>	Bachelor
<b>Work form</b>	Individual lessons, group lessons, master classes
<b>Literature</b>	Repertoire to be discussed with teacher
<b>Language</b>	English
<b>Scheduling</b>	75 minutes per week, 34 weeks per academic year Percussion: 120 minutes per week, 34 weeks per academic year
<b>Date, time &amp; venue</b>	Times to be agreed upon with the teacher
<b>Teachers</b>	See <a href="http://www.koncon.nl">www.koncon.nl</a> for an overview of all main subject teachers.
<b>Contact information</b>	Course teachers
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	B1: Progress exam
<b>Assignment description</b>	
<b>Assignment requirements</b>	15 minutes. The duration of a percussion progress exam is longer: B1 20 minutes. The student has to present a programme sheet. Please note that the programme requirements for each instrument can be found in Appendix 4 at the end of the Curriculum Handbook.
<b>Assignment planning</b>	January
<b>Assessment criteria</b>	The (Final) Presentation is assessed using the Assessment Criteria Bachelor Classical Music that can be found in Appendix 1 of this Curriculum Handbook.
<b>Weighting</b>	
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in consultation with the department, based on availability of the coach pianist, hall and committee
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	B1: Propaedeutic exam
<b>Assignment description</b>	
<b>Assignment requirements</b>	15 minutes. The duration of a percussion propaedeutic exam is longer: B1 20 minutes. The student has to present a programme sheet. Please note that the programme requirements for each instrument can be found in Appendix 4 at the end of the Curriculum Handbook.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The (Final) Presentation is assessed using the Assessment Criteria Bachelor Classical Music that can be found in Appendix 1 of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in consultation with the department, based on availability of the coach pianist, hall and committee
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	B2: Exam
<b>Assignment description</b>	

<b>Assignment requirements</b>	15 minutes. The duration of a percussion exam is longer: B2 20 minutes. The student has to present a programme sheet. Please note that the programme requirements for each instrument can be found in Appendix 4 at the end of the Curriculum Handbook.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The (Final) Presentation is assessed using the Assessment Criteria Bachelor Classical Music that can be found in Appendix 1 of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in consultation with the department, based on availability of the coach pianist, hall and committee
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	B3: Presentation
<b>Assignment description</b>	The B3 Presentation is public.
<b>Assignment requirements</b>	25 minutes, including stage changes. The duration of a percussion presentation is longer: B3 35 minutes. The student has to present a programme sheet. Please note that the programme requirements for each instrument can be found in Appendix 4 at the end of the Curriculum Handbook.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The (Final) Presentation is assessed using the Assessment Criteria Bachelor Classical Music that can be found in Appendix 1 of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, based on availability of the coach pianist, hall and committee
<b>Assignment</b>	<b>Assignment 5</b>
<b>Assignment type</b>	B4: Final Presentation
<b>Assignment description</b>	The Final Presentation is public.
<b>Assignment requirements</b>	50 minutes including stage changes, no interval. The duration of a percussion final presentation is longer: B4 60 minutes. The student is responsible for the content, the overall design and presentation of the performance. The student prepares programme notes which are assessed as part of the overall assessment of the exam (see course description: Extended Programme Notes final presentation). Please note that the programme requirements for each instrument can be found in Appendix 4 at the end of the Curriculum Handbook.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The (Final) Presentation is assessed using the Assessment Criteria Bachelor Classical Music that can be found in Appendix 1 of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric (using halves)
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in consultation with the department, based on availability of the coach pianist, hall and committee

<b>Practical Information about Presentations and Final Presentations</b>	<ul style="list-style-type: none"> <li>• Presentations and Final Presentations take place in May - June, in the larger classrooms, the studios and the conservatoire hall. The date for your (Final) Presentation will be published on Asimut. The date and time cannot be changed and swapping with another student is <u>not</u> allowed. However, if you need to postpone your (final) presentation due to serious circumstances, you must inform your Head of Department or coordinator as soon as possible. The Presentations and Final Presentations are usually public and announced on the KC website.</li> <li>• Your department will contact you regarding when to submit your programme and other documentation with regards to your (Final) Presentation.</li> <li>• <b>Presentation B3:</b> <ul style="list-style-type: none"> <li>- You are advised to provide the members of the committee of examiners with a programme or programme notes at the start of your presentation.</li> </ul> </li> <li>• <b>Final Presentation B4:</b> <ul style="list-style-type: none"> <li>- If you have any requests for instruments, tuning of instruments, equipment, amplifications, lighting, etc. you need to fill out the 'Logistics Form' on the KC Portal. This form must be submitted at least three weeks before your (Final) Presentation.</li> <li>- You are required to provide a set of programme notes.</li> </ul> </li> <li>• Final Presentations are recorded for accreditation and quality assurance purposes. You may request a recording of your Final Presentation afterwards, via the EWP. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl or on the KC Portal.</li> </ul>
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## Secondary Subject Drums

<b>Course title</b>	<b>Secondary Subject Drums</b>
<b>Department responsible</b>	Jazz
<b>OSIRIS course code</b>	KC-KI-DR
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish each year of this course before being allowed to enter the next
<b>Course content</b>	In this four-year course you learn to play in various styles, from jazz and pop to modern classical music. In weekly individual lessons you will get to know and learn to perform standard repertoire and will develop the skills needed to play in combos. In bachelor III and IV, you have the possibility to play in the rhythm section classes.

<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.7, 1.A.13, 1.B.2, 1.B.3, 1.B.4, 1.B.9, 1.B.11, 1.C.6
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to function as an independent drummer in a jazz trio / combo;</li> <li>▪ are able to perform standard repertoire;</li> <li>▪ are able to play drums in a funk / pop combo;</li> <li>▪ are able to perform modern classical repertoire for drums (Frank Zappa, Bernstein, Gershwin).</li> </ul>
<b>Credits</b>	1 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lessons
<b>Literature</b>	Hand-outs given by the teacher
<b>Language</b>	English or Dutch
<b>Scheduling</b>	15 minutes per week
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Stefan Kruger, Felix Schlarmann
<b>Contact information</b>	teachers s.kruger@koncon.nl; f.schlarmann@koncon.nl
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Bachelor I-III: technical exam, Bachelor IV: performing in a combo
<b>Assignment description</b>	
<b>Assignment requirements</b>	Bachelor I-III: technical exam, 15 mins Bachelor IV: performing in a combo, 15 mins
<b>Assignment planning</b>	The examinations take place in the spring.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• time, groove and swing-feel</li> <li>• technical abilities and independence</li> <li>• musicality and form</li> <li>• soloing abilities and creativity</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Bachelor I-III: Pass/Fail; Bachelor IV: Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Coach Pianist

<b>Course title</b>	<b>Coach Pianist</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-AL-COR1-17; KC-AL-COR2-17; KC-AL-COR2-17; KC-AL-COR4-17
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish each year of this course before being allowed to enter the next.
<b>Course content</b>	You work individually with a professional pianist, developing your repertoire and your general skills of ensemble playing. Coach pianists also play regularly in the main subject lessons and class presentation events ('voorspeelavonden') of their students. 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.
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to rehearse and perform at a basic professional level through regular rehearsals and performances with a professional pianist;</li> <li>▪ are able to master repertoire at a basic professional level across various style periods;</li> <li>▪ are able to execute ensemble skills at a basic professional level;</li> <li>▪ are able to deepen your insight in scores by getting to understand the (harmonic) perspective of the piano part in different compositions.</li> </ul>
<b>Credits</b>	Bachelor I-III: 2 ECTS per academic year; bachelor IV: 3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Individual lessons
<b>Literature</b>	-
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Schedule to be agreed upon with the teachers
<b>Date, time &amp; venue</b>	-
<b>Teachers</b>	Jelger Blanken, Gerard Boeters, Natasja Douma, Anastasiia Kurilko, Alla Libo, Elena Malinova, Kamelia Miladinova, Jan Willem Nelleke, Alessandro Soccorsi, Oana Zamfir-Cocea, Andrea Vasi, Kanako Inoue, Eadaoin Copeland
<b>Contact information</b>	course teachers
<b>Assessment</b>	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Active participation
<b>Assignment description</b>	
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the year, after the main subject assessment
<b>Assessment criteria</b>	At the end of the year, after the main subject assessment, the coach pianist will assess your work based on these criteria: <ul style="list-style-type: none"> <li>▪ Your ability to rehearse and perform at a basic professional level through regular rehearsals and performances with a professional pianist;</li> <li>▪ Your ability to master repertoire at a basic professional level across various style periods;</li> <li>▪ Your ability to execute ensemble skills at a basic professional level;</li> <li>▪ Your ability to deepen your insight in scores by getting to understand the (harmonic) perspective of the piano part in different compositions</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with teacher.

## Group Lesson

<b>Course title</b>	<b>Group Lesson</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-KI-GRL KC-KI-GLAC KC-KI-GLVA KC-KI-GLBTB KC-KI-GLVC ....
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	-
<b>Course content</b>	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.
<b>Programme objectives</b>	1.A.1, 1.A.10, 1.A.14, 1.A.15, 1.A.16
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to contribute to a group process, for instance by observing and listen to others in a perceptive way, and verbally expressing observations and feedback to peers</li> </ul>
<b>Credits</b>	Piano: 1 ECTS per academic year All other instruments: 2 ECTS per academic year
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English
<b>Scheduling</b>	Varies depending on main subject, lessons divided over 36 weeks
<b>Date, time &amp; venue</b>	See ASIMUT, and planned by teachers themselves
<b>Teachers</b>	All Main Subject teachers
<b>Contact information</b>	Course teachers
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Active Participation
<b>Assignment description</b>	This course is assessed based on active participation
<b>Assignment requirements</b>	Absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course.
<b>Assignment planning</b>	At the end of the year, after the main subject assessment
<b>Assessment criteria</b>	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
<b>Weighting</b>	100%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with teacher.

## Technique Class Flute

<b>Course title</b>	<b>Technique Class Flute</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-KI-TK
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish each year of this course before being allowed to enter the next.
<b>Course content</b>	This course is given at four levels, during all four years of bachelor's studies. During the lessons, students of all flute teachers join in. Subjects that are being dealt with are training of tonal system, playing by ear and by heart in 12 keys (major/minor), melodies, scales and arpeggio's, plus various kinds of daily routines, body awareness and posture, breath control, aesthetics of sound and ways of sound production.
<b>Programme objectives</b>	1.A.2, 1.A.3, 1.A.4, 1.A.7, 1.B.1
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ can demonstrate a good posture and understand the relationship between posture and tone/tone quality;</li> <li>▪ have developed your technique so as to be able to play in all keys with ease;</li> <li>▪ are able to combine information from a score, your inner ear and your actual playing; you are able to reflect and act upon this;</li> <li>▪ have internalized your technique and are able to keep up your technical level.</li> </ul>
<b>Credits</b>	2 ECTS per academic year
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson. Students play together in a flute choir, and take turns playing solo.
<b>Literature</b>	To be introduced by the teacher
<b>Language</b>	English or Dutch
<b>Scheduling</b>	50 minutes per week, 36 weeks per academic year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Wieke Karsten, Jeroen Bron, Alena Walentin
<b>Contact information</b>	course teachers
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Continuous assessment
<b>Assignment description</b>	Assessment occurs on a continuous basis.
<b>Assignment requirements</b>	Active participation is required.
<b>Assignment planning</b>	At the end of the year, after the main subject assessment
<b>Assessment criteria</b>	The assessment criteria are the general assessment criteria found in Appendix 1 of this handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with teacher.

## Lesson Piccolo

<b>Course title</b>	<b>Lesson Piccolo</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-KI-PC3-18; KC-KI-PC4-18
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	In this course, you learn about specific playing techniques of the piccolo. Training orchestral parts for piccolo is an important part of the course.
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.B.1
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ show a clear and convincing control of the piccolo;</li> <li>▪ have gained a good overview of the piccolo orchestral parts repertoire.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Individual lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Bachelor 3 group lesson, scheduled by planning department. Bachelor 4 individual lesson, time to be agreed upon with teacher
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Dorine Schade
<b>Contact information</b>	Dorine Schade (d.schade@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	B3: Active Participation
<b>Assignment description</b>	Compulsory attendance: 80%
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the year, after the main subject assessment
<b>Assessment criteria</b>	Focus/open attitude: ability to concentrate, willingness to expand your horizons Collaboration/communication: ability to work together Willingness to receive and apply feedback (if applicable): Organisational ability; preparation for class
<b>Weighting</b>	100%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with teacher.
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	B4: Exam
<b>Assignment description</b>	The practical assessment is scheduled as part of the Training Orchestral Parts Exam
<b>Assignment requirements</b>	For detailed information, please see the Exam requirements for Flute that can be found in Appendix 4 of the Curriculum Handbook.
<b>Assignment planning</b>	January/February

<b>Assessment criteria</b>	For assessment criteria, see Appendix 1.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	
<b>Re-assignment planning</b>	

## Technique and Improvisation on the Guitar

<b>Course title</b>	<b>Technique and Improvisation on the Guitar</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-KI-TI
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>This course consists of three blocks with a total of 25 lessons:</p> <ol style="list-style-type: none"> <li>1. Harmony on the Guitar</li> <li>2. Practical Harmony on the Guitar</li> <li>3. Guitar Technique</li> </ol> <p>In Harmony on the Guitar, you learn about the specific way harmonic progressions are played on the guitar in various styles. Practical Harmony on the Guitar takes this topic further, and you learn to improvise with harmonic progressions. It concentrates on chord textures and how to apply them in chord melody style arrangements. Related subjects are: alternating bass, voice leading, chord voicing types, chord substitution, the CAGED neck system. During the lessons we play simple arrangements of bossa nova's and jazz standard repertoire. All material is presented in print. Guitar Technique focuses on your playing technique, specifically posture, left and right hand control</p>
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.B.1, 1.B.2, 1.B.3, 1.C.1
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have insight in the harmony of different musical styles and are able to apply this knowledge in a practical way on your instrument;</li> <li>▪ are able to play simple improvisations;</li> <li>▪ have insight in guitar technique and are able to analyse and solve technical problems;</li> <li>▪ have a basic understanding of how chords can be built on the guitar and how they function in a simple arrangement.</li> <li>▪ are aware of the best playing position.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group Form
<b>Literature</b>	Scores provided by teachers. For Guitar Technique, the course is based on the digital guitar technique book 'Guitar Technique' by Enno Voorhorst.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	<p>Harmony on the Guitar: 5 lessons of 50 minutes</p> <p>Practical Harmony on the Guitar: 10 lessons of 50 minutes</p> <p>Guitar Technique: 10 lessons of 50 minutes</p>
<b>Date, time &amp; venue</b>	See ASIMUT

<b>Teachers</b>	Harmony on the Guitar: Patrick van Deurzen Practical Harmony on the Guitar: Wim Bronnenberg Guitar Technique: Enno Voorhorst
<b>Contact information</b>	Patrick van Deurzen (p.vandeurzen@koncon.nl), Wim Bronnenberg (w.bronnenberg@koncon.nl), Enno Voorhorst (e.voorhorst@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Harmony on the Guitar
<b>Assignment description</b>	Preparation for lessons and active participation are compulsory. Once all three are passed, the student will receive the credits for the course. Harmony on the Guitar is assessed on a continuous basis.
<b>Assignment requirements</b>	Compulsory attendance: 80%.
<b>Assignment planning</b>	
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• the ability to play specific tonal/harmonic progressions in multiple positions</li> <li>• the ability to read and play basso continuo parts</li> <li>• the ability to recognise selected harmonic progressions and harmonic models in the guitar repertoire (from Carcassi to Brouwer)</li> </ul>
<b>Weighting</b>	33.3%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with teacher.
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Practical Harmony on the Guitar
<b>Assignment description</b>	Practical Harmony on the Guitar is assessed on a continuous basis.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• the ability to play the chords from every arrangement in close, Drop 2 and Drop 3 voicing</li> <li>• the ability to add a bass line to any given melody</li> </ul>
<b>Weighting</b>	33.3%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks.
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Guitar Technique
<b>Assignment description</b>	Guitar technique is assessed on a continuous basis.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• active preparation and participation</li> <li>• technical ability</li> <li>• knowledge of guitar technique</li> </ul>
<b>Weighting</b>	33.4%
<b>Grading scale</b>	Pass/Fail

<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with teacher.

## Duo Class Accordion/Guitar/Harp

<b>Course title</b>	<b>Duo Class Accordion/Guitar/Harp</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-KI-DUOAC1-15; KC-KI-DUOAC2-15; KC-KI-DUOGT-15; KC-KI-DUOHP-15
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	For accordionists: You need to finish each year of this course before being allowed to enter the next.
<b>Course content</b>	In this course students from the Classical Music Department play together with students of the Vocal Studies Department. Repertoire is selected by the teachers; sometimes students arrange their own material.
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.A.5, 1.B.3
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have developed and improved your skills to play together with a singer;</li> <li>▪ have explored and performed duo repertoire;</li> <li>▪ have explored the possibilities of arranging and adapting compositions in order to expand your possibilities for programming performances with a singer</li> </ul>
<b>Credits</b>	Accordion: 2 ECTS per year in bachelor I-II Guitar, harp: 2 ECTS in bachelor I
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	6 lessons of 50-120 min. depending on the size of the group, during the first semester
<b>Date, time &amp; venue</b>	t.b.a
<b>Teachers</b>	An Raskin (accordion), Enno Voorhorst (guitar), Marieke Schoenmakers (harp), together with various vocal teachers and Phyllis Ferwerda (piano)
<b>Contact information</b>	Course teachers
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Concert
<b>Assignment description</b>	Concert with a duration of 10 minutes per ensemble.
<b>Assignment requirements</b>	The programme should contain at least one own arrangement. Absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course.
<b>Assignment planning</b>	At the end of the first semester.
<b>Assessment criteria</b>	The Duo Class criteria and rubric can be found in Appendix 1 of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Qualifying
<b>Re-assignment description</b>	Same as assignment(s) above

<b>Re-assignment planning</b>	In consultation with teacher.
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## Duo Class Piano

<b>Course title</b>	<b>Duo Class Piano</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-KI-DUO1-11; KC-KI-DUO3-19
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	This course is taught in weekly lessons in bachelor I and III for classical piano students. You work together with a permanent duo partner from the Vocal Studies Department. You rehearse repertoire and develop all skills related to ensemble playing in a duo.
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.A.5, 1.B.3
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have developed and improved your skills to play together with a singer;</li> <li>▪ have explored and played repertoire for playing together with a singer.</li> </ul>
<b>Credits</b>	Bachelor I: 4 ECTS Bachelor III: 2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Individual lesson for a duo
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Bachelor I: 25 minutes per week, 34 weeks per academic year Bachelor III: two-weekly lessons of 25 minutes
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Jean-Baptiste Milon
<b>Contact information</b>	Jean-Baptiste Milon, j.milon@koncon.nl
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Presentation year I
<b>Assignment description</b>	Programme with vocalist.
<b>Assignment requirements</b>	A minimum of 5 songs from different style periods, minimum of 2 languages. Duration: 20'
<b>Assignment planning</b>	April/May
<b>Assessment criteria</b>	The Duo Class criteria and rubric can be found in Appendix 1 of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Qualifying
<b>Re-assignment description</b>	Same as assignment(s) above.
<b>Re-assignment planning</b>	In consultation with teacher.
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Presentation year III
<b>Assignment description</b>	Programme with vocalist.
<b>Assignment requirements</b>	Duration: 20' Together with the other duo class III students, you should organise a wellstructured public concert programme,



	including explanation, programme booklet, and promotional material.
<b>Assignment planning</b>	May
<b>Assessment criteria</b>	The Duo Class criteria and rubric can be found in Appendix 1 of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Qualifying
<b>Re-assignment description</b>	Same as assignment(s) above.
<b>Re-assignment planning</b>	In consultation with teacher.

## Contemporary Piano Repertoire Class

<b>Course title</b>	<b>Contemporary Piano Repertoire Class</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-KI-REP3-11; KC-KI-REP4-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish each year of this course before being allowed to enter the next.
<b>Course content</b>	This group course focuses on the piano repertoire of the 20th/21st century (mainly solo repertoire, but also chamber music in which the piano plays a significant role, quatre mains or piano concertos). Through listening, playing and analysing, you build your repertoire knowledge, work on new playing techniques and get acquainted with various ways of notation. Theory teachers and composers may be invited to assist with analysis.
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.B.3
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have analysed and studied representative piano repertoire of the last 100 years;</li> <li>▪ are able to demonstrate proficiency in the specific technical skills related to this repertoire;</li> <li>▪ have developed artistically and are able to express a sense of craftsmanship, both of which enable you to relate independently to the music and the music profession;</li> <li>▪ have developed a better understanding of style with relation to contemporary music and can demonstrate this understanding in your performance.</li> </ul>
<b>Credits</b>	2 ECTS per academic year
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	Piano literature of the last 100 years, e.g. K. Stockhausen, G. Crumb, J. Cage, S. Reich, G. Ligeti, I. Xenakis, L. Berio, L. Andriessen etc
<b>Language</b>	English or Dutch
<b>Scheduling</b>	4 lessons of 3 hours per academic year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Alessandro Soccorsi
<b>Contact information</b>	Alessandro Soccorsi, a.soccorsi@koncon.nl
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.

