A pink geometric graphic consisting of a large triangle with its medians intersecting at a central point. There are black dots at each of the six vertices of this internal structure.

# Curriculum Handbook Master of Music – Classical Music

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

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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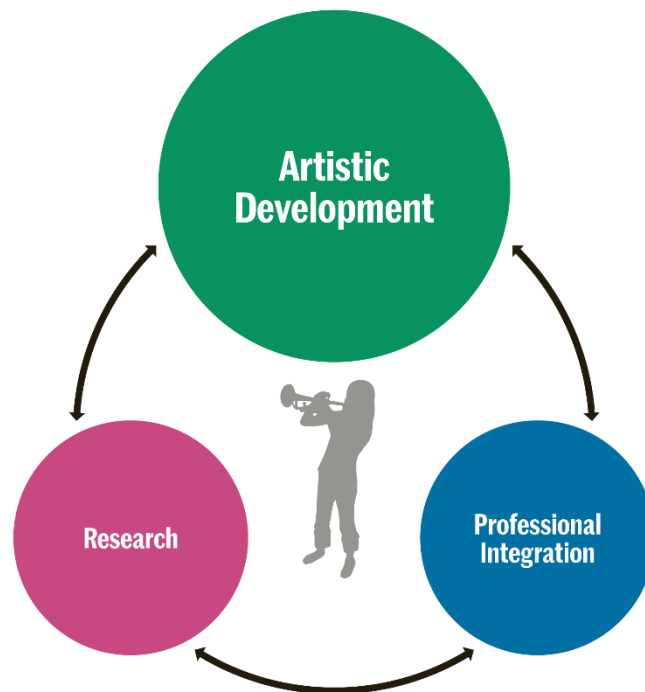
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## INTRODUCTION

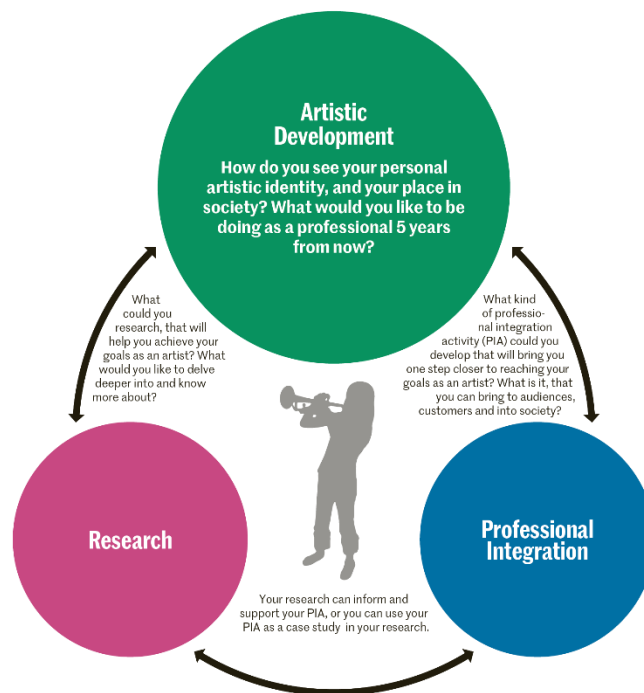
The Master of Music in Classical Music programme is a two-year programme in which you will develop your skills to the highest level. During the Master's course you will take part in orchestral, chamber music and contemporary music projects. It is an intensive course at the heart of the classical music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

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



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

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



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

**A. Artistic Development:** You develop a vision for your artistic development: What characterises you as a musician in terms of skills, motivations and/or interests? What kind of musician would you like to become? What are your career aspirations? What do you need to work on in order to become this musician? How can your Master Project help you achieve your goals?

You will receive individual tuition by the teacher(s) of your main subject. Furthermore, you will participate in for example: group lessons, combo lessons, chamber music activities, ensemble classes, orchestral projects, Big Band projects or composition projects, and in some departments you will work with a coach pianist.

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

**C. Professional Integration:**

You design, develop and realise an activity that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. This professional integration activity (PIA) is driven by your artistic development goals. It can be informed and supported by your research, or it can function as a case study for your research. It is the starting point for a professional practice that stretches beyond the duration of your master's programme.