Assignment	Assignment 1
Assignment type	A performance
Assignment description	Each year, you choose two substantial pieces from the 20th/21st century. You are advised to choose repertoire that you can perform at your regular piano examinations. You may also participate in a project of the Composition Department, in which case you need to study an additional piece. In some cases it is possible to perform the work during a festival or concert, otherwise the assessment will take place during a class.
Assignment requirements	Your performance is assessed by the teacher of the course. When the performance is graded as insufficient, you are required to study and perform another composition, which is selected by the teacher.
Assignment planning	The teacher will announce the date and time of this in-class assessment at least one month in advance.
Assessment criteria	<ul style="list-style-type: none"> <li>• musical insight and sense of style</li> <li>• application of extended techniques</li> <li>• preparation</li> </ul>
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with teacher.

## BASSbook

Course title	<b>BASSbook</b>
Department responsible	Various
OSIRIS course code	KC-KI-BB1-11; KC-KI-MBB-22; KC-KI-BB2-11; KC-KI-BB3-11; KC-KI-BB4-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>This course is a project-based course, offered jointly by the Classical, Early Music and Jazz Departments. BASSbook is for all bachelor and master students of double bass and violone. Your teachers participate as well. There will be 6 sessions of 3 hours each spread throughout the year.</p> <p>These sessions will consist of sharing and developing repertoire and techniques of the instrument. There are also guest teachers, lectures, demonstrations, and workshops. There will also be performances and concerts.</p> <p>The entire group of students will be present and involved during the sessions.</p>
Programme objectives	1.A.1, 1.A.2, 1.A.4, 1.A.5, 1.A.8, 1.B.1, 1.B.2, 1.B.3, 1.C.4, 1.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to engage with and perform in a variety of musical genres and styles;</li> <li>▪ are able to function and cooperate with other musicians in a multidisciplinary professional environment throughout a variety of genres and styles.</li> </ul>
Credits	1 ECTS per academic year

<b>Level</b>	Bachelor, Master
<b>Work form</b>	Group lesson
<b>Literature</b>	To be announced
<b>Language</b>	English
<b>Scheduling</b>	6 sessions of 3 hours each spread through the year.
<b>Date, time &amp; venue</b>	See ASIMUT At the beginning of the year, students will be informed about the dates by the coordinators of the different departments.
<b>Teachers</b>	Jean-Paul Everts, Theotime Voisin, Maggie Urquhart, Tony Overwater, Mark Haanstra, Gulli Gudmundsson
<b>Contact information</b>	Classical Music students: Blanca Sánchez (b.sanchez@koncon.nl) Early Music students: Brigitte Rebel (b.rebel@koncon.nl) Jazz students: Milda Mačiulaitytė (m.maciulaityte@koncon.nl)
<b>Assessment</b>	Assessment is based on 100% attendance and active participation. A record of attendance is kept. In case of absence, the teacher in charge of the missed session will give an assignment to the student in order to get the credits. The coordinator in charge of the session will send the assignment to the student. The assignment must be submitted within a week from the date it is sent to the student.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Attendance and Active Participation in all the sessions.
<b>Assignment description</b>	Assessment is based on 100% attendance and active participation in all the sessions. There will be 6 sessions of 3 hours each spread throughout the year.
<b>Assignment requirements</b>	Assessment is based on 100% attendance and active participation in all the sessions.
<b>Assignment planning</b>	There will be 6 sessions of 3 hours each spread through the year, per each instrument.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• preparation, dedication and positive participation</li> <li>• understanding of musical genres and styles</li> <li>• collaboration with musicians in a multidisciplinary professional environment</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	In case of absence, the teacher in charge of the missed session will give an assignment to the student in order to get the credits. The assignment must be submitted within a week from the date it is sent to the student.
<b>Re-assignment planning</b>	The assignment must be submitted within a week from the date it is sent to the student.

## BRASSbook

<b>Course title</b>	<b>BRASSbook</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-KI-KK1-20; KC-KI-MKK-22; KC-M-KI-KK1-20; KC-KI-KK2-20; KC-M-KI-KK2-20; KC-KI-KK3-20; KC-KI-KK4-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable

<b>Course content</b>	<p>This course is a project-based course, offered jointly by the Classical, Early Music and Jazz Departments. All bachelor brass students visit one or two other departments in instrument groups: trumpet, trombone/tuba or horn. Each department hosts the other departments to work on repertoire and ensemble playing.</p> <p>There will be 3 sessions of 3 hours each spread through the year, per each instrument (trumpet, trombone/tuba, and horn). Each of these sessions will be led by a main subject teacher from the Classical Department, Early Music Department, and Jazz Department.</p> <p>These sessions will consist of sharing and developing repertoire and techniques of the instrument, demonstrations, and workshops. There will also be performances and presentations.</p>
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.4, 1.A.5, 1.A.8, 1.B.1, 1.B.2, 1.B.3, 1.B.11, 1.C.4, 1.C.16
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have insight in techniques and various aspects of the history of your instrument;</li> <li>▪ are acquainted with a variety of approaches to diverse repertoires and are able to apply that knowledge;</li> <li>▪ are able to perform repertoire in various styles and genres individually and in sections or ensembles.</li> </ul>
<b>Credits</b>	1 ECTS per academic year
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English
<b>Scheduling</b>	6-9 hours of lessons, divided in 2-3 sessions
<b>Date, time &amp; venue</b>	<p>See ASIMUT</p> <p>At the beginning of the year, students will be informed about the dates by the coordinators of the different departments.</p>
<b>Teachers</b>	Sebastiaan Kemner, Daniel Quiles, Erwin ter Bogt, Mees Vos, Yiannis Marinos, Jarmo Hoogendijk, Wim Becu, Susan Williams and Teunis van der Zwart.
<b>Contact information</b>	<p>For the classical department: Blanca Sánchez (b.sanchez@koncon.nl) For the early music department: Brigitte Rebel (b.rebel@koncon.nl) For the jazz department: Milda Mačiulaitytė (m.maciulaityte@koncon.nl)</p>
<b>Assessment</b>	<p>Assessment is based on 100% attendance and active participation. A record of attendance is kept. In case of absence, the teacher in charge of the missed session will give an assignment to the student in order to get the credits. The coordinator in charge of the session will send the assignment to the student. The assignment must be submitted within a week from the date it is sent to the student.</p>
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Attendance and Active Participation in all the sessions.
<b>Assignment description</b>	Assessment is based on 100% attendance and active participation in all the sessions.

	There will be 3 sessions of 3 hours each spread through the year, per each instrument (trumpet, trombone/tuba, and horn).
<b>Assignment requirements</b>	Assessment is based on 100% attendance and active participation in all the sessions.
<b>Assignment planning</b>	There will be 3 sessions of 3 hours each spread through the year, per each instrument (trumpet, trombone/tuba, and horn).
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• focus and openness</li> <li>• cooperation and communication</li> <li>• receptiveness to feedback</li> <li>• technical facility</li> <li>• stylistic awareness</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	In case of absence, the teacher in charge of the missed session will give an assignment to the student in order to get the credits. The assignment must be submitted within a week from the date it is sent to the student.
<b>Re-assignment planning</b>	The assignment must be submitted within a week from the date it is sent to the student.

## Percussion Ensemble

<b>Course title</b>	<b>Percussion Ensemble</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-KI-SWEN1-11; KC-KI-SWEN2-11; KC-KI-SWEN3-11; KC-KI-SWEN4-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish each year of this course before being allowed to enter the next.
<b>Course content</b>	Ensemble playing is a vital tool for the development of every percussionist in every single aspect. Percussion ensembles have become a standard setting and one of the most exciting developments in contemporary western music. This course seeks to provide emerging percussionists/performers with the technical skills, musical knowledge, and artistic ability required to meet the variety of demands encountered in today's musical environment in the context of percussion ensembles.
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.A.5
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have studied and performed a selection of classical and new percussion ensemble repertoire;</li> <li>▪ have experience working with ensembles in various settings;</li> <li>▪ have developed skills, knowledge and artistic ability related to ensemble playing and are able to show this in a performance;</li> <li>▪ are able to follow and lead a group.</li> </ul>
<b>Credits</b>	1 ECTS per academic year
<b>Level</b>	Bachelor

<b>Work form</b>	Group lesson and individual coaching as needed. Monthly performance class where you get to perform and try new ideas, getting feedback from your teachers and peers.
<b>Literature</b>	Existing ensemble repertoire, newly commissioned pieces
<b>Language</b>	English
<b>Scheduling</b>	Project based
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Pepe Garcia
<b>Contact information</b>	Pepe Garcia (p.garcia@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Continuous assessment
<b>Assignment description</b>	Assessment occurs on a continuous basis.
<b>Assignment requirements</b>	Active participation
<b>Assignment planning</b>	At the end of the year, after the main subject assessment.
<b>Assessment criteria</b>	The assessment criteria are the general assessment criteria found in Appendix 1 of this handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with teacher.

## Hand Percussion

<b>Course title</b>	<b>Hand Percussion</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-KI-SWAF1-11; KC-KI-SWAF2-11; KC-KI-SWAF3-11; KC-KI-SWAF4-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish each year of this course before being allowed to enter the next.
<b>Course content</b>	<p>Hand percussion is a fundamental part of our percussion culture and society. It relates to the primary concept of expression and communication through a full usage of our hands and body. Playing percussion goes beyond technical skills and/or musical ideas. Percussion instruments have been used to express the most contemporary sounds of our society. Our society is changing every day, which implies that percussionists need to change and broaden their techniques, instruments and vision about sounds and ways of approaching them. This course is intended to provide the student with a full range of possibilities and skills learned through Non-Western percussion techniques in order to use them as an extra tool for the development of their own classical contemporary repertoire. The programme will cover and explore the essential elements and techniques from various types of Non-Western percussion such as djembe, sabar, congas, bongos, cajon, maracas, frame drums, etc. A new path of textures, colours, sounds and technical skills will influence the student directly and will open new ways of approaching music providing the resources necessary to pursue</p>

	careers in a wide array of musical situations. Improvisation, movement and sound research are key elements in this course.
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.B.3
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have developed and are able to show the skills to perform various types of Non-Western percussion at a high level;</li> <li>▪ are able to use these for the development of your own classical contemporary repertoire.</li> </ul>
<b>Credits</b>	1 ECTS per academic year
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson and individual coaching as needed. Monthly performance class where you get to perform and try new ideas, getting feedback from your teachers and peers.
<b>Literature</b>	-
<b>Language</b>	English
<b>Scheduling</b>	Project-based
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Pepe Garcia and guest teachers (e.g. Aly N'Diaye)
<b>Contact information</b>	Pepe Garcia (p.garcia@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Continuous assessment
<b>Assignment description</b>	Assessment occurs on a continuous basis.
<b>Assignment requirements</b>	Active participation
<b>Assignment planning</b>	At the end of the year, after the main subject assessment.
<b>Assessment criteria</b>	The assessment criteria are the general assessment criteria found in Appendix 1 of this handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with teacher.

## Chamber Music

<b>Course title</b>	<b>Chamber Music</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-KI-KM1-18; KC-KI-KM2-19; KC-KI-KM3-19
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You are expected to form a chamber music ensemble with other students and select repertoire of your choice. You need to finish the first year of this course before being allowed to follow the next. Once you have been assigned to an ensemble, you must complete the course with the ensemble. You can only obtain credits for this course with the ensemble you have been assigned to.
<b>Course content</b>	The Chamber Music course is intended to bring students' artistic skills to a level of excellence in performance, performance practice, theoretical insight and teamwork, making optimal use of the expertise of chamber music and

	<p>theory teachers. The programme gives students the opportunity to work with a chamber music teacher and a theory teacher during the academic year. The year starts with a kick-off session where students meet the Chamber Music teaching team. Also, ensembles have a first meeting with their teachers and can schedule their appointments.</p> <p>Ensembles schedule appointments with their chamber music teacher to work on repertoire agreed upon with the teacher. It is important for ensembles to demonstrate flexibility in making appointments to ensure lessons can take place.</p> <p>Ensembles in bachelor II and III are also coached by a theory teacher. The ensemble visits the theory lessons with the members of the ensemble, instruments, and repertoire that has been prepared in advance. The theory teacher provides the ensemble with theoretical insights that they can use in their performance practice.</p>
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.5, 1.B.3
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have studied and performed relevant works of the chamber music repertoire;</li> <li>▪ are able to analyse a composition on a basic level and incorporate this in your rehearsal process;</li> <li>▪ are able to show, through performance, evidence of having developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with feedback and communicating within an ensemble setting;</li> <li>▪ are able to demonstrate the ability to communicate, react and cooperate within an ensemble, both during rehearsals and performance.</li> </ul>
<b>Credits</b>	Bachelor I (violin, viola, cello, piano only): 2 ECTS Bachelor II-III (all): 3 ECTS per academic year
<b>Level</b>	Bachelor
<b>Work form</b>	Ensemble / group lesson
<b>Literature</b>	-
<b>Language</b>	English or Dutch
<b>Scheduling</b>	<p>Bachelor I</p> <p>Chamber Music lessons: 6 lessons of 75 minutes</p> <p>Bachelor II-II</p> <p>Chamber Music lessons (instrumental) : 12 lessons of 75 minutes</p> <p>Chamber Music lessons (theory): 3 lessons of 75 minutes</p>
<b>Date, time &amp; venue</b>	The year starts with a kick-off session where students meet the Chamber Music teaching team. Also, ensembles have a first meeting with their teachers and can schedule their appointments. Ensembles schedule appointments with their chamber music teacher to work on repertoire agreed upon with the teacher. It is important for ensembles to demonstrate flexibility in making appointments to ensure lessons can take place.
<b>Teachers</b>	Various teachers



<b>Contact information</b>	Lessons: course teachers Coordination: Daniele Zamboni (d.zamboni@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Practical assessment 1: Presentation (Bachelor II-III, Bachelor I)
<b>Assignment description</b>	Students present their ensemble in a performance for a jury consisting of the chamber music tutors.
<b>Assignment requirements</b>	Students are required to have participated in at least 8 lessons in order to pass this course (Bachelor II-III)
<b>Assignment planning</b>	In December (Bachelor II-II), at the end of the academic year (Bachelor I)
<b>Assessment criteria</b>	For assessment criteria, see Appendix 1.
<b>Weighting</b>	40% (Bachelor II-III), 100% (Bachelor I)
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, scheduled by the Chamber Music coordinator
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Practical assessment 2: Final presentation (Bachelor II-III)
<b>Assignment description</b>	Final presentations are held in the form of a concert in March or April.
<b>Assignment requirements</b>	Students are required to have participated in at least 8 lessons in order to pass this course (Bachelor II-III)
<b>Assignment planning</b>	In March or April.
<b>Assessment criteria</b>	For assessment criteria, see Appendix 1. The ensemble will be assessed collectively.
<b>Weighting</b>	40% (Bachelor II-III)
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, scheduled by the Chamber Music coordinator
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Participation (Bachelor II-III)
<b>Assignment description</b>	Attendance and participation to the chamber music lessons during the academic year.
<b>Assignment requirements</b>	Students are required to have participated in at least 8 lessons in order to pass this course.
<b>Assignment planning</b>	Group appointments inbetween ensembles and coaches.
<b>Assessment criteria</b>	Preparation, dedication and positive participation. Attendance.
<b>Weighting</b>	20% (Bachelor II-III)
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with coordinator

## MUSICIANSHIP SKILLS

## First Year Choir

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

<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• the ability to sing choir parts</li> <li>• the ability to use your voice in a proper way for choral singing</li> <li>• the ability to both follow the conductor and listen to the choir while singing</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	
<b>Re-assignment planning</b>	

## Piano

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

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

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

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

### Piano – Accordion students

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

<b>Language</b>	English or Dutch
<b>Scheduling</b>	30 minutes per week, 34 weeks per academic year
<b>Date, time &amp; venue</b>	Schedule to be agreed upon with the teachers. Lessons take place at the Royal Conservatoire.
<b>Teachers</b>	Rixt van der Kooij, Wim Voogd
<b>Contact information</b>	Rixt van der Kooij (r.vanderkooij@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Bachelor 1: Exam
<b>Assignment description</b>	The exam consists of two parts: A: performance of several works B: practical assignments at the piano
<b>Assignment requirements</b>	Bachelor 1: A: You are required to: <ul style="list-style-type: none"> <li>• play a solo piece at his own level, taking into consideration musicality, correctness and style</li> <li>• accompany a fellow student; a singer, wind player, string player or a piano player (four-handed piano).</li> </ul> The solo piece and accompaniment should be from different style periods B: <ol style="list-style-type: none"> <li>1. a prima vista playing</li> <li>2. transposition</li> <li>3. harmonic reduction/harmonisation of a melody</li> <li>4. improvisation/variation</li> </ol> Assignments 3 and 4 can be prepared in advance, assignments 1 and 2 are assigned on the spot.
<b>Assignment planning</b>	Exams take place in June.
<b>Assessment criteria</b>	Students are being assessed on showing a significant level of improvement by a consistent exam committee for each student throughout the years. NB: The choice of repertoire for the programme is discussed between teacher and student. Each year's programme (incl. practical assignments) and its execution should be of a higher level than the year before. Assessment criteria: <ul style="list-style-type: none"> <li>• the ability to play in style (e.g. articulation, use of the pedal)</li> <li>• musicality</li> <li>• use of fingerings</li> <li>• reading accuracy</li> <li>• accuracy of transposition</li> <li>• accuracy of harmonic progressions</li> <li>• freedom of improvisation</li> <li>• ability to create three variations</li> <li>• ability to follow harmonic conventions (e.g. avoidance of fifth and octave parallels)</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Resits take place in December

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



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

### Aural Skills and Analysis 1

<b>Course title</b>	<b>Aural Skills and Analysis 1</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-ASA1-14
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>You develop your analytical and practical musicianship skills needed for high quality music making: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. You practice these musicianship skills through singing, playing and listening. The starting point is your own and other relevant repertoire, which will gradually become more complex during the course. The repertoire will be chosen from different styles</p>

	<p>and time periods. Solfège skills are developed so that the class as a group or you individually can ‘sound’ music through singing and/or playing, with good intonation and musical understanding. In analysis activities, you learn to understand musical constructs and concepts from the inside of a composition. The aural skills and analysis activities are not only tools, but represent artistic value in themselves. In the beginning activities will be mainly initiated by the teacher, but you can take initiative in choosing repertoire and practical assignments.</p> <p>ASA1: General analysis course  ASA2 semester 1: Baroque and Classical  ASA2 semester 2: Classical and Early Romanticism  ASA3 semester 1: Late Romanticism and Early Modernism  ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.6, 1.C.16
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ show a reliable level of basic skills in musical literacy, analysis and musicianship;</li> <li>▪ have a basic understanding of elementary concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture);</li> <li>▪ are able to use basic music theoretical terminology for musical concepts as a beginning professional musician;</li> <li>▪ are able to connect analytical thinking and aural skills;</li> <li>▪ are able to reflect on what has been learned.</li> </ul>
<b>Credits</b>	9 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	<p>Leon Stein: Structure &amp; Style  Jeffrey Evans: Exploring Music Theory with Practica Musica</p>
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 150 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks exam weeks).
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	various theory teachers
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Solfège semester 1
<b>Assignment description</b>	Aural skills: solfège
<b>Assignment requirements</b>	

<b>Assignment planning</b>	January
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Dictation semester 1
<b>Assignment description</b>	Written aural skills exam: dictation
<b>Assignment requirements</b>	
<b>Assignment planning</b>	January
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Analysis exam semester 1
<b>Assignment description</b>	Written General Music Theory (GMT) exam
<b>Assignment requirements</b>	
<b>Assignment planning</b>	January
<b>Assessment criteria</b>	
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	Solfege semester 2
<b>Assignment description</b>	Aural skills: solfege
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	
<b>Weighting</b>	22%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 5</b>
<b>Assignment type</b>	Dictation semester 2
<b>Assignment description</b>	Aural skills: dictation
<b>Assignment requirements</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	
<b>Weighting</b>	22%

<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 6</b>
<b>Assignment type</b>	Analysis exam semester 2
<b>Assignment description</b>	Written analysis paper or video presentation
<b>Assignment requirements</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	Analysis Presentation/Paper: The student chooses the composition for the presentation (in agreement with the teacher) at the beginning of the second semester. The presentation and documentation show the understanding of analytical skills applicable to (relevant for) the chosen composition, and shows that the student is able to communicate clearly the findings of the analysis. The student is obliged to provide an annotated score. The presentation/paper includes the use of literature and/or other sources, with comments and/or own written texts/analysis. A live performance can be part of the presentation, to demonstrate a possible relation between analysis and performance. It is also possible to hand in a video-presentation.
<b>Weighting</b>	23%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	May/June

## Aural Skills and Analysis 2

<b>Course title</b>	<b>Aural Skills and Analysis 2</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-ASA2-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Aural Skills and Analysis 1
<b>Course content</b>	Following the first year classes in Aural Skills and Analysis you further develop your analytical and practical musicianship skills needed for high quality music making: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. You practice these musicianship skills through singing, playing and listening. Your cognitive development is seen as a result of these practical skills, connected to the musical repertoire that again is gradually becoming more complex during the course. Other repertoire than your own repertoire can be studied. It will be chosen from different styles and time periods. Solfège skills are further developed so that the class as a group or you individually can 'sound' music through singing and playing, with good intonation and musical understanding. Students take

	<p>initiative in choosing repertoire and designing practical assignments.</p> <p>ASA1: General analysis course</p> <p>ASA2 semester 1: Baroque and Classical</p> <p>ASA2 semester 2: Classical and Early Romanticism</p> <p>ASA3 semester 1: Late Romanticism and Early Modernism</p> <p>ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.6, 1.C.16
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ show an intermediate level of skills in musical literacy, analysis and musicianship, and are beginning to integrate these skills in your own practising and rehearsing techniques;</li> <li>▪ have an intermediate level of understanding of concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture);</li> <li>▪ are able to use music theoretical terminology for musical concepts as a professional musician;</li> <li>▪ have knowledge of what has been learned and are able to reflect on it.</li> </ul>
<b>Credits</b>	7 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 150 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Various theory teachers
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Solfege semester 1
<b>Assignment description</b>	Aural skills: solfege
<b>Assignment requirements</b>	
<b>Assignment planning</b>	January
<b>Assessment criteria</b>	
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>

<b>Assignment type</b>	Dictation semester 1
<b>Assignment description</b>	Aural Skills: dictation
<b>Assignment requirements</b>	
<b>Assignment planning</b>	January
<b>Assessment criteria</b>	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Analysis exam semester 1
<b>Assignment description</b>	Written Analysis exam
<b>Assignment requirements</b>	
<b>Assignment planning</b>	January
<b>Assessment criteria</b>	
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	Solfege semester 2
<b>Assignment description</b>	Aural skills: solfege
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	
<b>Weighting</b>	22%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	See Year Schedule for exact weeks
<b>Assignment</b>	<b>Assignment 5</b>
<b>Assignment type</b>	Dictation semester 2
<b>Assignment description</b>	Aural Skills: dictation
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	
<b>Weighting</b>	22%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	See Year Schedule for exact weeks.
<b>Assignment</b>	<b>Assignment 6</b>
<b>Assignment type</b>	Analysis exam semester 2
<b>Assignment description</b>	Written analysis paper which forms the basis for a live presentation
<b>Assignment requirements</b>	Analysis Presentation/Paper: The student chooses the composition for the presentation (in agreement with the teacher) at the beginning of the second semester. The

	presentation and documentation show the understanding of analytical skills applicable to (relevant for) the chosen composition, and shows that the student is able to communicate clearly the findings of the analysis. The student is obliged to provide an annotated score. The presentation/paper includes the use of literature and/or other sources, with comments and/or own written texts/analysis. A live performance can be part of the presentation, to demonstrate a possible relation between analysis and performance. It is also possible to hand in a video-presentation.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	
<b>Weighting</b>	23%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	May/June

### Aural Skills and Analysis 3

<b>Course title</b>	<b>Aural Skills and Analysis 3</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-ASA3-14
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Aural Skills and Analysis 2
<b>Course content</b>	<p>Building on the first and second year classes in Aural Skills and Analysis you further develop your analytical and practical musicianship skills needed for high quality music making: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. Other, more advanced, repertoire than your own repertoire will be studied. It will be chosen from different styles and time periods. Solfège skills are developed to a high level so that the class as a group or you individually can 'sound' music through singing and playing, with good intonation and musical understanding. You are required to take initiative in choosing repertoire and designing practical assignments.</p> <p>ASA1: General analysis course  ASA2 semester 1: Baroque and Classical  ASA2 semester 2: Classical and Early Romanticism  ASA3 semester 1: Late Romanticism and Early Modernism  ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.6, 1.C.16
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ show a high level of skills in musical literacy, analysis and musicianship, and are able to integrate these skills in your own practising and rehearsing techniques;</li> <li>▪ have a professional understanding of concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture);</li> </ul>

	<ul style="list-style-type: none"> <li>▪ are able to use terms for musical concepts as a professional musician;</li> <li>▪ are able to connect analytical thinking and aural skills;</li> <li>▪ are able to reflect on what has been learned.</li> </ul>
<b>Credits</b>	5 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 100 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Various theory teachers
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark. Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Solfege semester 1
<b>Assignment description</b>	Aural skills: solfege
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 1
<b>Assessment criteria</b>	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Dictation semester 1
<b>Assignment description</b>	Aural Skills: dictation
<b>Assignment requirements</b>	
<b>Assignment planning</b>	January
<b>Assessment criteria</b>	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks



<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Analysis exam semester 2
<b>Assignment description</b>	Written Analysis exam
<b>Assignment requirements</b>	
<b>Assignment planning</b>	January
<b>Assessment criteria</b>	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	Solfege semester 2
<b>Assignment description</b>	Aural skills: solfege
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	22%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	See the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 5</b>
<b>Assignment type</b>	Dictation semester 2
<b>Assignment description</b>	Aural Skills: dictation
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	22%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	See the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 6</b>
<b>Assignment type</b>	Analysis exam semester 2
<b>Assignment description</b>	A written analysis paper which forms the basis for a live presentation
<b>Assignment requirements</b>	Analysis Presentation/Paper: The student chooses the composition for the presentation (in agreement with the teacher) at the beginning of the second semester. The presentation and documentation show the understanding of analytical skills applicable to (relevant for) the chosen composition, and shows that the student is able to communicate clearly the findings of the analysis. The student is obliged to provide an annotated score. The presentation/paper includes the use of literature and/or other sources, with

	comments and/or own written texts/analysis. A live performance can be part of the presentation, to demonstrate a possible relation between analysis and performance. It is also possible to hand in a video-presentation.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	23%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	May/June

## Guidelines for Aural Skills and Analysis 2 and 3 Exam

### Portfolio (in digital form)

- Assessment reports (or marks) of aural skills assignments during the year
- Assessment reports (or marks) of analysis assignments during the year
- Transcripts, dictations
- Own work: texts, recordings
- Writing exercises
- Homework
- Lesson materials
- Recordings of aural skills (dictation and solfège) assignments

**Deadline for handing in the portfolio:** one month before the presentation

Missing assignments will be marked with grade '1'

### Presentation

- The student shows the use of appropriate tools for analysis
- The student shows aural understanding of the chosen composition
- The student chooses the composition for the presentation (in agreement with the teacher) at the beginning of the second semester
- The student provides an annotated score
- The student includes literature with comments and / or own written texts /analysis
- A live performance can be part of the presentation, to demonstrate a possible relation between analysis and performance

In general: the presentation and documentation show the understanding of analytical skills applicable to/relevant for the chosen composition and shows that the student is able to communicate clearly the findings of the project.

- One analysis project/presentation during the second semester of the 2<sup>nd</sup> and the 3<sup>rd</sup> year
- All students in the group have listened to the music that will be presented before the exam

**No presentation when there is no portfolio!**

## Aural Skills and Improvisation 1

<b>Course title</b>	<b>Aural Skills and Improvisation 1</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-ASI1-14
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	In this course, you will learn to recognise and manipulate characteristic melodic and harmonic progressions encountered

	<p>in the repertoire. You will play variations based on these melodic and harmonic models through studying and improvising in group activities and individual exercises. Musical examples will be played by ear and transposed to other keys or transformed into a different mode. Terms and concepts will be connected to what is learned in the practical activities. For all activities you will use your own instrument or voice.</p> <p>Examples of classroom activities and assignments are:</p> <ul style="list-style-type: none"> <li>- Continuous canon playing and other group exercises based on simultaneous listening and playing in real time</li> <li>- Transposing / manipulating of short new musical fragments and studied fragments</li> <li>- Playing from memory: simple models from music literature</li> <li>- Creating spontaneous variations on short musical fragment</li> <li>- Melodic and harmonic / contrapuntal sequences</li> </ul>
<b>Programme objectives</b>	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.B.6, 1.C.6, 1.C.11
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have developed an aural musical imagination and strengthened your aural skills;</li> <li>▪ have developed the relation of the ear and instrument/voice: the ability to execute on the instrument/voice what one imagines; immediately, effortlessly and in time;</li> <li>▪ have developed knowledge of materials and concepts (learning the grammar and vocabulary);</li> <li>• have developed general skills: memorization, transposition, development and variation of musical materials;</li> <li>▪ have developed basic improvisational skills.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	<p>50 Renaissance &amp; Baroque Standards</p> <p>Gjerdingen: Music in the Galant Style</p> <p>Peter van Tour, "Improvised and Written Canons in Eighteenth-Century Neapolitan Conservatories," Journal of the Alamire Foundation 10, no. 1 (March 2018): 133–46.;</p> <p>Ed Sarath: Music Theory Through Improvisation; Jean-Paul Montagnier, "Le Chant Sur Le Livre Au XVIIIe Siècle: Les Traités de Louis-Joseph Marchand et Henry Madin," Revue de Musicologie 81, no. 1 (1995): 37-63</p>
<b>Language</b>	English
<b>Scheduling</b>	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Arjen Berends, Inés Costales, Bert Mooiman, Pim Witvrouw, Ward Spanjers
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Exam semester 1
<b>Assignment description</b>	Practical exam, consisting of a selection of any of the items listed below: <ul style="list-style-type: none"> <li>- Group exercises: call and response, continuous canons with duos, general exercises</li> <li>- General skill exercises: transposing, developing of short musical fragments and prepared fragments, playing sequences</li> <li>- Playing an improvised melody over a harmonic scheme</li> </ul>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	The mark for assignment 1 counts for 33% of the final mark
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Exam semester 2
<b>Assignment description</b>	Practical exam, consisting of a selection of any of the items listed below: <ul style="list-style-type: none"> <li>- Group exercises: call and response, continuous canons with duos, general exercises</li> <li>- General skill exercises: transposing, developing of short musical fragments and prepared fragments, playing sequences</li> <li>- Playing an improvised melody over a harmonic scheme</li> </ul>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of Semester 2, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	The mark for assignment 2 counts for 67% of the final mark
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Aural Skills and Improvisation 2

<b>Course title</b>	<b>Aural Skills and Improvisation 2</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-ASI2-14; KC-HT-ASI2-17
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Aural Skills and Improvisation 1
<b>Course content</b>	In this course, you continue working on recognition and manipulation of characteristic melodic and harmonic progressions encountered in the repertoire. You will improvise

	<p>on these melodic and harmonic models through studying and improvising in group activities and individual exercises. You will learn to engage in a musical conversation with others. Terms and concepts will be connected to what is learned in the practical activities. For all activities you will use your own instrument or voice.</p> <p>Examples of classroom activities and assignments are:</p> <ul style="list-style-type: none"> <li>- Continuous canon playing and other group exercises based on simultaneous listening and playing in real time</li> <li>- Transposing / transforming of short new musical fragments and studied fragments</li> <li>- Playing from memory: various models from music literature</li> <li>- Creating spontaneous variations and expanding upon musical fragments</li> <li>- Partimento-exercises: rule of the octave, melodic and harmonic / contrapuntal sequences, schemata</li> </ul>
<b>Programme objectives</b>	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.B.6, 1.C.6, 1.C.11
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have further developed your aural musical imagination and strengthened your <sup>[1]</sup><sub>SEP</sub>aural skills; <sup>[1]</sup><sub>SEP</sub></li> <li>▪ have further developed the relation of the ear and instrument/voice: the ability to execute on the instrument/voice what one imagines; immediately, effortlessly and in time;</li> <li>▪ have further developed Knowledge of materials and concepts (learning the grammar and vocabulary);</li> <li>• have further developed general skills: memorization, transposition, development and variation of musical materials;</li> <li>▪ have learnt to improvise, generate musical ideas, play with them and <sup>[1]</sup><sub>SEP</sub>communicate them.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	50 Renaissance & Baroque Standards, Gjerdingen: Music in the Galant Style, Sanguinetti: The Art of Partimento, material form the music literature
<b>Language</b>	English
<b>Scheduling</b>	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Arjen Berends, Inés Costales, Bert Mooiman, Pim Witvrouw, Ward Spanjers
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Exam semester 1

<b>Assignment description</b>	Practical exam, consisting of a selection of any of the items listed below: <ul style="list-style-type: none"> <li>- Group exercises: call and response, continuous canons with duos, general exercises</li> <li>- General skill exercises: transposing, developing of short musical fragments and prepared fragments, playing sequences</li> <li>- Partimento-exercises: rule of the octave, melodic and harmonic/contrapuntal sequences</li> <li>- Duo improvisation with the teacher or fellow student.</li> </ul>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	The mark for assignment 1 counts for 33% of the final mark
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Exam semester 2
<b>Assignment description</b>	Practical exam, consisting of a selection of any of the items listed below: <ul style="list-style-type: none"> <li>- Group exercises: call and response, continuous canons with duos, general exercises</li> <li>- General skill exercises: transposing, developing of short musical fragments and prepared fragments, playing sequences</li> <li>- Partimento-exercises: rule of the octave, melodic and harmonic/contrapuntal sequences</li> <li>- Duo improvisation with the teacher or fellow student.</li> </ul>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 2
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook
<b>Weighting</b>	The mark for assignment 2 counts for 67% of the final mark
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Aural Skills and Improvisation 3

<b>Course title</b>	<b>Aural Skills and Improvisation 3</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-ASI3-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Aural Skills and Improvisation 2
<b>Course content</b>	After ASI1 and 2, in this course the focus shifts from a more technical and knowledge perspective to improvisation and collaboration. The course is structured as a series of lessons in the first semester, followed by an intensive collaborative

	project in the second semester. The collaborative project is finalized by means of a concert or a video registration. During the lessons, you will learn how to generate musical ideas and materials, develop them and take ownership of them. You learn to work collaboratively, generating and sharing ideas and negotiating their development. This goes hand in hand with the training of improvisation skills, compositional thinking, development of structural awareness and development of expressive singing, or playing on your own instrument.
<b>Programme objectives</b>	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.B.6, 1.C.6, 1.C.11
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have learnt to work in a collaborative and experiential setting;</li> <li>▪ have developed improvisation skills, compositional thinking and structural awareness;</li> <li>▪ have further developed a direct and fast link from hearing, and imagining aurally to acting on your own instrument;</li> <li>▪ have developed to spontaneously generate compelling musical ideas, play them using your instrument/voice, and communicate them;.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	Derek Bailey: BBC series on improvisation Karst de Jong: Collaborative Music Creation, Research Catalogue
<b>Language</b>	English
<b>Scheduling</b>	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during 1 semester and an intensive project during one week.
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Karst de Jong, Bert Mooiman
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Portfolio
<b>Assignment description</b>	Portfolio of solo-improvisation work and a reflection
<b>Assignment requirements</b>	
<b>Assignment planning</b>	
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Project

<b>Assignment description</b>	Collaborative creative project (ensemble)
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Exam to take place in April during the intensive project week.
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Keyboard Skills and Harmony 1

<b>Course title</b>	<b>Keyboard Skills and Harmony 1</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-KSH1-17
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	Following the piano lessons and aural skills lessons in the first year of the bachelor's programme, you learn to apply and recognize common harmonic structures and patterns by writing and playing cadences, sequences and other progressions. You develop your harmonic hearing and imagination, as well as a sense of voice leading, resulting in an increased awareness in the tonal language of music. During the first year, you will mainly explore diatonic harmony by writing and playing assignments in different textures, for example choral and/or keyboard textures.
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.B.1, 1.B.2
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to harmonise simple melodies and bass lines;</li> <li>▪ have developed harmonic hearing (incl. imagination) and awareness on a basic level;</li> <li>▪ have developed awareness in voice leading principles on a basic level;</li> <li>▪ have developed and are able to apply basic keyboard-harmony skills.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	Materials will be provided by the teacher and may include (amongst other things) exercises from: Shumway: Harmony and Ear Training at the Keyboard Brings: A New Approach to Keyboard Harmony Morris: Figured Harmony at the Keyboard
<b>Language</b>	English
<b>Scheduling</b>	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
<b>Date, time &amp; venue</b>	See ASIMUT



<b>Teachers</b>	Arjen Berends, Inés Costales, Bert Mooiman, Santo Militello, Pim Witvrouw, Patrick van der Linden, Ward Spanjers, Ida Vujovic
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Exam
<b>Assignment description</b>	Written exam Three main assessment criteria for the written work: <ul style="list-style-type: none"> <li>• correctness of voice leading</li> <li>• choice of chords</li> <li>• musicality and creativity</li> </ul>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	The mark for assignment 1 counts for 16,5% of the final mark
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Exam
<b>Assignment description</b>	Practical exam Three main assessment criteria for the written work: <ul style="list-style-type: none"> <li>• correctness of voice leading</li> <li>• choice of chords</li> <li>• musicality and creativity</li> </ul>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	The mark for assignment 2 counts for 16,5% of the final mark
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Final Exam
<b>Assignment description</b>	Written exam Three main assessment criteria for the written work: <ul style="list-style-type: none"> <li>• correctness of voice leading</li> <li>• choice of chords</li> <li>• musicality and creativity</li> </ul>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of Semester 2, see the Year Schedule for the exact weeks

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

## Keyboard Skills and Harmony 2

<b>Course title</b>	<b>Keyboard Skills and Harmony 2</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-KSH2-17
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Keyboard Skills and Harmony 1
<b>Course content</b>	You learn to apply and recognize more complex harmonic structures and patterns by writing and playing cadences, sequences and other progressions. You further develop your harmonic hearing and imagination, as well as control of voice leading, resulting in an increased awareness in the tonal language of music. During the second year, you will expand your harmonic vocabulary (exploring chromatic and enharmonic harmony) by writing and playing assignments in different textures, for example choral and/or keyboard textures.
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.B.1, 1.B.2
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to harmonise more complex melodies and bass lines;</li> <li>▪ have developed harmonic hearing (incl. imagination) and awareness on a more advanced level;</li> <li>▪ have developed awareness in voice leading principles on a more advanced level;</li> <li>▪ have developed and are able to apply more advanced keyboard-harmony skills.</li> </ul>

<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	Materials will be provided by the teacher and may include (amongst other things) exercises from: Shumway: Harmony and Ear Training at the Keyboard Brings: A New Approach to Keyboard Harmony Morris: Figured Harmony at the Keyboard
<b>Language</b>	English
<b>Scheduling</b>	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Arjen Berends, Inés Costales, Bert Mooiman, Santo Militello, Pim Witvrouw, Patrick van der Linden, Ward Spanjers, Ida Vujovic
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Exam
<b>Assignment description</b>	Written exam Three main assessment criteria for the written work: <ul style="list-style-type: none"> <li>• correctness of voice leading</li> <li>• choice of chords</li> <li>• musicality and creativity</li> </ul>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	The mark for assignment 1 counts for 16,5% of the final mark
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Exam
<b>Assignment description</b>	Practical exam Three main assessment criteria for the written work: <ul style="list-style-type: none"> <li>• correctness of voice leading</li> <li>• choice of chords</li> <li>• musicality and creativity</li> </ul>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	The mark for assignment 2 counts for 16,5% of the final mark
<b>Grading scale</b>	Numeric

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

## Rhythm Class 1

<b>Course title</b>	<b>Rhythm Class 1</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-RC
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	
<b>Course content</b>	In this course, you will explore rhythm by doing practical exercises played on djembe (African hand drum), by using the voice and by playing your own instrument. Focus is on understanding and performing basic rhythms within a steady pulse and within different meter. Various rhythmic matters are trained by doing relevant exercises and playing rhythmic ensemble pieces that contain specific rhythmic challenges. Exercises and assignments are weekly evaluated

	<p>The course alternates between weekly online and live classes.</p> <p>The content of the online classes:</p> <ul style="list-style-type: none"> <li>▪ Theoretical explanation and discussing of various rhythmical issues.</li> <li>▪ Discussing various rhythmic difficulties by using existing literature (music samples)</li> <li>▪ Handing out practical exercises, to be practiced and prepared for the live class.</li> </ul> <p>The content of the live classes:</p> <ul style="list-style-type: none"> <li>▪ Performing rhythmical exercises with specific content regarding relevant rhythmic issues.</li> <li>▪ Ensemble playing of various rhythmic pieces with relevant rhythmic content.</li> <li>▪ Discussing various rhythmic difficulties by using existing literature (music samples)</li> <li>▪ Rhythmic ear training by using 'play &amp; replay'.</li> <li>▪ Rhythmical group playing (groove based)</li> </ul> <p>Content of the exams:</p> <ul style="list-style-type: none"> <li>▪ General rhythmic skill exercises: <ul style="list-style-type: none"> <li>Playing, tapping, clapping or singing:</li> </ul> </li> <li>▪ specific rhythms in the range of whole note to 32nd notes.</li> <li>▪ tuplets (in the range of triplets to quintuplets)</li> <li>▪ rhythms in different meter (simple / compound / irregular)</li> <li>▪ metric modulations</li> <li>▪ polyrhythms</li> <li>▪ in time with a metronome and/or accompaniment</li> <li>▪ Ensemble playing exercises: <ul style="list-style-type: none"> <li>Playing, tapping, clapping or singing:</li> </ul> </li> <li>▪ relevant rhythmical ensemble pieces.</li> <li>▪ in time with a metronome and/or accompaniment (live and/or soundfile)</li> </ul>
<b>Programme objectives</b>	1.A.1, 1.A.4
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are experienced in playing rhythmically from sheet music and by memory</li> <li>▪ are able to read rhythm notation (individually and in groups).</li> <li>▪ are able to execute basic and advanced rhythms within a given meter (individually and in groups).</li> <li>▪ Know how to handle and approach various rhythmic issues.</li> <li>▪ have gained a strong awareness of time and timing (with or without a given (written) rhythm)</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	Duos, trios and quartets and exercises in pieces for one voice to be handed out by the teacher. Syllabus by Niels van Hoorn and compositions by Marc Zoutendijk
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)

<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Niels van Hoorn
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Practical exam semester 1
<b>Assignment description</b>	Practical exam in which the elements as described under 'course objectives' are tested.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 1
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	The mark for the exam in semester 1 counts for 33% of the final mark
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Practical exam semester 2
<b>Assignment description</b>	Practical exam in semester 2, in which the elements as described under 'course objectives' are tested.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 2
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	The mark for the exam in semester 2 counts for 67% of the final mark.
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Piano Class 1