You will attend an introductory course on project management during which you will design a plan for your PIA, and you will receive individual coaching by a professional integration coach.

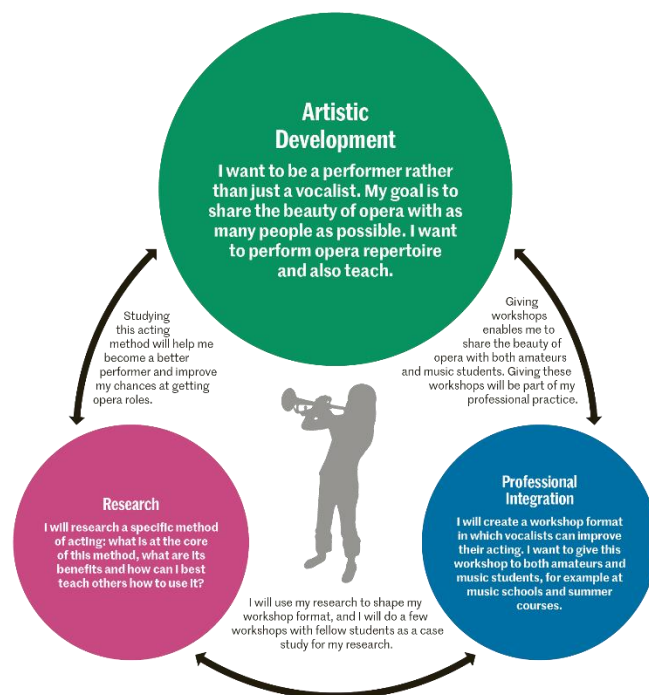
### Master Circle

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

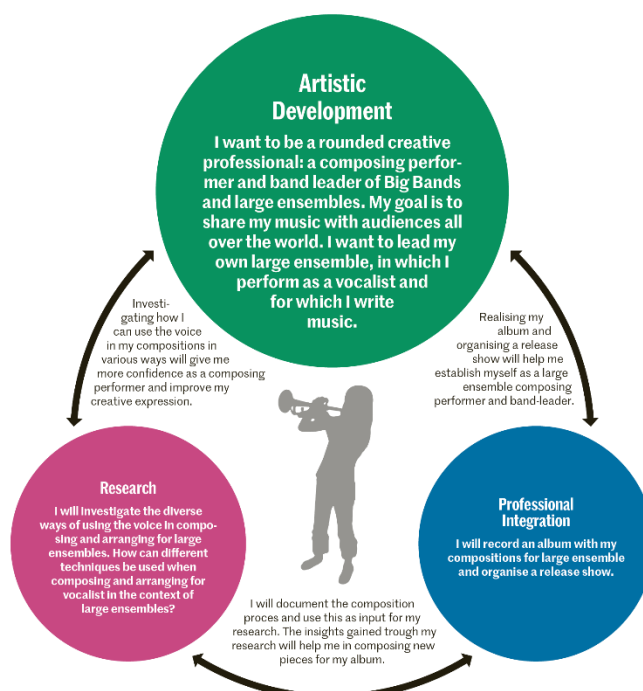
## MASTER PROJECT EXAMPLES

Here are some examples of potential Master Projects. This is just a non-exhaustive list of examples, as there are many possibilities to be explored.

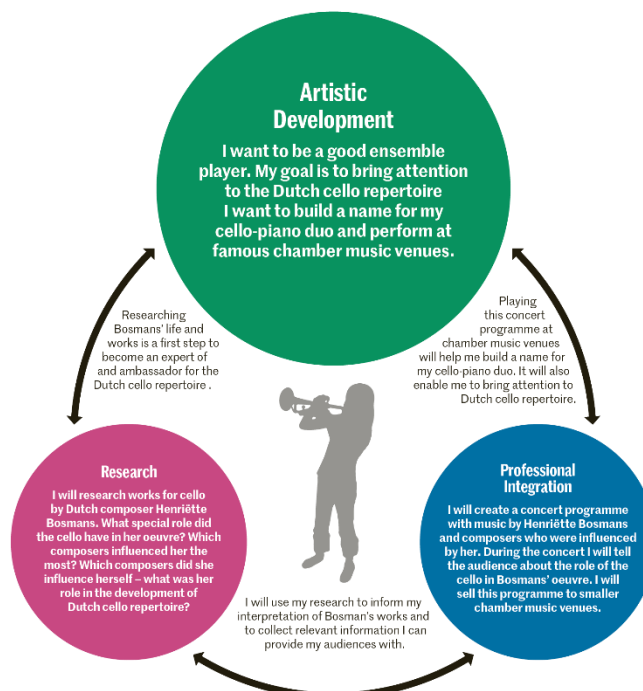
### Example 1:



## Example 2:

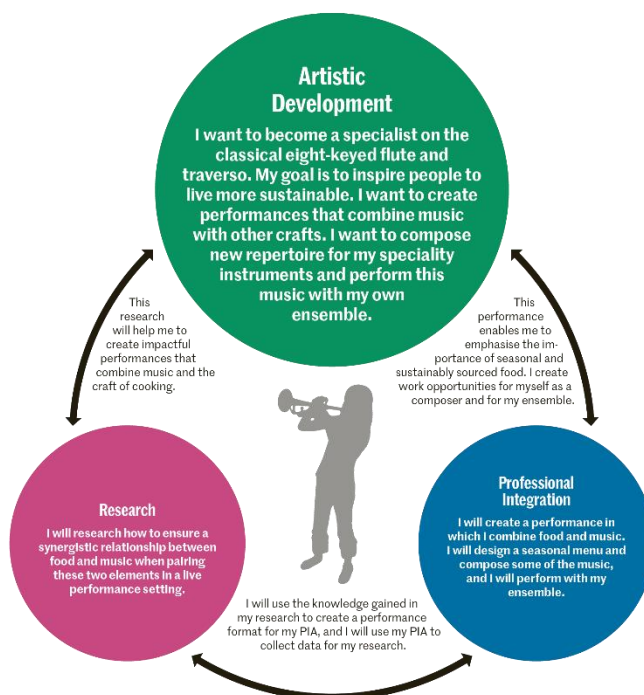


## Example 3:

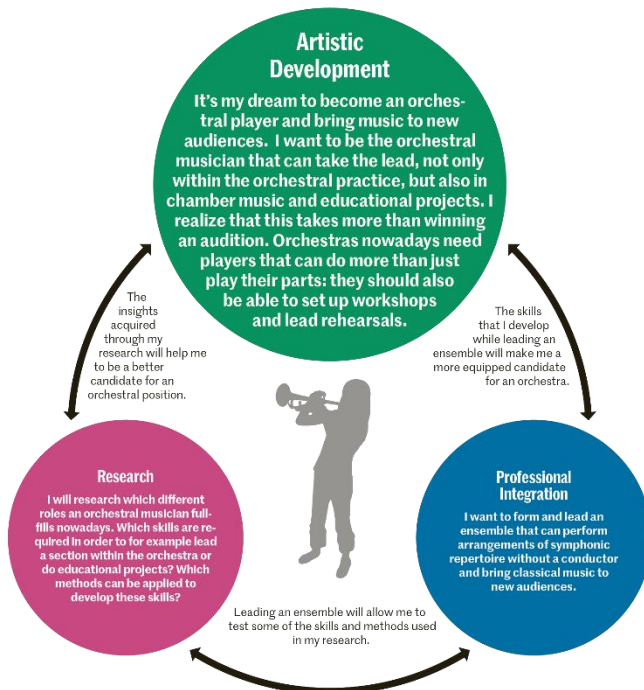




#### Example 4:



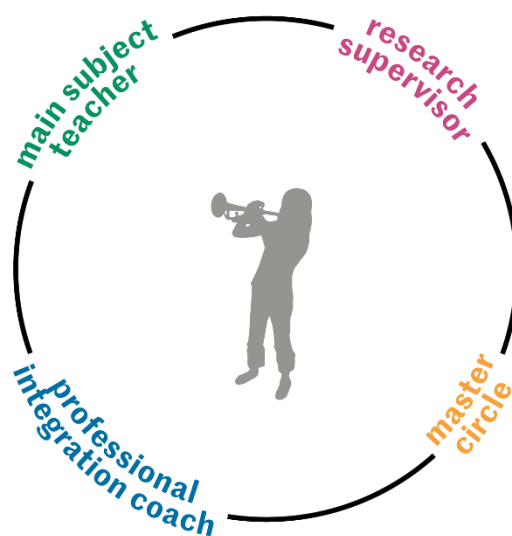
#### Example 5:



## Example 6:



## MASTER PROJECT NETWORK



You are in control and at the centre of your Master Project – it's all about what you want to do and what is meaningful to you!