<b>Course title</b>	<b>Piano Class 1</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-KI-PK1-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	Prima vista playing, basic keyboard harmony, partimento basic level, memorisation of chord progressions and musical structures, transposition. Written harmony and counterpoint: Classical Style.
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.14, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.C.1
<b>Course objectives</b>	At the end of this course, you: ▪ are able to sight-read music in different styles;

	<ul style="list-style-type: none"> <li>▪ are able to harmonise basses and sopranos in the classical style, both written and by playing;</li> <li>▪ master basic elements of partimento realisation, and are able to play harmonic sequences and models of the Baroque, Classical and Romantic styles;</li> <li>▪ are able to play musical structures from memory and are able to transpose these to any key on the piano.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor;
<b>Work form</b>	Group lesson
<b>Literature</b>	Website Monuments of Partimenti, F. Moolenaar: 360 opgaven voor de vierstemmige zetting, A. Brings: A new approach to Keyboard Harmony, Reader Robert Gjerdingen for Partimento (Fenaroli selection)
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Bert Mooiman
<b>Contact information</b>	Suzanne Konings (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Individual exam
<b>Assignment description</b>	Individual exam: 20 minutes, partly prepared
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 2
<b>Assessment criteria</b>	<p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• Knowledge of harmony and harmonic structures, Partimento and Keyboard harmony skills</li> <li>• Improvisational skills in various styles, including the ability to improvise together on 2 pianos</li> <li>• Analytical insight of the repertoire, demonstrated with the piano and is able to play harmonic reduction of scores</li> <li>• Sight reading skills</li> <li>• Harmonic and polyphonic writing showing correctness of voice leading, good choice of chords and musicality and creativity</li> </ul> <p>Please see also Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.</p>
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Portfolio
<b>Assignment description</b>	Portfolio with written assignments
<b>Assignment requirements</b>	

<b>Assignment planning</b>	
<b>Assessment criteria</b>	<p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• Knowledge of harmony and harmonic structures, Partimento and Keyboard harmony skills</li> <li>• Improvisational skills in various styles, including the ability to improvise together on 2 pianos</li> <li>• Analytical insight of the repertoire, demonstrated with the piano and is able to play harmonic reduction of scores</li> <li>• Sight reading skills</li> <li>• Harmonic and polyphonic writing showing correctness of voice leading, good choice of chords and musicality and creativity</li> </ul> <p>Please see also Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.</p>
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Piano Class 2

<b>Course title</b>	<b>Piano Class 2</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-KI-PK2-11; KC-TH-PK2-21
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Piano Class 1
<b>Course content</b>	Prima vista playing, advanced keyboard harmony, partimento advanced level, memorisation of chord progressions and more complex musical structures, analysis of literature at the piano. Written harmony and counterpoint: Renaissance and Baroque styles.
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.14, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.C.1
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to sight-read music in different styles;</li> <li>▪ are able to harmonise basses and sopranos in Baroque style and are able to write polyphonic music in Renaissance and Baroque styles;</li> <li>▪ master advanced elements of partimento realisation, and are able to play harmonic sequences and models of the Baroque, Classical and Romantic styles;</li> <li>▪ are able to explain inner workings of pieces of the literature while illustrating this at the piano;</li> <li>▪ are able to play more complex musical structures from memory and are able to transpose these to any key on the piano.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	Website Monuments of Partimenti, F. Moolenaar: 360 opgaven voor de vierstemmige zetting,



	A. Brings: A new approach to Keyboard Harmony, Reader Robert Gjerdingen for Partimento (Fenaroli selection)
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Bert Mooiman
<b>Contact information</b>	Suzanne Konings (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Individual exam
<b>Assignment description</b>	Individual exam 20 minutes, partly prepared
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	<p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• Knowledge of harmony and harmonic structures, Partimento and Keyboard harmony skills</li> <li>• Improvisational skills in various styles, including the ability to improvise together on 2 pianos</li> <li>• Analytical insight of the repertoire, demonstrated with the piano and is able to play harmonic reduction of scores</li> <li>• Sight reading skills</li> <li>• Harmonic and polyphonic writing showing correctness of voice leading, good choice of chords and musicality and creativity</li> </ul> <p>Please see also Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.</p>
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Portfolio
<b>Assignment description</b>	Portfolio with written assignments
<b>Assignment requirements</b>	
<b>Assignment planning</b>	
<b>Assessment criteria</b>	<p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• Knowledge of harmony and harmonic structures, Partimento and Keyboard harmony skills</li> <li>• Improvisational skills in various styles, including the ability to improvise together on 2 pianos</li> <li>• Analytical insight of the repertoire, demonstrated with the piano and is able to play harmonic reduction of scores</li> <li>• Sight reading skills</li> <li>• Harmonic and polyphonic writing showing correctness of voice leading, good choice of chords and musicality and creativity</li> </ul> <p>Please see also Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.</p>

<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Piano Class 3

<b>Course title</b>	<b>Piano Class 3</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-PK3-21
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Piano Class 2
<b>Course content</b>	Improvisation: solo and duo improvisations, harmonic models, basic jazz harmony. Playing and analysis at the piano of tonal, modal and non-tonal styles. Written harmony and counterpoint: Romantic and Post-Romantic styles.
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.14, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.C.1
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ Are aware of, and able to use various harmonic models;</li> <li>▪ have a basic understanding of jazz harmony.</li> <li>▪ are able to play and perform solo and duo improvisations in various styles;</li> <li>▪ are able to improvise in tonal, modal and non-tonal styles, solo and with two pianos.</li> <li>▪ are able to harmonise basses and sopranos in Romantic style and are able to write music in Romantic and Post-Romantic styles</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor;
<b>Work form</b>	Group lesson
<b>Literature</b>	Website Monuments of Partimenti, F. Moolenaar: 360 opgaven voor de vierstemmige zetting, A. Brings: A new approach to Keyboard Harmony, Reader Robert Gjerdingen for Partimento (Fenaroli selection)
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Bert Mooiman
<b>Contact information</b>	Suzanne Konings (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Concert
<b>Assignment description</b>	Partly prepared improvisation, solo and duo performance
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June

<b>Assessment criteria</b>	<p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• Knowledge of harmony and harmonic structures, Partimento and Keyboard harmony skills</li> <li>• Improvisational skills in various styles, including the ability to improvise together on 2 pianos</li> <li>• Analytical insight of the repertoire, demonstrated with the piano and is able to play harmonic reduction of scores</li> <li>• Sight reading skills</li> <li>• Harmonic and polyphonic writing showing correctness of voice leading, good choice of chords and musicality and creativity</li> </ul> <p>Please see also Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.</p>
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Portfolio
<b>Assignment description</b>	Portfolio with written assignments
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	<p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• Knowledge of harmony and harmonic structures, Partimento and Keyboard harmony skills</li> <li>• Improvisational skills in various styles, including the ability to improvise together on 2 pianos</li> <li>• Analytical insight of the repertoire, demonstrated with the piano and is able to play harmonic reduction of scores</li> <li>• Sight reading skills</li> <li>• Harmonic and polyphonic writing showing correctness of voice leading, good choice of chords and musicality and creativity</li> </ul> <p>Please see also Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.</p>
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Music Theory Elective

<b>Course title</b>	<b>Music Theory Elective</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TE-xx
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Aural Skills and Analysis 1 and 2, Aural Skills and Improvisation 1 and 2, Keyboard Skills and Harmony 1
<b>Course content</b>	In bachelor III you have to follow a music theory elective. You can find the course descriptions of each music theory elective in the Bachelor Music Theory Electives Handbook.

<b>Programme objectives</b>	These depend on the chosen course
<b>Course objectives</b>	These depend on the chosen course
<b>Credits</b>	4 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	See each separate course description
<b>Language</b>	English
<b>Scheduling</b>	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Depending on the course
<b>Contact information</b>	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl) and Education Service Centre (studentadministration@koncon.nl)
<b>Assessment</b>	See each separate course

## ACADEMIC SKILLS

### Historical Development

<b>Course title</b>	<b>Historical Development (Classical &amp; Early Music)</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KI-HOVL (baroque and classical violin and viola) KI-HOVC (viola da gamba and cello) KI-HODB (violone and double bass) EM-HOBFL (recorder) KI-HOFL (traverso and flute) KI-HORD (double reed instruments) KI-HOCL (historical and classical clarinet) KI-HOSX (sax) KI-HOKB (brass) KI-HOHP (baroque and classical harp) KI-HOSL (percussion) KI-HOGT (lute and guitar) KI-HOAC (accordion) KI-HOPI (fortepiano and classical piano) EM-HOHC (harpsichord)
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	Historical Development is an introductory course of one year, that provides you with basic professional knowledge about your main subject and its context. It primarily concerns the science of musical instruments (organology), as well as the related playing techniques. Stylistic approaches of repertoire are illuminated with the implied playing instructions and conventions throughout the history of the instrument. The course is offered in an interactive learning environment in which you are expected to regularly respond to texts, notation issues, iconography, instruments, video and audio recordings etc. You will be introduced to a professional independence

	<p>while exploring these topics that are important for your practice by training a critical approach towards information from the internet and other sources of reference.</p> <p>Many items will require you to also investigate via your instrument, so you will learn to translate research into your practice and vice versa. For these investigations you work together with other students and react to each other's contributions. To finalize the course, you will create a short article in an encyclopaedia format about a chosen topic, which after approval will be published internally on the Research Catalogue.</p>
<b>Programme objectives</b>	1.A.8, 1.A.10, 1.B.4, 1.B.7, 1.B.8, 1.C.1, 1.C.7
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to follow up your own questions related to your field/instrument/subject with search actions;</li> <li>▪ are able to share a basic knowledge of the organological development and technical functioning of your instrument with peers;</li> <li>▪ have acquired basic knowledge about performance conditions and circumstances in the historical contexts of your instrument.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) – 14 lessons per semester.
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Inês d'Avena, Florencia Gomez, Pepe Garcia, Joost Geevers, Caroline Kang, Kolja Meeuwsen, An Raskin, Quirijn van Regteren Altena, Nicolas Boud, Jasper Grijpink, Fernando Riscado Cordas, Marieke Schoenmakers, Petra Somlai, Maggie Urquhart, Quirijn van Regteren Altena, Tony Overwater, Eduardo Valorz, Wouter Verschuren, Erik Jan de With and guest teachers.
<b>Contact information</b>	Johannes Boer (j.boer@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course. Attendance 80%.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Article
<b>Assignment description</b>	During the year, students give presentations (the format is to be decided by the teacher). At the end of the course every student is required to produce a short article in an encyclopaedia format about a chosen topic.
<b>Assignment requirements</b>	The short article needs to be submitted on the Research Catalogue (RC).
<b>Assignment planning</b>	The article is due at the end of the course.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• The RC article reveals a clear insight in the chosen subject.</li> </ul>

	<ul style="list-style-type: none"> <li>• The RC article is shaped in a communicative way in language and/or visual documentation.</li> <li>• The RC article shows an awareness of the historical and/or other context of the chosen subject.</li> <li>• The RC article gives a justification of the sources that are involved.</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Music History 1

<b>Course title</b>	<b>Music History 1</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TC-MG1-17
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	n/a
<b>Course content</b>	In this first year cross-genre Music History course we will zoom in on the 20th and 21st centuries. Departing from a number of themes we will discover relevant repertoire, techniques and practices, as well as relevant cultural, social, economical and political circumstances. In the first semester we will be addressing a wide range of questions, including: what role does music play in political debates? How does musical notation impact the way we make and think about music? Several broad themes will form the starting point for the lectures in the 1st semester (teacher: Loes Rusch), such as Music and Technology, Music and Social Change, and Music and Writing In the 2nd semester (teacher: Aart Strootman) the focus lies on musical developments since the fall of the Berlin wall in 1989.
<b>Programme objectives</b>	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are familiar with certain important technological and cultural developments in the twentieth and twenty-first century and how these developments impacted musical practices;</li> <li>▪ are able to reflect on your own musicianship in light of the topics discussed;</li> <li>▪ are able to communicate about this with colleagues.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Lectures and individual study
<b>Literature</b>	<ul style="list-style-type: none"> <li>- Rutherford-Johnson, Tim; Music after the Fall (University of California Press, 2017)</li> <li>- Material assigned by teacher, such as copies of score fragments and text written by composers. These materials will be handed out during the lessons and will also be shared via Teams.</li> </ul>
<b>Language</b>	English or Dutch

<b>Scheduling</b>	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Loes Rusch and Aart Strootman
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Exam semester 1
<b>Assignment description</b>	Written exam about the content of the lessons and lectures, and the assigned literature.
<b>Assignment requirements</b>	Both exams need to be passed with a minimal result of 5,5 in order to pass this course.
<b>Assignment planning</b>	Semester 1
<b>Assessment criteria</b>	
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Exam semester 2
<b>Assignment description</b>	Portfolio consisting of various written assignments.
<b>Assignment requirements</b>	Both exams need to be passed with a minimal result of 5,5 in order to pass this course.
<b>Assignment planning</b>	Semester 2
<b>Assessment criteria</b>	With regards to essay assignments in the exam, please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	50% (minimum grade required: 5,5)
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Music History 2

<b>Course title</b>	<b>Music History 2</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TC-MG2-17; KC-TC-MG2-20; KC-TL-MG2-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Music History 1
<b>Course content</b>	In this second year we offer a critical view on the panorama of the History of Western Art Music. What is a canon and how is it constructed? The two semesters are both divided in two blocks covering four stylistic periods. Besides the regular teachers several experts are invited to reflect and give insights in their field of specialization. In addition, the students will explore and

	present various case studies through collaborative presentations.
<b>Programme objectives</b>	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have insight in and an overview of significant developments in music from the Middle Ages until the 21st century;</li> <li>▪ are able to critically reflect on music historiography;</li> <li>▪ are able to communicate about this to various audiences;</li> <li>▪ are able to reflect on your own musicianship in light of the topics discussed.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Lectures and individual study
<b>Literature</b>	<p>Grout, Donald Jay, Donald Jay Grout, and Claude V. Palisca. A History of Western Music. New York: W.W. Norton &amp; Company, 2010.</p> <p>Ross, Alex, The rest is noise. Material assigned by teacher, such as copies of score fragments and text written by composers. Additional materials will be handed out during the lessons and will also be shared via Teams.</p> <p>Possible further reading:</p> <p>Bohlman, Philip V., ed. The Cambridge History of World Music. Cambridge: Cambridge University Press, 2013.</p> <p>Cook, Nicholas. Music: a very short Introduction, 51-73. Oxford: Oxford University Press, 1998.</p> <p>DeVeaux, Scott. 'Constructing the Jazz Tradition: Jazz Historiography,' Black American literature forum 25-3 (1991): 525-560.</p> <p>Kelly, Thomas Forrest. Early Music: A Very Short History. Oxford: Oxford University Press, 2011.</p> <p>Rutherford-Johnson, Tim. Music after the Fall: Modern Composition and Culture since 1989. Oakland, California: California University Press, 2017.</p> <p>Stanbridge, Alan. "Burns, Baby, Burns: Jazz History as a Contested Cultural Site," Jazz Research Journal 1/ 1 (2004), 82-100.</p> <p>Strohm, Reinhard. "The Balzan Musicology Project Towards a Global History of Music, the Study of Global Modernisation, and Open Questions for the Future." mu3nkologicha/Musicology 27 (2019): 1-29.</p> <p>Taruskin, Richard. Music in the Late Twentieth Century: The Oxford History of Western Music. Oxford: Oxford University Press, 2010</p>
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
<b>Date, time &amp; venue</b>	See ASIMUT



<b>Teachers</b>	Loes Rusch and Aart Strootman
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written exam semester 1
<b>Assignment description</b>	Written exam about the content of the lessons and lectures, and the assigned literature.
<b>Assignment requirements</b>	Both exams need to be passed with a minimal result of 5,5 and the compulsory assignments need to be completed in order to pass this course.
<b>Assignment planning</b>	Semester 1
<b>Assessment criteria</b>	Assessment criteria: With regards to essay assignments in the exam, please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Written exam semester 2
<b>Assignment description</b>	Written exam about the content of the lessons and lectures, and the assigned literature.
<b>Assignment requirements</b>	Both exams need to be passed with a minimal result of 5,5 and the compulsory assignments need to be completed in order to pass this course.
<b>Assignment planning</b>	Semester 2
<b>Assessment criteria</b>	Assessment criteria: With regards to essay assignments in the exam, please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Critical Music Studies 1 (Classical Music)

<b>Course title</b>	<b>Critical Music Studies 1 (Classical Music)</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-CMS1-14; KC-TM-CMS1-22
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	In the classes you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on writing, listening and reading as academic skills. A collection of texts with various topics (introductions, newspaper articles, concert reviews, etc.) will be composed by the lecturers and will

	be collected by each CMS1 group. Lessons will be about reading these texts, how to make a good summary, about the relevant sources and where to find them. In these lessons, students also will compile an individual listening list.
<b>Programme objectives</b>	1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have a basic understanding, through close reading, of (music) literature;</li> <li>▪ are able to find and use relevant sources</li> <li>▪ are able to reflect on audio recordings in a critical way</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	tba
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written summary
<b>Assignment description</b>	A written summary of three of the prescribed texts
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the semester
<b>Assessment criteria</b>	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Related text
<b>Assignment description</b>	Based on the texts from assignment 1, you have to find one other related text, and must be able to justify why you choose this text
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the semester
<b>Assessment criteria</b>	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Numeric

<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Critical review
<b>Assignment description</b>	A written critical review of an audio recording.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the semester
<b>Assessment criteria</b>	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Critical Music Studies 2 (Classical Music)

<b>Course title</b>	<b>Critical Music Studies 2 (Classical Music)</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-CMS2-20; KC-TM-CMS2-22
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Critical Music Studies 1
<b>Course content</b>	In the classes you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on using sources, critical evaluation, presenting and writing as academic skills. In Critical Music Studies 2, a theme is chosen as the starting point for the lessons and the assignments, ideally a KC project from the various departments. The teacher will invite specialists from that particular department to come and talk about the project. These guest teachers also give attention to relevant sources, and you will be encouraged to do interviews with your fellow students who participate in the project.
<b>Programme objectives</b>	1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to choose relevant sources in relation to a theme;</li> <li>▪ are able to justify how the chosen sources are related to the theme;</li> <li>▪ are able to correctly refer to various sources;</li> <li>▪ are able to give a short presentation about the theme, using the collected sources.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching

	weeks, individual support weeks and project and exam weeks) during one semester.
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	tba
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written essay
<b>Assignment description</b>	You have to choose four different and diverse sources (texts, images, auditory sources, newspapers, video, etc.) that are related to the chosen theme. You must be able to justify why you have chosen these sources and correctly use these sources in a short written essay.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the semester
<b>Assessment criteria</b>	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	A presentation about the theme, making use of four sources.
<b>Assignment requirements</b>	The presentation must have a length of 15-20 minutes
<b>Assignment planning</b>	At the end of the semester
<b>Assessment criteria</b>	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Critical Music Studies 3 (Classical Music)

<b>Course title</b>	<b>Critical Music Studies 3 (Classical Music)</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-CMS3-20; KC-TM-CMS3-22
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Critical Music Studies 2
<b>Course content</b>	In these classes you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on critical thinking, writing and presenting as academic skills. In Critical Music Studies 3, you are prepared to write programme notes as will be required in the Extended

	Programme Notes Final Presentation course in BMus4. Attention is paid to research at Master level and the possibilities for publications of written work are examined. You can collaborate in small groups: for example attend the same concert, discuss the concert together and write a review individually.
<b>Programme objectives</b>	1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to design programme notes for a recital;</li> <li>▪ are able to write according to the criteria for different formats, such as concert or CD reviews, articles for a journal or a magazine, or a call for papers for a conference.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	tba
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Programme notes
<b>Assignment description</b>	Design programme notes for your BMus3 recital, taking into account your own artistic reflection on the programme
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the semester
<b>Assessment criteria</b>	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Written work
<b>Assignment description</b>	Choose a format that could be published (concert or CD review, magazine article, call for papers) and use this format as a model for a new text about a chosen topic. The text is to be submitted on the Research Catalogue.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the semester

<b>Assessment criteria</b>	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Extended Programme Notes Final Presentation

<b>Course title</b>	<b>Extended Programme Notes Final Presentation</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-AZ-PT-16; KC-KI-PT-16
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	As part of your bachelor's Final Presentation, you need to develop a set of programme notes, written in your own words.
<b>Programme objectives</b>	1.A.8, 1.A.9, 1.A.10, 1.A.19, 1.B.1, 1.B.2, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.C.1, 1.C.6, 1.C.8, 1.C.11
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to programme a final presentation in the form of a concert and explain the artistic and programmatic choices that have been made;</li> <li>▪ are able to reflect on your artistic development;</li> <li>▪ are able to put the concert programme into a wider context and underpin the programme with information relevant to the music presented;</li> <li>▪ are able to present the programme, its rationale and its context in an attractive way to a wider public.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor;
<b>Work form</b>	Individual coaching
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	t.b.a
<b>Date, time &amp; venue</b>	
<b>Teachers</b>	Various
<b>Contact information</b>	Classical Music students: Marlon Titre (m.titre@koncon.nl) Vocal Studies students and Choral Conducting students: Marjolein Niels (m.niels@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Programme notes
<b>Assignment description</b>	The quality of the programme notes will be assessed during the final presentation by the committee of examiners.
<b>Assignment requirements</b>	Your programme notes should contain: <ul style="list-style-type: none"> <li>• a reflection on your artistic development over the past years, and your future artistic visions;</li> <li>• relevant information on the compositions on the programme and the performers;</li> </ul>

	<ul style="list-style-type: none"> <li>• information about the historical context of the programme;</li> <li>• information on the rationale for the choice of repertoire.</li> </ul>
<b>Assignment planning</b>	
<b>Assessment criteria</b>	
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## PROFESSIONAL PREPARATION

### Tutoring

<b>Course title</b>	<b>Tutoring</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-AL-PF
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>First-year students entering the Royal Conservatoire are assigned a tutor. You remain with this tutor for the first three years of the bachelor's programme. The tutor's role is to help you to reflect on your study and to monitor your study progress. In order to become independent reflective practitioners students need selfregulation skills and habits. The tutor can offer you several tools to develop these skills, based on your needs and preferences. In the tutoring toolbox there are 4 categories for tools: foundation, intention, attention and reflection. In the course of the study year you and your tutor will decide together which tools are interesting and relevant to explore. You will show evidence of your development and study habits f.i. through practical assignments, reports, recordings, or in conversation. Students can also decide to keep the reflective practicing journal 'Musician's Log' developed by Susan Williams. The tutor will have consultations with students individually and in small groups. The tutor is also available to you on request. Consultations with the tutor are confidential. Study progress will be an important topic in private consultations. The tutor will consult with the head of department or coordinator about study related issues, without revealing any sensitive information. Students are encouraged to take responsibility and initiative and increasingly take ownership of their development.</p>
<b>Programme objectives</b>	1.A.2, 1.A.7, 1.A.10, 1.B.9, 1.C.1, 1.C.2, 1.C.3, 1.C.8, 1.C.16
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to reflect on your study progress and communicate about it with others;</li> <li>▪ are able to reflect on your personal and artistic growth;</li> <li>▪ have learned self-regulation tools and habits and are able to strategically put them to use in your own practice.</li> </ul>
<b>Credits</b>	2 ECTS per academic year
<b>Level</b>	Bachelor;

<b>Work form</b>	Group and individual meetings
<b>Literature</b>	Handouts from your tutor, the tutoring toolbox and the reflective practicing journal 'Musician's Log' by Susan Williams. These can be found in the Tutoring Team on MS Teams.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Group meetings: in September, additional meetings to be decided by the tutor Private meetings: by appointment (at least three, but more individual meetings can take place if required)
<b>Date, time &amp; venue</b>	Group and individual sessions. As for the individual meetings, both you and your tutor can take the initiative
<b>Teachers</b>	Daniël Brügger, Lilita Dunska, Carolien Drewes, Noa Frenkel, Manon Heijne, Miro Herak, Jarmo Hoogendijk, Anne La Berge, Gabriel Paiuk, Roger Regter, Ana Sanchez Donate, Yvonne Smeets, Julia Stegeman, Rixt van der Kooij, Susan Williams
<b>Contact information</b>	Yvonne Smeets – coordinator Tutoring (y.smeets@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Self-regulation skills and habits.
<b>Assignment description</b>	Your tutor will assess your development related to your self-regulation skills and habits. Together with your tutor you will design a custom assignment that addresses those elements from the tutoring toolbox that are most relevant for your development. The assignment can lead to evidence through activities, assignments and study habits in which you show that you have monitored and engaged with your personal development in a professional, autonomous and critical manner.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of each academic year.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• reflective skills</li> <li>• strategic pursuit of goals</li> <li>• initiative</li> <li>• communication</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Educational Skills 1

<b>Course title</b>	<b>Educational Skills 1</b>
<b>Department responsible</b>	Education
<b>OSIRIS course code</b>	KC-ED-ES1-19; KC-ED-ES1-22
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	Teaching can be an inspiring process for both teacher and learner. The Education Programme will invite you to experience how you can pass on your passion for music to others.



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

<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Various
<b>Contact information</b>	Marijke van den Bergen (m.vdbergen@koncon.nl))
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Methods & Didactics reflective report
<b>Assignment description</b>	Reflective report about your own musical development, your teaching experiences during the course and your educational field visit. This report should also include a description of feedback you received from your teacher, for instance about how you provided instructions and used work forms, with fellow students during the Methods and Didactics lessons.
<b>Assignment requirements</b>	700 words, minimum Active participation in the lessons / attendance 80%
<b>Assignment planning</b>	The report is due in January
<b>Assessment criteria</b>	Assessment criteria (reflective report): <ul style="list-style-type: none"> <li>• level of understanding of and reflective thinking about (your) musical learning processes and about artisticity in music education</li> <li>• ability to provide instruction and feedback and to use simple work forms</li> <li>• observation and reflection on educational field visit</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in the last week of January
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Pedagogy essay
<b>Assignment description</b>	An essay describing your views, examples of learning and teaching practices or illustrations of topics that have been presented in the course.
<b>Assignment requirements</b>	750-1250 words
<b>Assignment planning</b>	The essay is due in December
<b>Assessment criteria</b>	Assessment criteria (essay): <ul style="list-style-type: none"> <li>• degree of theoretical and practical understanding</li> <li>• degree of argumentation</li> <li>• quality of writing</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Educational Skills 2

<b>Course title</b>	<b>Educational Skills 2</b>
<b>Department responsible</b>	Education
<b>OSIRIS course code</b>	KC-ED-ES2-19; KC-ED-EDS-20
<b>Type of course</b>	Compulsory course

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

	Methods and Didactics: 12 lessons of 60 minutes + educational field visit Music Theory in Education: 6 lessons of 60 minutes
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Various
<b>Contact information</b>	Marijke van den Bergen (m.vdbergen@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Framework for an annotated repertoire list
<b>Assignment description</b>	In this framework you are asked to structure the methods and music analysed during the lessons in a methodical way (this framework can be developed further in your future teaching).
<b>Assignment requirements</b>	
<b>Assignment planning</b>	The assignments are due in June
<b>Assessment criteria</b>	Ability to recognise the level of methods and techniques
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Music theory exercise / flash card, designed by yourself
<b>Assignment description</b>	You will design a music theory exercise / flash card, including a quick application guide and will put this in practice.
<b>Assignment requirements</b>	Active participation / attendance 80%
<b>Assignment planning</b>	The assignment is due in April
<b>Assessment criteria</b>	Understanding of the use of music theory work forms
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Reflective report
<b>Assignment description</b>	Reflective report on your teaching experiences with your test pupils and an analysis of your educational field visit.
<b>Assignment requirements</b>	700 words, minimum Active participation in the lessons / attendance 80%
<b>Assignment planning</b>	The assignments are due in June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• awareness of the level and needs of a test pupil</li> <li>• ability to formulate clear questions, give apt instructions and employ work forms to develop a variety of skills, including music theory</li> <li>• level of reflective thinking about music education and past and future teaching experiences</li> </ul>
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above

<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
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### Educational Skills 3

<b>Course title</b>	<b>Educational Skills 3</b>
<b>Department responsible</b>	Education
<b>OSIRIS course code</b>	KC-ED-ES3-19
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Educational Skills 2
<b>Course content</b>	<p>Educational Skills 3 is the last part of a three-part programme, which runs over two years and contains three semesters: Educational Skills 1, 2 and 3.</p> <p>In Educational Skills 3 you will explore how to pass on your passion for learning and playing music by teaching your own pupil throughout the semester. Your focus will be on the use of teaching materials, planning and preparing lessons, and putting to practice acquired knowledge and skills explored in Educational Skills 1 and 2. During the process of preparing and evaluating your lessons you will receive coaching from your teacher and feedback from fellow students.</p> <p>In the Ensemble Teaching lessons you will develop skills specific for working with groups: how to musically lead a group of pupils, how to select, adapt or create apt material and how to recognise and handle group dynamics. In this semester the educational field visit will be related to group teaching. You will put this into practice by working with a group of amateur musicians.</p> <p>There are three parallel strands of lessons:</p> <ul style="list-style-type: none"> <li>- Internship (15 weekly lessons, in which you teach one pupil)</li> <li>- Methods, Didactics &amp; Coaching (lessons about teaching in relation to your internship, including coaching time)</li> <li>- Ensemble Teaching (lessons about teaching and leading groups with students of your own department plus a practical assignment in the workplace)</li> </ul>
<b>Programme objectives</b>	1.A.7, 1.A.10, 1.A.15, 1.A.16, 1.B.2, 1.B.4, 1.B.9, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.14
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>• will have taught your internship pupil for a semester and are able to employ objectives, a lesson plan, methods and homework assignments;</li> <li>• displays understanding of the importance of creating an inspiring learning environment and of ways to achieve this;</li> <li>• are able to show understanding of the musical learning process of your pupil;</li> <li>• are able to select appropriate repertoire and methodological materials for your pupil;</li> <li>• are able to write a short arrangement for a group of pupils;</li> <li>• have learned some basic conducting techniques, worked with a group of amateurs and provided them with instruction and feedback;</li> </ul>

	<ul style="list-style-type: none"> <li>• are able to reflect upon your own learning process as a teaching musician;</li> <li>• recognize music-education related possibilities and demonstrate skills relevant to the workplace</li> </ul>
<b>Credits</b>	4 ECTS
<b>Level</b>	Bachelor;
<b>Work form</b>	Group lessons, self-study and internship with coaching
<b>Literature</b>	t.b.d.
<b>Language</b>	English
<b>Scheduling</b>	<p>Semester 1</p> <p>Internship: 15 lessons of 50 minutes (or shorter, depending on the age of your pupil)</p> <p>Methods, Didactics &amp; Coaching:</p> <ul style="list-style-type: none"> <li>• coaching through watching video material together and/or through visits from your MD&amp;C-teacher to your internship lessons</li> <li>• amount of lessons depending on your above mentioned coaching setup</li> </ul> <p>Ensemble Teaching: 6 lessons of 90 minutes + 1 work field experience</p>
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Various
<b>Contact information</b>	Marijke van den Bergen (m.vdbergen@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Methods, Didactics & Coaching
<b>Assignment description</b>	Teaching report & presentation
<b>Assignment requirements</b>	<p>Teaching report:</p> <ul style="list-style-type: none"> <li>o a learning trajectory of a series of lessons for your pupil;</li> <li>o video material of one or more lessons you taught;</li> <li>o a reflection on your teaching experiences during Educational Skills 3</li> </ul> <p>Presentation:</p> <p>During the final lesson Methods, Didactics &amp; Coaching, you will give a 10-minute presentation on your internship, in a format to be decided by your teacher. After the presentation you will receive feedback and answer questions about your presentation from your teacher and from fellow students</p>
<b>Assignment planning</b>	The teaching report and presentation are due in January.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• methodical insight</li> <li>• using a considered approach when teaching</li> <li>• being able to employ objectives, lesson plans, methods and homework assignments</li> <li>• ability to choose apt musical material</li> <li>• reflective thinking about music education and past and future teaching experiences</li> <li>• ability to give a clear picture of your teaching experiences and to answer critical questions</li> </ul>
<b>Weighting</b>	66%
<b>Grading scale</b>	Qualifying

<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Ensemble Teaching
<b>Assignment description</b>	Arranging and Leading
<b>Assignment requirements</b>	A short arrangement of a piece of music for a group of pupils; Working with a group of amateur musicians during a rehearsal. Active participation / attendance 80%
<b>Assignment planning</b>	The arrangement is due in December.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• ability to choose and adapt material for a group of amateurs</li> <li>• understanding of group dynamics</li> <li>• ability to lead an amateur group rehearsal</li> </ul>
<b>Weighting</b>	33%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Training Orchestral Parts

<b>Course title</b>	<b>Training Orchestral Parts</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-KI-TROS
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish the first year of this course before being allowed to enter the second.
<b>Course content</b>	In this course, you work intensively on a range of orchestral scores: in the first year common repertoire and general orchestral techniques, in the second year also including pieces that are often requested at auditions. You practice standard repertoire, and sometimes work on pieces that are performed in the Classical Music Department's orchestral projects, individually or by section. If your main subject is the flute, you will also receive separate training in the piccolo. In bachelor III, you have group lessons with your own instrument group. In bachelor IV, you receive individual lessons.
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.B.1
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have studied representative orchestral repertoire;</li> <li>▪ know the specific technical and artistic skills required for executing orchestral excerpts and are able to demonstrate that you master these skills at a good level;</li> <li>▪ are able to prepare independently for auditions for orchestras like the EUYO, and perform at the required level of the entrance exam of the Orchestra Master of the Royal Conservatoire and Residentie Orkest The Hague.</li> </ul>
<b>Credits</b>	bachelor III: 4 ECTS; bachelor IV: 4 ECTS bachelor Flute III: 2 ECTS; bachelor Flute IV: 2 ECTS (due to separate course Lesson Piccolo).
<b>Level</b>	Bachelor;

<b>Work form</b>	bachelor III: group lessons, bachelor IV: individual lessons
<b>Literature</b>	Repertoire to be chosen by the teacher
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Bachelor III: group lessons of 50 minutes per week, 36 weeks Bachelor IV: individual lessons of 25 minutes per week, 34 weeks
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	See <a href="http://www.koncon.nl">www.koncon.nl</a> for list of orchestral part teachers
<b>Contact information</b>	Course teachers
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Bachelor III: Participation.
<b>Assignment description</b>	Bachelor III: Participation & compulsory attendance: 80%
<b>Assignment requirements</b>	For detailed information, please see the Exam requirements that can be found in Appendix 4 of the Curriculum Handbook.
<b>Assignment planning</b>	Bachelor III: At the end of the year, after the main subject assessment
<b>Assessment criteria</b>	Focus/open attitude: ability to concentrate, willingness to expand your horizons Collaboration/communication: ability to work together Willingness to receive and apply feedback Organisational ability; preparation for class
<b>Weighting</b>	100%
<b>Grading scale</b>	Bachelor III: Participation sufficient/insufficient
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Bachelor IV: Exam
<b>Assignment description</b>	Bachelor IV: A 20-minute exam in January/February. For most instruments this exam includes a first movement of a concerto and 7 or 8 orchestral excerpts.
<b>Assignment requirements</b>	For detailed information, please see the Exam requirements that can be found in Appendix 4 of the Curriculum Handbook.
<b>Assignment planning</b>	Bachelor IV: The practical assessment is scheduled in January/February
<b>Assessment criteria</b>	The BIV exam is assessed using the Assessment Criteria Bachelor Classical Music that can be found in Appendix 1 of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Bachelor IV: Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, based on availability of the coach pianist, hall and committee

### Career Skills: Start-Up!

<b>Course title</b>	<b>Start-Up!</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-AL-FYF



<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>The 2023 edition of Start-Up! is shaped around the word 'connectivity' as it focuses on:</p> <ul style="list-style-type: none"> <li>- Connecting with KC, its portal, and its community</li> <li>- Connecting with body, practice, and wellbeing</li> <li>- Connecting with the city of The Hague</li> <li>- Connecting with new fellow students through creative music making</li> </ul> <p>Start-Up! introduces new students to the Royal Conservatoire and its practical, educational, creative, social and artistic possibilities. During a full week of music making, attending lectures, cooperating and exploring future educational opportunities, Start-Up! engages you right from the start. StartUp! consists of daily Collaborative Music Creation sessions, as well as many workshops, lectures, meetings and performances.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p> <p>Students who enter the bachelor programme in year 2 will participate in Start-Up! They are required to participate in the Entrepreneurial Bootcamp in year 3.</p>
<b>Programme objectives</b>	1.A.5, 1.C.4, 1.C.11, 1.C.13
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ know your way around the Royal Conservatoire;</li> <li>▪ have started to build your network of fellow students from all departments;</li> <li>▪ are well-informed about your study programme;</li> <li>▪ have gained greater awareness of what is required to be a successful student;</li> <li>▪ have a greater awareness of health &amp; wellbeing in the music profession (e.g. you know how to protect your ears);</li> <li>▪ have gained insight into how the Royal Conservatoire could contribute to reaching your goals as a professional musician.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor;
<b>Work form</b>	Plenary sessions, workshops, group lessons
<b>Literature</b>	Information can be found on the KC Portal. A list of resources and information about how to set up as an independent artist can be found at the <a href="#">Career Development Office and Podiumbureau page</a> on the KC Portal.
<b>Language</b>	English
<b>Scheduling</b>	One week full-time
<b>Date, time &amp; venue</b>	Monday to Friday during the first week of the academic year, at the Royal Conservatoire, The Hague
<b>Teachers</b>	A large variety of teachers from the Royal Conservatoire and from the professional field related to your future practice.

<b>Contact information</b>	Samuele Riva (startup@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Attendance
<b>Assignment description</b>	Attendance during Start-Up! week
<b>Assignment requirements</b>	A minimum of 80% attendance
<b>Assignment planning</b>	
<b>Assessment criteria</b>	
<b>Weighting</b>	100%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	Written report
<b>Re-assignment planning</b>	By the end of semester 1

### Career Skills: Entrepreneurial Bootcamp

<b>Course title</b>	<b>Entrepreneurial Bootcamp</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-AL-EB-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	In an intensive week, you will work in small groups to prepare short musical performances or musical interventions. These performances will be created for and presented in specific social contexts with the aim to reach out to new audiences. Performances can take place in unusual venues and spaces thus exploring new markets for and exposure of musical creations. You will run your own 'businesses' and acquire hands-on experiences with career skills such as project management, communication and presentation. You will film your performances and interventions and present your projects to an audience of first year Bachelor students at the end of this week. This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.
<b>Programme objectives</b>	1.A.5, 1.A.13, 1.A.14, 1.A.17, 1.A.19, 1.B.12, 1.C.4, 1.C.11, 1.C.13, 1.C.14
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to take initiative and recognise opportunities as a performing musician;</li> <li>▪ have explored your artistic identity in a social context;</li> <li>▪ have developed your collaborative skills;</li> <li>▪ have developed your communication skills.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor;
<b>Work form</b>	Workshops, laboratory, coaching
<b>Literature</b>	A list of resources and information about how to set up as an independent artist can be found at the <a href="#">Career Development Office and Podiumbureau page</a> on the KC Portal.

<b>Language</b>	English
<b>Scheduling</b>	A five day intensive course, plus two online meetings
<b>Date, time &amp; venue</b>	Two online meetings for preparation, a five day intensive course from Monday 28 August to Friday 1 September 2023 from 09:00 till 22:00 every day, venue t.b.a.
<b>Teachers</b>	Renee Jonker and others
<b>Contact information</b>	Isa Goldschmeding (i.goldschmeding@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Participation
<b>Assignment description</b>	80% attendance
<b>Assignment requirements</b>	
<b>Assignment planning</b>	
<b>Assessment criteria</b>	Focus/open attitude: ability to concentrate, willingness to expand your horizons Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others. Attendance (at least 80%): includes punctuality.
<b>Weighting</b>	100%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	In consultation with the department
<b>Re-assignment planning</b>	In consultation with the department

### Career Skills: Meet the Professionals

<b>Course title</b>	<b>Meet the Professionals</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-AL-AE-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>In this course, you have the opportunity to meet various professionals from the music industry and become familiar with their work and career paths. The course takes the form of live interviews and each year's line-up includes different guests such as performing musicians, programmers, festival curators, media producers and cultural leaders. Our guests share personal stories, experiences, tips and best practices and students get to ask questions. We speak about a vast array of topics, including (online) reputation management, digital streaming &amp; royalties, networking &amp; relationship building, finding new audiences through interdisciplinary cooperation, sound registration &amp; media production.</p> <p>Our aim is to inspire you to start thinking about your own future. Who do you want to be as a musician, and do you believe you have the necessary skills and competencies to be happy and successful in the new music industry that awaits you? You are presented with different sides of the industry and are given the opportunity to add these guests to your</p>

	<p>professional network. You are requested to study literature and/or video registrations (publications and concerts ) in anticipation of the sessions. At the end of the course, you will be required to submit an assignment.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
<b>Programme objectives</b>	1.A.7, 1.B.7, 1.B.12, 1.C.7, 1.C.16
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have discovered / can identify different career paths within the music industry;</li> <li>▪ can describe how these professionals have used a variety of skills and strategies to accomplish their professional goals;</li> <li>▪ can critically reflect on career choices and strategies given by professionals;</li> <li>▪ are able to start mapping out individual career paths for yourself.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor;
<b>Work form</b>	Reading material, group sessions
<b>Literature</b>	Publications will be made available once the visiting guests are announced. A list of resources and information about how to set up as an independent artist can be found at the <a href="#">Career Development Office and Podiumbureau page</a> on the KC Portal.
<b>Language</b>	English
<b>Scheduling</b>	Two semesters: three interviews per semester, a total of six sessions with different guests. Some interviews are with individual guests, some sessions have the format of a panel discussion.
<b>Date, time &amp; venue</b>	Live in one of the KC studio's in Amare Semester I dates: TBD Semester II dates: TBD
<b>Teachers</b>	Various professionals from the music industry Interviews conducted by Amber Rap, KC Alumni Office.
<b>Contact information</b>	Amber Rap (a.rap@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Reflective assignment
<b>Assignment description</b>	A reflective assignment, individually or in small groups of students. Your reflective report should cover all sessions.
<b>Assignment requirements</b>	<p>You are required to include answers to all questions below in your reflection:</p> <ol style="list-style-type: none"> <li>1. What are my key take-aways from the course as a whole?</li> <li>2. What were my key learnings from each individual session?</li> <li>3. In the personal stories that I heard, what particular situation, opportunity or action really spoke to me and why?</li> <li>4. What realisations have I had since then and how do I feel about those?</li> </ol>

	<p>5. Do they require action and if so, how would I approach this?</p> <p>6. What short term small steps can I take now for the coming year inspired by the sessions?</p> <p>If written: approx. 1500-2000 words. By way of vlog or video: 10-15 min, podcast 15-20 min.</p>
<b>Assignment planning</b>	The reflective assignment is due by the end of April.
<b>Assessment criteria</b>	<p>Awareness of career paths of professionals</p> <p>Skills and strategies of professionals</p> <p>Authenticity of reflection</p> <p>Critical thinking (e.g. connection and application to your personal situation)</p>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above, with the possibilities to watch videos of missed sessions
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Career Skills: Preparation for Professional Practice