However, you are not alone: you are surrounded by a network of people who can guide you while developing and realising your Master Project. Each person in the network will provide guidance from their specific angles/perspectives, but it is important and your own responsibility to keep them informed of all elements of your Master Project.

Your **main subject teacher**, who can help you define your artistic vision and artistic goals.

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

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

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

## FOCUS AREAS

Students will be introduced to nine focus areas during the course 'Introduction to Research in the Arts', and will be placed in a master circle which centres on one of these focus areas. The distribution of students over the various master circles is based on the Master Project Plans sent in as part of the application process. The nine focus areas are:

### 1. Art of Interpretation

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

### 2. Instruments, Techniques & Technologies

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

### 3. Music in Public Space

Topics related to the possible role and presence of music and musicians in society and the public sphere. The research may focus on possibilities for enhancing the relevance of professional music practice in and outside the concert hall, the presence of musicians in (social) media, and the interaction with audiences. Professional integration activities may lead to innovative curatorial practices, music projects and artistic profiles in the public sphere. Social engagement, communicative

interaction and entrepreneurial attitude are essential in this area. In comparison to focus areas 7 and 8, the visibility and public character of the project outcomes should be central.

#### **4. Creative Processes**

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

#### **5. Beyond Discipline**

Projects that deal with the interaction between different disciplines and media. What can music's relation to literature, dance, film, visual arts, theatre, and installation art be? How can the interaction with non-artistic disciplines, new technologies and digital tools inspire musical creation? Research in this area investigates how different disciplines can influence and inform each other, and how the interaction between different media can create new forms of expression. Professional integration activities aim to realise innovative approaches to music experience through the use of multiple media and collaborations beyond disciplines. Curiosity, risk-taking and the willingness to temporarily put on hold the norms and values of common musical craftsmanship are characteristic values in this area.

#### **6. Musical Training, Performance & Cognition**

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

#### **7. Aesthetics & Cultural Discourse**

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

#### **8. Co-creative and educational settings**

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

#### **9. Music Theory & Aural Skills**

Topics in this area focus on the combined theoretical and aural understanding of music as an acoustic and cultural phenomenon. Examples are the investigation of tuning systems, scales and modes and

their application in music, or the relationship between rhetoric and musical form in baroque music. Projects in this area often aim at systemizing knowledge in order to apply it to music didactics. An analytical and clear methodical approach is characteristic for both research and professional integration activities in this area.

## TIMELINE MASTER PROJECT

### First year students

Start work with research supervisor and professional integration coach	October 2023
Registration master electives	1 – 15 November 2023
Deadline Master Project proposal	17 January 2024
Deadline revised Master Project proposal	6 March 2024
Master Research Symposium: Attendance of 3 presentations required	8 – 12 April 2024
First Year Master Project Presentation	May 2024 (t.b.a.)
M1 Main Subject Presentation	May – June 2024 (t.b.a.)

### Second year students

Deadline requests date Symposium	4 October 2023
Deadline pilot/prototype PIA	8 November 2023
Deadline preliminary version research exposition or thesis	22 November 2023
Deadline research abstract	14 February 2024
Deadline research exposition or thesis	28 February 2024
Master Research Symposium: research presentations	8 – 12 April 2024
Deadline self-reflective report Professional Integration	1 May 2024
Deadline material re-examinations research	8 May 2024
Main Subject Final Presentation	May – June 2024 (t.b.a.)
Deadline re-examination self-reflective report Professional Integration	12 June 2024
Re-examinations research presentations	17 – 18 June 2024

## PROGRAMME OBJECTIVES MASTER CLASSICAL MUSIC

Below you will find a set of requirements which we call programme objectives. These are the minimum requirements that you need to meet in order to obtain a Master of Music degree from the Royal Conservatoire.