<b>Course title</b>	<b>Preparation for Professional Practice</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-AL-VBP-16
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>The cultural field is in a constant state of change. For musicians young and old, there is an increasing demand for new approaches, not only to ensure life sustainability but also to realise artistic goals. It is not only about playing your instrument really well; being successful in your professional career these days is built on a strong foundation that consists of many components. Building that architecture takes time; this course addresses the building blocks and helps you to start realising your own foundation.</p> <p>The objective of this course is to support you in your professional career from an organisational and life skills perspective: "What do you need to make it these days?". In order to address this question, we will look into tools and tricks that can be beneficial, building an appropriate mind-set for the challenges ahead, and share experiences, life stories and best practices between ourselves and interesting guest speakers.</p> <p>The course is structured around eight collective sessions build around a specific theme. In addition to these sessions there are two rounds of workgroups with a more dynamic approach in which the students will work together on important issues. As part of the course, you are required to write a Personal Activities Plan, consisting of several assignments. The approach to compiling this Personal Activities Plan may differ per department.</p>

	<p>We will reflect on your assignments in two 30-minute coaching sessions, one mid-term and one at the end, where we will not only address your plan, but also other ideas and questions related to your personal professional practice. From developing a business perspective, reflecting on current and future professional practices, looking at identity and visibility, to practical sides of organising yourself and realising dreams and productions, this course aims to help you on your way in the present musical field. You will have analysed your personal strengths and weaknesses, gained industry awareness and developed a richer understanding of the music field, you will have worked on your promotion material, taken steps in giving a pitch, you will have worked with planning tools, learned about project applications and funding organisations, and so on. This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
<b>Programme objectives</b>	1.A.10, 1.A.12, 1.B.7, 1.B.8, 1.B.12, 1.B.13, 1.B.14, 1.C.1, 1.C.2, 1.C.4, 1.C.8, 1.C.9, 1.C.16
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to critically reflect on your artistic identity and future career plans;</li> <li>▪ have a better understanding on how to get started with your projects and how to fuel your ideas;</li> <li>▪ have learned and worked with concepts, skills, and tools that constitute an entrepreneurial hands-on approach</li> <li>▪ are able to independently search for information about the music profession and know where to go for advice;</li> <li>▪ are able to critically reflect on your role in the profession as well as in society, and can contribute to it;</li> <li>▪ have an understanding of action strategies, how to raise industry awareness, organisation, mindset and production tools;</li> <li>▪ have considered your professional identity;</li> <li>▪ have constructed your own Personal Activity Plan that can serve as a starting point for enhancing your career.</li> </ul>
<b>Credits</b>	4 ECTS
<b>Level</b>	Bachelor;
<b>Work form</b>	Group sessions and individual supervision
<b>Literature</b>	To be determined by the teacher. A list of resources and information about how to set up as an independent artist can be found at the <a href="#">Career Development Office and Podiumbureau page</a> on the KC Portal.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Eight sessions of 1,5 hours, two 2-hour long workgroups, two 30-minute 1-on1 talks
<b>Date, time &amp; venue</b>	See ASIMUT All students have to personally register for workgroups and individual talks, as they are not scheduled in

	ASIMUT. Students will receive an invitation to sign up through an online form
<b>Teachers</b>	To be announced
<b>Contact information</b>	To be announced
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	A Personal Activities Plan
<b>Assignment description</b>	<p>A Personal Activities Plan, which consists of the following elements:</p> <p>Introduction/preface</p> <p>Chapters:</p> <ol style="list-style-type: none"> <li>1. You</li> <li>2. The Field</li> <li>3. Your Professional Practices</li> <li>4. Organizing Yourself</li> <li>5. From Spark to Spotlight</li> <li>6. Marketing</li> <li>7. Mindset</li> <li>8. Wrapping up</li> </ol> <p>Conclusion</p>
<b>Assignment requirements</b>	<p>Attention is also given to writing an artistic vision, your future plans or Master Project Plan.</p> <p>Attendance:</p> <p>The collective sessions are mandatory: you have to attend at least 6 out of 8 sessions to finish the course successfully. If you are unable to attend one of the sessions you are still required to submit the corresponding assignment. The workgroups and individual talks take place twice each and are also compulsory. To finish the course you need to hand in all eight assignments that together constitute your PAP.</p> <p>The final mark of your assignments is as follows: per assignment you can get 100 points (a 10). With six assignments the maximum is 600 points. Your final mark = (score based upon your assignments/6) X 0,1. For the deductions: you get one full point deduction per:</p> <ul style="list-style-type: none"> <li>• Missed deadline (there are two deadlines so max -2)</li> <li>• Missed attendance rate (when there are more than 2 missed sessions)</li> <li>• Missed workgroup (two occasions, max -2)</li> <li>• Missed one-on-one coaching session (two occasions, max -2)</li> </ul> <p>If your final mark is below a 5.5 you have the chance to do a retake before the start of the new academic year.</p>
<b>Assignment planning</b>	The deadlines are scheduled twice a year; once after the first four sessions and before the first individual coaching session, the second after the last four sessions and before the final coaching session.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• The ability to reflect critically on yourself and your field</li> <li>• The ability to reflect on your present and future career, practices, skills and needs</li> </ul>

	<ul style="list-style-type: none"> <li>• To have an understanding of practical know-how that is relevant for our field – such as legal structures, freelancing, taxes, funding and fair practice</li> <li>• To show knowledgeability in working on professional identity and visibility, both conceptually as well as practically</li> <li>• To understand how to get ‘from dream to production’, using a variety of concepts, beliefs and tools</li> </ul> <p>In order to complete the course, your final mark has to be at least 5.5 out of 10. The mark is constructed as follows: Final mark = mark based upon your assignments – deductions</p>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## ELECTIVES AND MINORS

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

### External Activities - Career Development Office (CDO)

<b>Course title</b>	<b>External Activities - Career Development Office (CDO)</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-B-AL-CDO(4)
<b>Type of course</b>	Compulsory course also available as elective
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>In this course, you can obtain credits for your professional activities which take place outside of the conservatoire. 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 <a href="mailto:d.clements@koncon.nl">d.clements@koncon.nl</a></p> <p>You can choose External Activities - Career Development Office as an optional elective in the 2nd and 3rd academic years. The course is compulsory in the 4th year for students who are not completing or continuing a KC minor in year 4.</p> <p>You are asked to fill in a form which includes a reflective section, and upload any supporting materials. The CDO will process the forms and the CDO teachers will allocate the relevant credits. The CDO has the administrative task of processing these credits.</p>



	<p>Proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> <li>- gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations.</li> <li>- creating an own ensemble, band, or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions.</li> <li>- making a website and engaging with online media platforms such as Instagram or Facebook.</li> <li>- engaging in challenging activities such as (online) competitions/masterclasses.</li> <li>- engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity.</li> <li>- broadening of repertoire through engagement with unfamiliar genres.</li> <li>- involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations.</li> <li>- setting up your own teaching practice or participate in other educational activities</li> <li>- producing online content (recordings, tutorials, etc.)</li> <li>- small scale research activities</li> </ul> <p>Further information:  Bachelor II-III: elective  Bachelor IV: compulsory for students not completing or continuing a KC minor (Please note: sonology students may choose CDO as elective in Bachelor IV but only for a minimum of 2 and a maximum of 4 ECTS)</p>
<b>Programme objectives</b>	1.A.7, 1.A.10, 1.A.11, 1.A.12, 1.A.14, 1.B.14, 1.C.2, 1.C.3, 1.C.4, 1.C.9, 1.C.10, 1.C.11
<b>Course objectives</b>	<p>Following these activities, you:</p> <ul style="list-style-type: none"> <li>▪ are able to take initiatives with regard to your employment;</li> <li>▪ are capable of reflecting on and learning from your experiences in the field;</li> <li>▪ have developed administrative and management skills with regard to your own professional activities.</li> </ul>
<b>Credits</b>	Bachelor II-III: a minimum of 2 and a maximum of 4 ECTS per academic year Bachelor IV: 6 ECTS (Please note: sonology students may choose CDO as elective in Bachelor IV but only for a minimum of 2 and a maximum of 4 ECTS)
<b>Level</b>	Bachelor
<b>Work form</b>	Individual work; work relevant towards the achieving of career aims
<b>Literature</b>	See <a href="#">CDO portal pages</a> for recommendations and further information.
<b>Language</b>	English
<b>Scheduling</b>	n/a
<b>Date, time &amp; venue</b>	n/a
<b>Teachers</b>	Tba (vocal studies)

	Rik Mol (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Jaïke Bakker (conducting) Peter Adriaansz (composition) Kees Tazelaar (sonology)
<b>Contact information</b>	Dominy Clements (D.Clements@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	External activities
<b>Assignment description</b>	Evaluation of activities on the basis of the submitted form, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). Bachelor IV CDO forms must be submitted by 1 May 2024. See the appendix for further information and the assessment criteria below.
<b>Assignment requirements</b>	<p>Procedure</p> <p>When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented as an assignment in MS Teams. You will need to fill in the information sections of the form once each activity has been completed, and also upload any relevant materials (promotional materials, programmes, recordings etc.). You will also need to fill in the reflective section of the form describing your most significant work experiences during the academic year, and what you gained from participating in them. The completed form then has to be submitted for approval by the CDO, after which the relevant number of study credits will be allocated to each task (see appendix).</p> <p>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.</p>
<b>Assignment planning</b>	<p>Bachelor II and III students: you can obtain CDO credits from activities from 01-09-23 to 31-08-24.</p> <p>Bachelor IV students: you can normally obtain CDO credits from activities from 01-09-23 to 01-05-24 (deadline for completing your CDO requirement). Bachelor IV CDO assignments must be submitted by 1 May 2024. If the activity occurs outside those dates it will not be valid for the 23/24 academic year.</p>
<b>Assessment criteria</b>	<p>Assessment criteria including Pass/Fail indications:</p> <ul style="list-style-type: none"> <li>● Basic information (hours invested etc.)</li> </ul> <p>Pass: Times and dates clearly indicated and hours invested are accurate and divided where necessary.</p> <p>Fail: Not credible, unclear or absent, project dates are outside the enrolment period or academic year.</p> <ul style="list-style-type: none"> <li>● Learning experience/ability to reflect</li> </ul> <p>Pass: Much information about and reflection on learning experiences during project/activity. Perspective on plans for</p>

	<p>future projects/activities with points for improvement where necessary.</p> <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"> <li>● Project content</li> </ul> <p>Pass: Challenging project that has a relevant connection to the course or study. Student has been involved in many aspects of the project (organisation/promotion/management etc.).</p> <p>Fail: Level is too low or not relevant to the course or study.</p> <p>Passive rather than active involvement in masterclasses.</p> <ul style="list-style-type: none"> <li>● Proofs/ publicity material (where possible)</li> </ul> <p>Pass: 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>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>APPENDIX</b>	<p><b><u>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF EXAMPLES:</u></b></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"> <li>- 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.</li> <li>- Teaching for a few hours per week for a year = on average 3 ECTS.</li> <li>- Making a website = maximum 2 ECTS.</li> <li>- 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.</li> <li>- In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO.</li> <li>- Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS.</li> <li>- Passive attendance of masterclasses does not qualify for ECTS.</li> </ul> <p>CLASSICAL:</p> <ul style="list-style-type: none"> <li>- One week working with a professional orchestra/ensemble = 2 ECTS.</li> <li>- NJO (National Youth Orchestra) winter tour = 3 ECTS.</li> </ul>

	<p>- EuYO/Gustav Mahler orchestras etc. = 5 ECTS.</p> <p><b>CONDUCTING:</b>  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"> <li>- One year rehearsing with a permanent ensemble = 3 ECTS.</li> <li>- One week with a professional orchestra (ca 15 hours rehearsal &amp; 6 hours concerts) = 2 ECTS.</li> </ul> <p><b>VOCAL STUDIES:</b></p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- 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.</li> <li>- Solo work with a professional ensemble/organisation (depending on the repertoire) = up to 2 ECTS.</li> <li>- 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.</li> </ul>
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## APPENDIX 1: ASSESSMENT CRITERIA

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

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

## ASSESSMENT CRITERIA & RUBRIC DUO CLASS

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

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

## ASSESSMENT CRITERIA MUSICIANSHIP SKILLS COURSES

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

Very good	9-10	<ul style="list-style-type: none"> <li>○ Rare musicianship for this level.</li> <li>○ Original improvisation.</li> <li>○ Exceptional accuracy demonstrated in performance.</li> <li>○ Fluent and confident realisations of assignments.</li> <li>○ Exceptional application of high level of aural ability.</li> <li>○ Accurate throughout.</li> <li>○ Musically perceptive.</li> <li>○ Confident response in assignments.</li> <li>○ Highly accurate notes and intonation.</li> <li>○ Fluent rhythmic accuracy.</li> <li>○ Demonstrates a very high level of understanding of musical concepts.</li> <li>○ Demonstrates a very high level of aural awareness and musical literacy.</li> </ul>
Good	8	<ul style="list-style-type: none"> <li>○ Musicianship skills of a consistently good level.</li> <li>○ Controlled and assured improvisations with ability to lead and to be led.</li> <li>○ Although not without fault, a generally high level of accuracy is maintained throughout in the assignments.</li> <li>○ Good overall aural ability demonstrated.</li> <li>○ Strengths significantly outweigh weaknesses.</li> <li>○ Musically aware.</li> <li>○ Secure response in assignments.</li> <li>○ Largely accurate notes and intonation.</li> <li>○ Good sense of rhythm and stable pulse.</li> <li>○ Demonstrates a good level of understanding of musical concepts.</li> <li>○ Demonstrates a good level of aural awareness and musical literacy.</li> </ul>
Sufficient	5,5-7	<ul style="list-style-type: none"> <li>○ If not always consistent, a reasonable general level of accuracy in performance. Improvisation with some degree of fluency or some elementary ability to improvise alone and in ensemble.</li> <li>○ Errors do not significantly detract.</li> <li>○ Acceptable overall aural ability demonstrated.</li> <li>○ Strengths just outweigh weaknesses.</li> <li>○ Cautious response in assignments.</li> <li>○ Generally correct notes and sufficiently reliable intonation to maintain tonality. Overall rhythmic accuracy and generally stable pulse.</li> <li>○ Demonstrates an acceptable level of aural awareness, musical literacy and ability to discuss musical concepts, although there may be some inaccuracies.</li> </ul>
Not sufficient	5 or lower	<ul style="list-style-type: none"> <li>○ The work and the performance does not reveal sound musicianship skills. Inconsistent and too often flawed.</li> <li>○ Faltering improvisations often outside of the prescribed parameters.</li> <li>○ Limited ability to hear and reproduce elements of music.</li> <li>○ Little grasp of the assignments.</li> <li>○ Weaknesses outweigh strengths.</li> <li>○ Uncertain or vague response in assignments.</li> <li>○ Frequent note errors and insufficiently reliable intonation to maintain tonality. Inaccurate rhythm and irregular pulse.</li> <li>○ Demonstrates a limited level of aural awareness, musical literacy and ability to discuss musical concepts.</li> <li>○ No work offered.</li> </ul>



## ASSESSMENT CRITERIA CRITICAL MUSIC STUDIES (CLASSICAL MUSIC)

Very good	9-10	<ul style="list-style-type: none"> <li>Shows a deep understanding of the topic with fully developed arguments.</li> <li>Very good articulation of position or arguments.</li> <li>Presents evidence that is relevant and accurate to support arguments.</li> <li>Fully discusses implications of the argument or position.</li> <li>There is logic in the progression of ideas.</li> <li>Comprehensive knowledge of the topic, a sustained high level of critical analysis combined with a genuine originality of approach.</li> <li>Always contributes to the discussion in class by raising thoughtful questions, analysing relevant issues, building on other's ideas.</li> </ul>
Good	8	<ul style="list-style-type: none"> <li>Shows a good understanding of the topic, but not always fully developed arguments.</li> <li>Good articulation of position or arguments.</li> <li>Presents evidence that is mostly relevant and mostly accurate.</li> <li>Adequately discusses implications of the argument or position.</li> <li>There is logic in the progression of ideas.</li> <li>Consistent and fluent discussion of the topic.</li> <li>Contributes to the discussion in class by raising thoughtful questions, analysing relevant issues, building on other's ideas.</li> </ul>
Sufficient	5,5-7	<ul style="list-style-type: none"> <li>Shows a superficial understanding of the topic, and no arguments.</li> <li>Articulation of position or arguments that may be unfocused or ambiguous.</li> <li>Does not present evidence that is very relevant and accurate, but is able to comment when asked about this.</li> <li>Ideas may be somewhat disjointed or not always flow logically, making it a bit difficult to follow.</li> <li>Weaknesses in understanding and discussing the topic.</li> <li>Rarely contributes to the discussion in class by raising thoughtful questions, analysing relevant issues, building on other's ideas.</li> </ul>
Not sufficient	5 or lower	<ul style="list-style-type: none"> <li>Shows no understanding of the topic and no arguments.</li> <li>No articulation of position or arguments.</li> <li>Presentation of evidence that is irrelevant and inaccurate, and is not able to comment when asked about this.</li> <li>Ideas are disjointed and do not flow logically, making it very difficult to follow. Never contributes to the discussion in class by raising thoughtful questions, analysing relevant issues, building on other's ideas.</li> <li>No work offered.</li> </ul>

## APPENDIX 2: GRADING SCALES



### GRADING SCALES

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

#### QUALIFYING RESULTS

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

#### NUMERIC RESULTS

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

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

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## PARTICIPATION RESULTS

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

## PASS/FAIL

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

### APPENDIX 3: OVERVIEW EXEMPTIONS BACHELOR CLASSICAL MUSIC

Domain	Code	Course title	Department
Artistic Development	KI-xx *	Main Subject	Classical
	AL-COR	Coach Pianist	Classical
	KI-GLxx *	Group Lesson	Classical
	KI-KM	Chamber Music	Classical
	-	Masterclass	Classical
	-	Projects	Classical
	KI-BB	BASSbook	Classical
	KI-TK	Technique Class	Classical
	KI-PC	Lesson Piccolo	Classical
	KI-GLSX	Group Lesson Saxophone	Classical
	KI-KK	BRASSbook	Classical
	KI-DUOAC	Duo Class Accordion	Classical
	KI-TI	Technique and Improvisation on the Guitar	Classical
	KI-DUOGT	Duo Class Guitar	Classical
	KI-DUOHP	Duo Class Harp	Classical
	KI-DUO	Duo Class Piano	Classical
	KI-REP	Contemporary Piano Repertoire Class	Classical
	KI-DR	Secondary Subject Drums	Classical
	KI-SWEN	Percussion Ensemble	Classical
	KI-SWAF	Hand Percussion	Classical
Musicianship Skills	K1JR	First Year Choir	Theory
	KI-PNBV1	Piano	Classical
	RC	Rhythm Class	Theory
	ASA	Aural Skills and Analysis I-III	Theory

	ASI	Aural Skills and Improvisation I-III	Theory
	KSH	Keyboard Skills and Harmony I-II	Theory
	-	Music Theory Elective (whole year course)	Theory
	KI-PK	Piano Class	Classical
<b>Academic Skills</b>	KI-Hoxx	Historical Development	Classical
	MG	Music History I-II	Theory
	CMS	Critical Music Studies I-III	Theory
	KI-PT	Extended Programme Notes Final Presentation	Classical
<b>Professional Preparation</b>	FYF	Start-Up!	Classical
	EB	Entrepreneurial Bootcamp	Classical
	AE	Meet the Professionals	Classical
	VBP	Preparation for Professional Practice	Classical
	PF	Tutoring	Classical
	KI-TROS	Training Orchestral Parts	Classical
	ED-ES	Educational Skills 1-2-3	Education
<b>Minor/electives</b>	-	Minor or electives	Classical
	AL-CDO	External Activities – Career Development Office (CDO)	Classical

## APPENDIX 4: EXAM REQUIREMENTS CLASSICAL MUSIC DEPARTMENT

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## VIOLIN - BACHELOR

### Entrance exam

- 2 studies with different characters (e.g. Rode, Dont Op.35, Kreutzer after nr.35)
- First movement of a Sonata (e.g. Mozart, Beethoven, Grieg, Brahms)
- 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

diagnostic moment - decided upon by teacher and student

### Propaedeutic exam

- 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

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

### Presentation

Free choice program but must include:

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

### TOP

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

### Final presentation

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

- 1 study or caprice (Paganini, Wieniawski op.10, Dont op.35, Gaviniés)
- First movement of a Concerto (eg. Mozart, Beethoven, Sibelius, Tchaikovsky, Prokofiev, Berg, Stravinsky)
- First movement of a Sonata (eg. Mozart, Beethoven, Brahms, Strauss, Saint-Saëns, Ravel, Debussy)
- 1 movement of a Bach Sonata or Partita
- program must include a classical work

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

### TOP I

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

### Presentation

concert

### TOP II

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

### Final presentation

concert

## VIOLA - BACHELOR

### Entrance exam

- 2 studies different characters
- e.g. Campagnoli 42 caprices, Dont op.37, Kreutzer 42 studies, Hoffmeister 12 studies, Rode 24 caprices
- one short solo piece or 2 movements from a solo suite or sonata
- e.g. Telemann Phantasy, J.S. Bach cello suites or violin partita/sonata, Britten Elegy, Hindemith Sonata
- 1 performance piece
- e.g. Hindemith Trauermusik or Meditation, Glazounov Elegy, J. Chr. Bach Concert (1st movement), Bruch Romanze, Telemann Concert in G, Bloch Suite Hebraique, Bach Gamba sonatas
- contemporary work always welcome

### Progress exam

diagnostic moment - decided upon by teacher and student

### Propaedeutic exam

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

### II-III exam

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

### Presentation

free choice programme containing at least 2 different style periods

### TOP

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

### Final presentation

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

## VIOLA - MASTER

### Entrance exam

- 1 Paganini caprice, a study or virtuoso piece of similar level
- (1 movement of) a concerto
- 1 performance piece

- Bach: 2 contrasting movements from cello suites or violin partita's
- contemporary work always welcome

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

#### TOP I

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

#### Presentation

Concert

#### TOP II

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

#### Final presentation

Concert

## CELLO - BACHELOR

### Entrance exam

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

### Progress exam

diagnostic moment - 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

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

### Presentation

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

### TOP

- 1st movement of a concerto
- 7 orchestra parts

### Final presentation

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

## CELLO - MASTER

### Entrance exam

- 1 concerto
  - 1 performance piece
  - Bach, 2 contrasting movements from a suite
  - contemporary piece always welcome
- when relevant, pieces with relation to the Master Project Plan*

### TOP I

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

Presentation

concert

TOP II

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

Final presentation

concert

## DOUBLE BASS - BACHELOR

### Entrance exam

- two studies with different characters
- e.g. Simandl 30 studies, Storch-Hrabe 32 studies part 1
- two performance pieces, e.g. Eccles sonata 1st or 2<sup>nd</sup> movement
- piece of own choice

### Progress exam

diagnostic moment - decided upon by teacher and student

### Propaedeutic exam

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

### II-III exam

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

### Presentation

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

### TOP

- Concerto
- 7 orchestra parts

### Final presentation

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

## DOUBLE BASS - MASTER

### Entrance exam

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

### TOP I

- concerto , 1<sup>st</sup> movement
- 7 orchestra parts

### Presentation

concert

TOP II

- concerto , 1<sup>st</sup> movement
- 7 orchestra parts and 3 solo parts

Final presentation

concert

## FLUTE - BACHELOR

### Entrance exam

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

### Progress exam

at least 1 performance piece and 1 study

### Propaedeutic exam

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

### II-III exam

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

### Presentation

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

### TOP

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

### Final presentation

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

## FLUTE - MASTER

### Entrance exam

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

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

### TOP I

- Concerto\*:
  - Your choice of Mozart Concerto: D or G (First and second movements and cadenzas for both movements)
  - Or
  - Your choice out of the concerto's 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 Ms. Dorine Schade

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

#### Presentation

Concert

#### TOP II

- Concerto\*:

- Your choice of Mozart Concerto: 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

- Orchestral excerpts for piccolo:  
4 orchestral excerpts to be individually discussed with Ms. Dorine Schade

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

Final presentation

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

diagnostic moment - decided upon by teacher and student

### Propaedeutic exam

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

### II-III exam

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

### Presentation

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

### TOP

8 orchestra parts, including 2 English horn parts

### Final presentation

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

## OBOE - MASTER

### Entrance exam

- Mozart Concerto part 1
- Performance piece, e.g. Schumann Romances, Bozza Fantasie Pastorale
- 2 studies (one fast, one slow) e.g. Bozza, Gillet, Pasculli
- when opting for the Orchestra Master some orchestra parts

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

TOP I

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

Presentation

concert

TOP II

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

Final presentation

concert

## CLARINET - BACHELOR

### Entrance exam

- two studies with different characters  
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

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

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

### Presentation

- 1 solo piece
- 1 or 2 performance pieces

### TOP

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

### Final presentation

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

## CLARINET - MASTER

### Entrance exam

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

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

### TOP I

- concerto: Mozart or Von Weber/Nielsen/Copland
- 10 orchestra parts, A/B flat clarinet and 2 E flat or bass clarinet parts

to be played: choice of the committee of examiners

#### Presentation

concert

#### TOP II

- concerto: Mozart or Von Weber/Nielsen/Copland
- 10 orchestra parts, A/B flat clarinet and 2 E flat or bass clarinet parts

to be played: choice of the committee of examiners

#### Final presentation

concert

## SAXOPHONE - BACHELOR

### Entrance exam

- two studies with different characters, taken from for example:  
Klosé, Mule, Bassi, Lacour, Bozza, Gallois-Montbrun
- two performance pieces with different character, for example:  
Maurice - Tableaux de Provence, Bonneau - Suite, Tcherepnin - Sonatine Sportive, Von Koch - Monolog no.4, Bozza - Aria, Jolivet – Fantasia impromptu

### Progress exam

diagnostic moment - decided upon by teacher and student

### Propaedeutic exam

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

### II-III exam

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

### Presentation

- 1 solo piece
- 2 performance pieces

### Final presentation

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

## SAXOPHONE - MASTER

### Entrance exam

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

### Presentation

concert

### Final presentation

Concert



## BASSOON - BACHELOR

### Entrance exam

The practical exam consists of the following elements:

- 1 study (level example: a concert etude by L. Milde)
- 1 work by a living composer/ written in the last 40 years (level example: 1. Slowly from Elegy for Innocence by J. Scott)
- 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)"

### Progress exam

diagnostic moment - decided upon by teacher and student

### Propaedeutic exam

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

### II-III exam

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

### Presentation

- 1 solo piece
- 1 or 2 performance pieces

### TOP

8 orchestra parts, including 2 contrabassoon parts

### Final presentation

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

## BASSOON - MASTER

### Entrance exam

- Mozart, Weber, Hummel, DuPuy, Rossini or comparable concert from the Classical/Romantic style period. (1st and 2nd movement)

- a 1st and one 2nd movement from 2 performance pieces from another style period than the chosen concert

*When relevant: pieces with relation to the Master Project Plan*

#### TOP I

- concerto: Mozart or Von Weber
- 15 orchestra parts including 2 contra bassoon parts

to be played: choice of the committee of examiners

#### Presentation

concert

#### TOP II

- concerto: Mozart or Von Weber
- 15 orchestra parts, including 2 contra bassoon parts

to be played: choice of the committee of examiners

#### Final presentation

Concert

(originality of repertoire choice is encouraged)

## TRUMPET – BACHELOR

### Entrance exam

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

### Progress exam

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

### Propaedeutic exam

A varied programme consisting of:

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

### II-III exam

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

### Presentation

A choice of:

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

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

### TOP

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

### Final presentation:

Free choice programme containing:

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

NB it is always possible to confer about the programme

## TRUMPET – MASTER

### Entrance Exam:

A free choice programme containing:

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

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

### TOP 1:

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

### Presentation:

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

### TOP 2

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

### Final presentation

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

## FRENCH HORN - BACHELOR

### Entrance exam

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

### Progress exam

diagnostic moment - decided upon by teacher and student

### Propaedeutic exam

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

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

### II-III exam

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

### Presentation

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

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

### TOP

8 orchestra parts

### Final presentation

free choice programme containing:

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

- a chamber music work  
(e.g. Mozart piano quintet or horn quintet, Beethoven quintet for oboe, 3 horns and bassoon, Hindemith wind quintet, Martinu quartet)

## FRENCH HORN - MASTER

### Entrance exam

free choice programme containing:

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

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

### TOP I

- concerto: Mozart 4 / Strauss 1
- 10 orchestra parts

to be played: choice of the committee of examiners

### Presentation

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

### TOP II

- concerto: Mozart 4 / Strauss 1
- 10 orchestra parts

to be played: choice of the committee of examiners

### Final presentation

- 1 study / solo piece  
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

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

### Progress exam

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 from the list in Appendix C and two contrasting etudes. The students will be awarded a 'pass' or a 'fail'.

### Propaedeutic exam

The propaedeutic phase (first year of the bachelor's degree) ends with the propaedeutic examination. 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). A repertoire guideline with examples of compositions of the desired level can be found in Appendix A. The students will be awarded a 'pass' or 'fail'. Upon failing the exam, a retake will be organized.

### II-III exam

The second year of the bachelor's course ends with an examination, the program of which may be chosen by the students themselves (in consultation with the main subject teacher(s)). It should consist of at least two contrasting works from the solo repertoire (with or without piano accompaniment). A repertoire guideline with examples of compositions of the desired level can be found in Appendix A. The students will be awarded a 'pass' or a 'fail'. Upon failing the exam, a retake will be organized within six months after the failed exam.

### Presentation

The third 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)). It 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 repertoire guideline with examples of compositions of the desired level can be found in Appendix A. 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). The students will be awarded a 'pass' or a 'fail'. Upon failing the exam, a retake will be organized within six months after the failed exam.



## TOP

The yearly *orchestral parts examination (Training Orchestral Parts)* revolves around the standard orchestral audition repertoire. Bachelor's students are asked to prepare six excerpts from the list in Appendix C and master's students are asked to prepare twelve excerpts from the same list. In BA IV, 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). Students in BA I, II, and III are required to prepare two contrasting etudes next to the excerpts. The *orchestral parts examination* in BA I will function as a *progress examination* (see above), and the *orchestral parts examinations* in BA II and BA III are unofficial (no records of these exams will be kept). In BA I, II, and III students will be awarded a 'pass' or a 'fail'. In BA IV, MA I and MA II students will be awarded a numeric grade on a scale of 1 to 10, in accordance with the assessment guidelines of orchestral part exams. Upon failing the exam, a retake will be organized.

## Final presentation

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. A repertoire guideline with examples of compositions of the desired level can be found in Appendix A. 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). The students will be awarded a numeric grade on a scale of 1 to 10, in accordance with the assessment guidelines of the main subject. Upon failing the exam, a retake will be organized.

## TROMBONE – MASTER

### Entrance exam

Two pieces or movements with piano accompaniment. For instance:  
H. Dutilleux – Choral, Candence et Fugato; F. Martin – Ballade; J.G. Ropartz - Pièce en mi b'mol (1<sup>st</sup> movement); J. Castérède - Sonatine (1<sup>st</sup> movement); E. Ewazen – Sonata (1<sup>st</sup> movement); D. Schnyder \_ Sonata (1<sup>st</sup> movement); J.G. Albrechtsberger – Concerto (1<sup>st</sup> movement); N. Rota – Concerto (1<sup>st</sup> movement); H. Tomasi – Concerto (1<sup>st</sup> movement)

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

## TOP I

The yearly *orchestral parts examination (Training Orchestral Parts)* revolves around the standard orchestral audition repertoire. Bachelor's students are asked to prepare six excerpts from the list in

Appendix C and master's students are asked to prepare twelve excerpts from the same list. In BA IV, 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). Students in BA I, II, and III are required to prepare two contrasting etudes next to the excerpts. The *orchestral parts examination* in BA I will function as a *progress examination* (see above), and the *orchestral parts examinations* in BA II and BA III are unofficial (no records of these exams will be kept). In BA I, II, and III students will be awarded a 'pass' or a 'fail'. In BA IV, MA I and MA II students will be awarded a numeric grade on a scale of 1 to 10, in accordance with the assessment guidelines of orchestral part exams. Upon failing the exam, a retake will be organized.

#### Presentation

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. A repertoire guideline with examples of compositions of the desired level can be found in Appendix A. 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). The students will be awarded a 'pass' or a 'fail'. Upon failing the exam, a retake will be organized.

#### TOP II

The yearly *orchestral parts examination (Training Orchestral Parts)* revolves around the standard orchestral audition repertoire. Bachelor's students are asked to prepare six excerpts from the list in Appendix C and master's students are asked to prepare twelve excerpts from the same list. In BA IV, 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). Students in BA I, II, and III are required to prepare two contrasting etudes next to the excerpts. The *orchestral parts examination* in BA I will function as a *progress examination* (see above), and the *orchestral parts examinations* in BA II and BA III are unofficial (no records of these exams will be kept). In BA I, II, and III students will be awarded a 'pass' or a 'fail'. In BA IV, MA I and MA II students will be awarded a numeric grade on a scale of 1 to 10, in accordance with the assessment guidelines of orchestral part exams. Upon failing the exam, a retake will be organized.

#### Final presentation

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. A repertoire guideline with examples of compositions of the desired level can be found in Appendix A. 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). The students will be awarded a numeric grade on a scale of 1 to 10, in accordance with the assessment guidelines of the main subject. Upon failing the exam, a retake will be organized.

## Appendix A

### Repertoire guideline tenor trombone

This list functions as a guideline for the type of pieces students should be working on in each year of their degree. It gives an impression of the expected level and at the same time it can function as a source of inspiration.

#### Bachelor 1

- Barat, J.E. (1935) *Andante et Allegro*. Paris: Alphonse Leduc.
- Barthe, A. (1889) *Solo de Concours*. Paris: Editions Musicales Européennes.
- Bernstein, L. (1948) *Elegy for Mippy II*. London: Boosey & Hawkes.
- Blazhevich, V. (1938) *Concert Piece no. 5*. Van Nuijs (CA): Alfred Publishing.
- Bozza, E. (1957) *Hommage à Bach*. Paris: Alphonse Leduc.
- Guilmant, A. (1902) *Morceau Symphonique*. Mainz: Schott Music.
- Jorgensen, A. (1916) *Romance*. Copenhagen: Edition Wilhelm Hansen.
- Larsson, L.E. (1955) *Concertino*. Stockholm: Gehrman's Musikforlag.
- Marcello, B. (1730) *Six Sonatas*. (W. Schulz, ed.) Leipzig: Edition Peters.
- Rimsky-Korsakov, N. (1877) *Concerto*. (H. Perry, ed.) London: Boosey & Hawkes.
- Rousseau, S.A. (1898) *Pièce Concertante*. New York (NY): Carl Fisher.
- Saint-Saëns, C. (1915) *Cavatine*. München: G. Henle Verlag.
- Serocki, K. (1954) *Sonatina*. Kraków: Polskie Wydawnictwo Muzyczne.
- Telemann, G.F. (1728) *Sonata in F minor*. (A. Ostrander, ed.) New York (NY): International Music Company.
- Weber, C.M. von. (ca. 1811-1822) *Romance*. Van Nuijs (CA): Alfred Publishing (Kalmus).

#### Bachelor 2

- Bozza, E. (1944) *Ballade*. Paris: Alphonse Leduc.
- David, F. (1837) *Konzertino*. (R. Müller, ed.) Frankfurt: Musikverlag Zimmermann.
- Edwards, B. (1999) *Blue Wolf*. Austin (TX): International Trombone Association Manuscript Press.
- Gaubert, P. (1912) *Morceau Symphonique*. Paris: Alphonse Leduc.
- Grøndahl, L. (1924) *Concerto*. Leipzig: Edition Peters.
- Händel, G.F. (ca. 1704-1705) *Concerto in F minor*. (K. Brown, ed.) New York (NY): International Music Company.
- Hindemith, P. (1941) *Sonata*. Mainz: Schott Music.
- Jongen, J. (1943) *Aria et Polonaise*. Van Nuijs (CA): Alfred Publishing (Kalmus).
- Jorgensen, A. (1922) *Suite*. Copenhagen: Edition Wilhelm Hansen.
- Padding, M. (2001) *Third Piece*. The Hague: Donemus.
- Pergolesi, G.B. (ca. 1730-1736) *Sinfonia*. (E. Rapp, ed.) Mainz: Schott Music.
- Persichetti, V. (1975) *Parable for Solo Trombone (Parable XVIII)*. Malvern (PA): Theodore Presser Company.
- Salzedo, C. (1910) *Pièce Concertante*. Paris: Alphonse Leduc.

- Stojowski, S. (1905) *Fantaisie*. Paris: Alphonse Leduc.  
 Šulek, S. (1973) *Sonata (Vox Gabrieli)*. Vuarmarens: Editions Bim.

### Bachelor 3

- Arnold, M. (1969) *Fantasy*. London: Faber Music.  
 Boutry, R. (1957) *Capriccio*. Paris: Alphonse Leduc.  
 Castérède, J. (1957) *Sonatine*. Paris: Alphonse Leduc.  
 Dutilleul, H. (1950) *Choral, Cadence et Fugato*. Paris: Alphonse Leduc.  
 Ewazen, E. (1998) *Sonata*. San Antonio (TX): Southern Music Publishing.  
 Gräfe, F. (1897) *Concerto*. Van Nuijs (CA): Alfred Publishing (Kalmus).  
 Hidas, F. (1977) *Fantasia*. Budapest: Editio Musica Budapest.  
 Jacob, G. (1956) *Concerto*. London: Stainer & Bell.  
 Koetsier, J. (1970) *Sonatina*. Crans-Montana: Editions Marc Reift.  
 Krol, B. (1961) *Capriccio da Camera*. Hamburg: N. Simrock.  
 Milhaud, D. (1953) *Concertino d'Hiver*. New York (NY): Associated Music Publishers.  
 Rabe, F. (1982) *Basta*. Stockholm: Edition Reimers.  
 Telemann, G.F. (ca. 1732-1733) *12 Fantasias*. (A. Raph, ed.) New York (NY): Carl Fisher.  
 Verbey, T. (2016) *Ballade*. The Hague: Deuss Music.  
 Wagenseil, G.C. (1763) *Concerto*. Vienna: Universal Edition.

### Bachelor 4

- Albrechtsberger, J.G. (1769) *Concerto*. Budapest: Editio Musica Budapest.  
 Bach, J.S. (1717-1723) *Six suites*. (Urtext) Kassel: Bärenreiter Verlag.  
 Crespo, E. (1983) *Improvisation no. 1*. Stetten: Lydke Musikverlag.  
 Gotkovsky, I. (1978) *Concerto*. Paris: Gérard Billaudot Éditeur.  
 Krenek, E. (1967) *Five Pieces*. Kassel: Bärenreiter Verlag.  
 Lindberg, C. (2004) *Joe Jack Binglebandit*. Stockholm: Edition Tarrodi.  
 Martin, F. (1940) *Ballade*. Vienna: Universal Edition.  
 Padding, M. (2002) *Second Piece*. The Hague: Donemus.  
 Reiche, E. (1902) *Konzert Nr. 2 in A-dur*. Frankfurt: Musikverlag Zimmerman.  
 Ropartz, J.G. (1908) *Pièce en mi bémol mineur*. Paris: Alphonse Leduc.  
 Rota, N. (1966) *Concerto*. Milan: Ricordi.  
 Sandström, J. (1995) *Cantos de la Mancha*. Stockholm: Edition Tarrodi.  
 Scelsi, G. (1956) *Tre Pezzi*. New York (NY): G. Schirmer.  
 Tomasi, H. (1956) *Concerto*. Paris: Alphonse Leduc.  
 Velduis, J. ter (JacobTV) (2006) *I was like WOW*. Doorn: Boombox Shop.

### Master 1

- Cage, J. (1960) *Solo for Sliding Trombone*. Leipzig: Edition Peters.  
 Creston, P. (1947) *Fantasy*. New York (NY): G. Schirmer.

- Davies, P.M. (2004) *Judas Mercator*. London: Chester Music.
- Françaix, J. (1983) *Concerto*. Mainz: Schott Music.
- Hidas, F. (1983) *Movement*. Budapest: Editio Musica Budapest.
- Kagel, M. (1970) *Atem*. Vienna: Universal Edition.
- Kurtág, G. (1978) *Six Pieces*. Budapest: Editio Musica Budapest.
- Lindberg, C. (1997) *Arabenne*. Stockholm: Edition Tarrodi.
- Maier, F.M. (2012) *Slipstream*. Amsterdam: New Trombone Collective.
- Meij, J. de (1996) *T-Bone Concerto*. Amsterdam: Amstel Music.
- Mozart, L. (1755) *Concerto*. Zürich: Edition Kunzelmann.
- Padding, M. (2003) *First Piece*. The Hague: Donemus.
- Peaslee, R. (1996) *Arrows of Time*. Milwaukee (WI): Shawnee Press.
- Pryor, A. (ca. 1899) *Blue Bells of Scotland*. New York (NY): Carl Fisher.
- Schnyder, D. (1996) *Sonata for Tenor Trombone*. Crans-Montana: Editions Marc Reift.

## Master 2

- Alsina, C. (1966) *Consecuencia*. Berlin: Bote & Bock.
- Aperghis, G. (2001) *Ruinen*. Paris: Éditions Durand.
- Ayres, R. (1995) *No. 24 (NONcerto for Alto Trombone)*. Mainz: Schott Music.
- Berio, L. (1966) *Sequenza V*. Vienna: Universal Edition.
- Bourgeois, D. (1988) *Concerto*. Brighton: G&M Brand.
- Defaye, J.M. (1954) *Deux Danses*. Paris: Alphonse Leduc.
- Dusapin, P. (1987) *Indeed*. Paris: Éditions Salabert.
- Haydn, M. (1764) *Concerto*. (R. Kohlenberg, ed.) Denton (TX): Kagarice Brass Editions.
- Herrmann, A. (2005) *Roor*. Leipzig: Edition Peters.
- Hillborg, A. (1990) *Hudbasun (Hautposaune)*. London: Faber Music.
- Lynn, B. (1989) *Doolallynastics*. Seckington: Warwick Music.
- Rouse, C. (1991) *Concerto*. London: Boosey & Hawkes.
- Schumann, R. (1849) *Drei Romanzen*. (K. Brown, ed.) New York (NY): International Music Company.
- Sørensen, B. (1990) *The Bells of Vineta*. Copenhagen: Edition Wilhelm Hansen.
- Xenakis, I. (1986) *Keren*. Paris: Éditions Salabert.

NB The years indicated above refer to the year of composition, not the year of publication.



## Appendix B

### *Guideline for etudes and methods for tenor trombone*

This list functions as a guideline for the different etude and method books students can use for different aspects of their playing. This is by no means a comprehensive list; it gives an impression of the method and etude books that are often used at the Royal Conservatoire.

#### **Etudes and studies**

- Bitsch, M. (1956) *Quinze études de rythme pour trombone*. Paris: Alphonse Leduc.
- Blazhevich, V. (2012) *School for trombone in clefs*. (M. Deryugin, A. Kharlamov, and W. Stare, eds.) Chicago (IL): East-West Music International.
- Blazhevich, V. (2008) *Sequences for trombone*. (M. Deryugin, A. Kharlamov, and M. Mulcahy, eds.) Chicago (IL): East-West Music International.
- Bordogni, M. (J. Rochut, arr.) (1928) *Melodious etudes for trombone*. (A. Raph, ed.) New York (NY): Carl Fischer.
- Boutry, R. (1958) *Douze études de haut perfectionnement pour trombone*. Paris: Alphonse Leduc.
- Bozza, E. (1956) *Treize études caprices*. Paris: Alphonse Leduc.
- Couillaud, H. (1946) *Trente études modernes*. Paris: Alphonse Leduc.
- Defaye, J.M. (1989) *Six études pour trombone*. Charnay-lès-Mâcon: Éditions Robert Martin.
- Fink, R. (1969) *Studies in legato for trombone*. New York (NY): Carl Fisher.
- Grigoriev, B. (1960) *24 Studies for bass trombone or trombone with F attachment*. (A. Ostrander, ed.) New York: International Music Company.
- Hering, S. (1943) *32 Etudes for trombone*. New York (NY): Carl Fischer.
- Kopprasch, G. (2005) *60 Ausgewählte Etüden für Posaune*. (F. Seyffarth, ed.) Leipzig: Friedrich Hofmeister Musikverlag.
- Masson, G. (1953) *Douze études variées our trombone a coulisse*. Paris: Alphonse Leduc.
- Maxted, G. (1954) *20 Studies for tenor trombone*. London: Boosey & Hawkes.
- Naulais, J. (1998) *20 Études transcendantes*. Paris: Gérard Billaudot Éditeur.
- Pichaureau, G. (1978) *Spécial legato*. Paris: Alphonse Leduc.
- Rode, P. (1974) *15 Caprices for bass trombone (or trombone with F attachment)*. (K. Brown, ed.) New York: International Music Company.
- Senon, G. (1979) *25 Études rythmo-techniques*. Paris: Gérard Billaudot Éditeur.
- Sluchin, B. (2003-2006) *Alto trombone tutor volume 1-4*. Seckington: Warwick Music.
- Svoboda, M. (2008) *Concert etudes*. London: Boosey & Hawkes.
- Tyrell, H.W. (1927) *40 Progressive studies for trombone*. London: Boosey & Hawkes.
- Über, D. (2002) *23 Virtuoso clef studies for trombone*. Paris: Alphonse Leduc.
- Ušák, J. (1951) *25 Etud pro pozoun*. Prague: Editio Supraphon.

## Methods and exercise books

- Alessi, J. (2020) *Warm-up with Joseph Alessi*. Unpublished.
- Arban, J.B. (2000) *Complete method for trombone and euphonium*. (J. Alessi and B. Bowman, eds.) Maple City (MI): Encore Music Publishers.
- Becquet, M. (1990) *6 Exercices pour une mise en condition simple et rapide*. Vuarmarens: Editions Bim.
- Dempster, S. (1979) *The modern trombone*. Berkeley (CA): University of California Press.
- Destanque, G. (1987) *La mise en lèvres des trombonistes*. Vuarmarens: Editions Bim.
- Dijk, B. van (2004) *Ben's basics*. Den Haag: BVD Music Productions.
- Lassalle, D. (2012) *TrombOlympic*. Antibes: Flex Editions.
- Lier, B. van (2000) *Coordination training program for trombone playing*. Mainz: Advance Music.
- Nightingale, M. (1999) *Warm-up book*. Seckington: Warwick Music.
- Pilafian, S. and Sheridan, P. (2002) *The breathing gym*. Mesa (AZ): Focus on Music, Inc.
- Pollard, D.P. (2005) *Pollard warm-up/daily routine*. Unpublished.
- Remington, E. (1979) *Warm-up exercises for trombone*. Athens (OH): Accura Music, Inc.
- Reynolds, J. (2013) *A comprehensive workbook for bass trombone and trombone with F attachment*. Vancouver: Cherry Classics Music.
- Roth, S. and Svoboda, M. (2017) *The techniques of trombone playing*. Kassel: Bärenreiter Verlag.
- Schlossberg, M. (1947) *Daily drills and technical studies for trombone*. (C.K. Schlossberg, ed.) Oyster Bay (NY): M. Baron Company, Inc.
- Slokar, B. (1992) *Warm-ups and technical routines*. Vuarmarens: Editions Bim.
- Vernon, C. (1995) *A "singing" approach to the trombone*. Atlanta (GA): Atlanta Brass Society Press.
- Vining, D. (2009) *Daily routines for tenor trombone*. Flagstaff (AZ): Mountain Peak Music.
- Vining, D. (2009) *The breathing book for tenor trombone*. Flagstaff (AZ): Mountain Peak Music.
- Vining, D. (2017) *Trombone intonation mastery*. Flagstaff (AZ): Mountain Peak Music.

NB The years indicated above refer to the year of publication, not the year of composition.



## Appendix C

### *Orchestral excerpts tenor trombone*

This list consists of twenty-four of the most common orchestral excerpts to be asked on professional tenor trombone auditions. During the bachelor's degree, the students are asked to choose six new excerpts each year from this list. By the end of their degree they should thus be able to play all of these excerpts.

Master's students should choose twelve excerpts of this same list each year. In BA IV, MA I, and MA II, students are also required to prepare two excerpts on alto trombone (or bass trombone, in consultation with the main subject teacher).

#### Tenor trombone excerpts

**Berg, A.** (1915) *Drei Orchesterstücke* (op. 6)

- 3rd mvmt (*Marsch*), mm. 105-126

**Berlioz, H.** (1846) *La damnation de Faust* (H 111)

- Act 1, scene 3, *Marche Hongroise*, mm. 89-114 (2nd trombone)

**Brahms, J.** (1876) *Symphony no. 1* (op. 68)

- 4th mvmt, mm. 47-61

**Bruckner, A.** (1883) *Symphony no. 7* (WAB 107)

- 4th mvmt, mm. 93-112

- 4th mvmt, mm. 191-212

**Mahler, G.** (1894) *Symphony no. 2*

- 5th mvmt, [10] - [11]

- 5th mvmt, 1 before [25] - [27]

**Mahler, G.** (1896) *Symphony no. 3*

- 1st mvmt, 3 in [13] - [17]

- 1st mvmt, 1 before [33] - 2 in [34]

- 1st mvmt, 1 before [58] - 6 before [62]

**Mozart, W.A.** (1791) *Requiem* (K 626)

- 3b. *Tuba Mirum*, mm. 1-18 (2nd trombone)

**Ravel, M.** (1928) *Boléro* (M 81)

- 3 in [10] - [11]

**Rimsky-Korsakov, N.** (1888) *Russian Easter festival overture* (op. 36)

- [M] - [N] (2nd trombone)

**Rossini, G.** (1817) *La Gazza Ladra*

- Overture, mm. 115-139

- Overture, mm. 275-291

- Overture, m. 432 - end

**Rossini, G.** (1829) *Guglielmo Tell*

- Overture, [Q] - 9 in [Q]

**Saint-Saëns, C.** (1886) *Symphony no. 3* (op. 78)

- 2nd mvmt, [Q] - 3 before [R]

- 2nd mvmt, 12 in [R] - 2 in [S]

**Sibelius, J. (1924) *Symphony no. 7* (op. 105)**

- 7 in **C** - **D**
- 1 before **L** - 5 before **N**
- 3 in **X** - **Y**

**Strauss, R. (1895) *Till Eulenspiegels lustige Streiche* (op. 28)**

- 2 before **3** - 5 before **4**
- **31** - 7 before **32**
- 4 before **36** - 4 before **38**

**Strauss, R. (1896) *Also sprach Zarathustra* (op. 30)**

- 5 in **15** - **16**
- 9 in **50** - 5 before **51**

**Strauss, R. (1898) *Ein Heldenleben* (op. 40)**

- 3 in **60** - **62** (2nd trombone)
- 3 in **62** - 3 before **66** (1st trombone)
- 2 in **69** - **74** (1st trombone)

**Stravinsky, I. (1910) *L'oiseau de feu* (1919 ballet suite)**

- *Danse infernale*, 2 before **1** - **3**
- *Danse infernale*, 2 in **10** - 2 in **13**

**Wagner, R. (1845) *Tannhäuser* (WWV 70)**

- Act 1, Overture, **A** - 17 in **A**

**Wagner, R. (1848) *Lohengrin* (WWV 75)**

- Act 1, scene 3, **46** - 7 before **47**
- Act 3, Overture, **2** - **3**

**Wagner, R. (1870) *Die Walküre* (WWV 86B)**

- Act 3, scene 1 (*Walkürenritt*), 1 before **3** - 3 in **6**

**Alto trombone excerpts****Beethoven, L. (1823) *Missa solennis* (op. 123)**

- 2. *Gloria*, mm. 369-415

**Mozart, W.A. (1791) *Die Zauberflöte* (K 620)**

- Act 2, 10. *O Isis und Osiris*, complete

**Mozart, W.A. (1791) *Requiem* (K 626)**

- 2. *Kyrie*, complete

**Schumann, R. (1850) *Symphony no. 3* (op. 97)**

- 4th mvmt, mm. 1-8

NB (1) Unless stated otherwise, the first trombone part should be prepared.

NB (2) The years indicated above refer to the year of composition, not the year of publication.

**Overview of examinations trombone**

## Overview of the examinations

Examinations	Period	Duration	
<b>BACHELOR I</b>			
Progress examination	January	ca. 15 minutes	<i>orchestral parts</i>
Propaedeutic examination	May/June	ca. 15 minutes	
<b>BACHELOR II</b>			
Orchestral parts (TOP)	January	ca. 15 minutes	<i>unofficial</i>
Second year examination	May/June	ca. 15 minutes	
<b>BACHELOR III</b>			
Orchestral parts (TOP)	January	ca. 15 minutes	<i>unofficial</i>
Third year examination	May/June	ca. 25 minutes	<i>public</i>
<b>BACHELOR IV</b>			
Orchestral parts (TOP)	January	ca. 15 minutes	
Final examination	May/June	ca. 50 minutes	<i>Public</i>
<b>MASTER I</b>			
Orchestral parts (TOP)	January	ca. 20 minutes	
First year examination	May/June	ca. 50 minutes	<i>public</i>

Koninklijk Conservatorium Den Haag | Royal Conservatoire The Hague

Sebastiaan Kemner

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<b>MASTER II</b>			
Orchestral parts (TOP)	January	ca. 20 minutes	
Final examination	May/June	ca. 80 minutes	<i>public</i>

NB The indicated durations represent the total duration of the examination, including any intervals, stage changes etc.

## BASS TROMBONE - BACHELOR

### Entrance exam

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

### Progress exam

diagnostic moment - decided upon by teacher and student

### Propaedeutic exam

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

### II-III exam

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

### Presentation

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

### TOP

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

### Final presentation

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

\* From Scale Pyramid PDF that all students receive

## BASS TROMBONE - MASTER

### Entrance exam

- 2 pieces or movements with piano accompaniment. For instance:  
E. Ewazen – Ballade; F. Hidas – Rhapsodia; A. Lebedev – Concert Allegro; D. Gillingham – Sonata (1<sup>st</sup> movement); D. Schnyder (1<sup>st</sup> movement); Wilder – Sonata (1<sup>st</sup> movement); D. Bourgeois – Concerto (1<sup>st</sup> movement); T.R. George – Concerto (1<sup>st</sup> movement); J. Kazik – Concerto in five movements (1<sup>st</sup> movement); D. Schnyder – Sub Zero (1<sup>st</sup> movement)

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

#### TOP I

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

#### Presentation

Free choice.

- Must include at least one item from the advanced standard trombone repertoire such as Bozza, Castrede, Schnyder, Gillingham, etc.
- Must include at least one item of chamber music, and one contemporary work.
- May include work with orchestra, brass ensemble, or band, early music, light music, world music, avant-garde etc.

#### TOP II

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

#### Final presentation

concert

## TUBA – BACHELOR

### Entrance exam

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

### Progress exam

diagnostic moment - decided upon by teacher and student

### Propaedeutic exam

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

### II-III exam

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

### Presentation

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

### TOP

- Vaughan Williams concerto, 1<sup>st</sup> movement
- 8 orchestral excerpts

### Final presentation

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

## TUBA - MASTER

### Entrance exam

- 2 performance pieces such as Lundquist Landskap or Bozza Concertino
- 1 solo tuba piece

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

### TOP I

- Vaughan Williams concerto
- 10 orchestra parts

to be played: choice of the committee of examiners

### Presentation

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

## TOP II

- Vaughan Williams concerto
- 10 orchestra parts

to be played: choice of the committee of examiners

## Final presentation

concert

## ACCORDION - BACHELOR

### Entrance exam

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

### Progress exam

diagnostic moment - decided upon by teacher and student

### Propaedeutic exam

varied programme (3 performance pieces in different styles):

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

### II-III exam

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

### Presentation

- 2 or 3 performance pieces in different styles

### Final presentation

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

## ACCORDION - MASTER

### Entrance exam

- 1 piece of the period 1562 - 1750
- 2 solo pieces from different styles, one of which original  
*when relevant, pieces with relation to the Master Project Plan*

### Presentation



concert

Final presentation

concert

## GUITAR - BACHELOR

### Entrance exam

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

### Progress exam

diagnostic moment - decided upon by teacher and student

### Propaedeutic exam

varied programme with 3 different styles and a piece with several movements

e.g. Duarte English suite, Brouwer Tres Apuntes, Moreno-Torroba Castillas d’Espagne - committee of examiners makes a choice

### II-III exam

varied programme with 3 different styles and a piece with several movements

e.g. Duarte English suite, Brouwer Tres Apuntes, Moreno-Torroba Castillas d’Espagne - committee of examiners makes a choice

### Presentation

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

### Final presentation

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

## GUITAR - MASTER

### Entrance exam

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

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

### Presentation

concert

Final presentation

concert

## HARP - BACHELOR

### Entrance exam

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

### Progress exam

diagnostic moment - decided upon by teacher and student

### Propaedeutic exam

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

e.g. G. Pierné Impromptu, M. Tournier Suite livre 1/Vers la source dans le bois, M. Glière Impromptu, C. Dussek Sonate in Es

### II-III exam

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

### Presentation

free choice programme containing different style periods

### TOP

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

### Final presentation

concert programme with candidate's own signature

## HARP - MASTER

### Entrance exam

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

- 1 part of a solo concerto  
e.g. Mozart, Boieldieu, Händel, Debussy, Ginastera  
*when relevant, pieces with relation to the Master Project Plan*

#### TOP I

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

#### Presentation

concert

#### TOP II

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

#### Final presentation

concert

## PIANO - BACHELOR

### Entrance exam

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

The main subject teachers assess candidates' artistic suitability for a main subject study during the entrance exams based on:

- Musical connection, and the ability to bring a connection to music across in performance;
- Technical ability;
- Potential for development;
- Motivation.

### Progress exam

diagnostic moment - decided upon by teacher and student

### Propaedeutic exam

- Polyphony: one work chosen from:
  - J.S. Bach
    - Three-part sinfonias
    - Wohltemperierte Klavier
    - some movements from one of the Suites or Partitas
    - a comparable work
- Classical sonata: one or more movements from a sonata by:
  - J. Haydn
  - W.A. Mozart

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

#### II-III exam

To be determined by the teacher

#### Presentation

Concert

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

#### Final presentation

Concert containing 3 pieces in different styles.

## PIANO - MASTER

### Entrance exam

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

The main subject teachers assess candidates' artistic suitability for a main subject study during the entrance exams based on:

- Musical connection, and the ability to bring a connection to music across in performance;
- Technical ability;
- Potential for development;
- Motivation.

### Presentation

#### 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

#### 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:**

open and closed rolls in varying dynamics

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

**timpani:**

rolls / tuning exercises

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

**xylophone/marimba/vibraphone:**

scales and arpeggios up to four sharps and flats

two studies from e.g. Goldenberg, Friedman

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

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

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

### Bachelor I

**snare drum:**

M. Peters Intermediate Snare drum Studies / Advanced Studies

C. Wilcoxon

G. Whaley Rhythmic Patterns of Contemporary Music

E. Keune Kleine Tromschule

R. Carroll orchestra parts

- open rolls and rudiments

- develop closed roll

**xylophone:**

- scales, arpeggio's

Goldenberg

G.H. Green - ragtimes

R. Carroll - orchestra parts

**orchestra parts:**

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

**timpani:**

Nick Woud Symphonic Studies of The Timpani Challenge

Jacques Delecluse

Orchestra parts: Beethoven 9, Mozart Zauberflöte

**marimba:**

Eric Sammut - Rotations

C.O. Musser - Studies

J.S. Bach parts of Suite in G

Akira Miyoshi - Conversation

Paul Smadbeck - Rhythm Song

Keiko Abe - several pieces

**Vibraphone:**

D. Friedman - Etudes

E. Sejourne - Etudes

R. Wiener – 1 and 2

**set-up:**

Theo Loevendie - Pieces for set-up

Paul Thermos - KK

**percussion ensemble:**

John Cage - Construction in Metal  
Steve Reich - Music for pieces of Wood  
Steve Reich - Marimba Phase  
John Cage - Quartet  
L. Harrison / J. Cage - Double Music  
**music theatre:**  
Phillip Glass 1+1

#### Bachelor II: examples of level

**snare drum:**  
M. Peters – Advanced Snare drum Studies  
C. Wilcoxon  
Delecluse - Studio M (1 en 2)  
R. Carroll - Orchestral Studies  
G. Whaley – Rhythmic Patterns of Contemporary Music  
**xylophone:** continuation / G.H. Green - ragtimes  
**orchestra parts:** continuation  
**timpani:**  
Elliot Carter - Improvisation  
Orchestra parts: Beethoven 1&7&9, Bartok Music for Strings etc. Martin Concerto for 7 winds, timpani and strings, Stravinsky Sacre  
**marimba:**  
G. Stout - Two Mexican Dances  
M. Miki - Time for Marimba  
A. Miyoshi - Torse III  
J.S Bach - 2 voice inventions  
**vibraphone:**  
continuation  
**set-up:**  
D. Lang - Anvil Chorus  
Yannis Xenakis - Rebonds b  
John Cage - One 4  
**percussion ensemble:**  
John Cage - Third construction  
Guo Wenjing - Drama  
Steve Reich - Drumming  
Steve Reich - Nagoya marimba's  
**music theatre:**  
J. Cage - Composed improvisation for snare drum  
Roderik de Man - Case History  
J. Cage - One4  
C. Fox - The Art of Concealment

#### Presentation: examples of level

**snare drum:**  
M. Peters – Hard Times  
Delecluse- Douze Etudes / Keiskleiriana 1+2

Solo repertoire

**orchestra repertoire:**

mock auditions and more repertoire

**xylophone (glockenspiel):**

more orchestra parts

**timpani:**

John Beck - The Injury

John Bergamo - Four Pieces for timpani

Steve Grimo - Cortege for Solo Timpani

Alexis Orfaly - Rhapsody No.2 for Solo Timpani

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

**marimba:**

Tanaka - Two Movements for Marimba

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

S. Mackey - See Ya Thursday

S.S. - Smith Good Night

**vibraphone:**

solo-pieces

D. Friedman

Sejourne

**set-up:**

Y. Xenakis - Rebonds b

K. Volans - Asanga

Per Norgard – parts of 'I Ching'

M. Feldman - King of Denmark

Michael Gordon - XY

**percussion ensemble:**

D. Lang - The so-called laws of Nature

Y. Xenakis - Okho

Y. Xenakis - Persephassa

S. Reich - Sextet

**music theater:**

V. Globokar - Corporel

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

S.S. Smith - Songs I- IX

Kagel - Rrrrrr

TOP

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

Final Presentation: examples of level

**snare drum:**

studies - solo repertoire - orchestra parts

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

**timpani:**

N. Woud – etudes

J. Delecluse – etudes

Elliot Carter Canto, Recitative, Canaries

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

**marimba:**

Y. Sueyoshi - Mirage

P. Klatzow - Dances of earth and fire

J. Schwantner - Velocities

J. Druckmann - Reflections on the nature of Water

T. Niimmi - For Marimba I-II

**vibraphone:**

F. Donatoni - Omar

D. Alejandro - Linde

Kh. Stockhausen – Elufa

**set-up:**

J. Wood - Rogosanti

Y. Xenakis - Phappha

Y. Xenakis – Rebonds A and B

P. Norgard - I Ching

Kh. Stockhausen – Zyklus

**music theatre:**

Globokar - Toucher

Kagel - Dressur, Exotica

**percussion ensemble:**

Y. Xenakis - Pleiades

F. Donatoni - Darkness

J. Wood - Village Buria

## PERCUSSION - MASTER

**Entrance exam Master**

- 2 solo mallet pieces (marimba or/and vibraphone)
- 1 solo set-up piece
- snare drum: studies/orchestra parts/technique
- timpani: studies/orchestra parts/technique
- xylophone/Glockenspiel: orchestral parts

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

**TOP I**

Orchestral parts or official audition programme from an orchestra

Presentation

concert

TOP II

Orchestral parts or official audition programme from an orchestra

Final presentation

concert