Our programme objectives are based on the AEC Learning Outcomes (2017)<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 MMus in Classical Music.

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

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

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

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

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

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

<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)

<sup>2</sup> Orchestra Master/Ensemble Academy/Ensemble Percussion students only

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

### **C. Generic outcomes**

- 2.C.1. Exhibit advanced skills in critical thinking and critical awareness.
- 2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.
- 2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.
- 2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of artistic contexts.
- 2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.
- 2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:
- extended and complex
  - in new or unfamiliar contexts
  - based upon incomplete or limited information.
- 2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own artistic development.
- 2.C.8. Demonstrate ability and willingness to communicate knowledge and ideas through modes other than notation, performance and/or other musical outputs (recordings, etc.).
- 2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.
- 2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.
- 2.C.11. Exhibit advanced and appropriate public presentation skills in all aspects of your practice and activity.
- 2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural and social contexts.
- 2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.

- 2.C.15. Exhibit confidence in using your own psychological understanding – and your sense of your own wellbeing, and that of others – to underpin decision making in a variety of situations associated with professional practice.
- 2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.
- 2.C.17.KC. Demonstrate a strong commitment to the integration of your artistic development, research interests and professional practice.

## CURRICULUM OVERVIEWS

### VIOLIN, VIOLA, CELLO

code	Violin, Viola, Cello	Year 1	Year 2
	<b>Master of Music 2023-2024</b>		
<b>KC-M-KI-</b>	<b>Artistic Development</b>		
xx *	Main Subject	29	29
xxS *	<i>Main Subject with specialisation</i>	26	26
GLxx	Group Lesson	2	2
COR	Coach Pianist	2	2
TROS	Training Orchestral Parts	4	4
-	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
	<b>Subtotal</b>	<b>37</b>	<b>37</b>
<b>KC-M-</b>	<b>Research</b>		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	<b>Subtotal</b>	<b>15</b>	<b>15</b>
<b>KC-M-</b>	<b>Professional Integration</b>		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-MCDO	Specialisation Orchestra Master	6	6
AL-ECDO	Specialisation Ensemble Academy	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisations have specific entrance requirements</i>		
	<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>		
	<b>Subtotal</b>	<b>8</b>	<b>8</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>
	<b>Total</b>		<b>120</b>
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>			
xx=1. Violin (VL), 2. Viola (VLA), 3. Cello (VC)			



## DOUBLE BASS

code	Double Bass	Year 1	Year 2
	<b>Master of Music 2023-2024</b>		
<b>KC-M-KI-</b>	<b>Artistic Development</b>		
CB	Main Subject	28	28
CBS	<i>Main Subject with specialisation</i>	25	25
GLCB	Group Lesson	2	2
BB	BASSbook	1	1
COR	Coach Pianist	2	2
TROS	Training Orchestral Parts	4	4
-	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
	<b>Subtotal</b>	<b>37</b>	<b>37</b>
<b>KC-M-</b>	<b>Research</b>		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	<b>Subtotal</b>	<b>15</b>	<b>15</b>
<b>KC-M-</b>	<b>Professional Integration</b>		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-MCDO	Specialisation Orchestra Master	6	6
AL-ECDO	Specialisation Ensemble Academy	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisations have specific entrance requirements</i>		
	<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>		
	<b>Subtotal</b>	<b>8</b>	<b>8</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>
	<b>Total</b>		<b>120</b>

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

## FLUTE

code	Flute	Year 1	Year 2
	<b>Master of Music 2023-2024</b>		
<b>KC-M-KI-</b>	<b>Artistic Development</b>		
FL	Main Subject	26	26
FLS	<i>Main Subject with specialisation</i>	23	23
PC	Lesson Piccolo	3	3
GLFL	Group Lesson	2	2
COR	Coach Pianist	2	2
TROS	Training Orchestral Parts	4	4
-	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
	<b>Subtotal</b>	<b>37</b>	<b>37</b>
<b>KC-M-</b>	<b>Research</b>		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	<b>Subtotal</b>	<b>15</b>	<b>15</b>
<b>KC-M-</b>	<b>Professional Integration</b>		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-MCDO	Specialisation Orchestra Master	6	6
AL-ECDO	Specialisation Ensemble Academy	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisations have specific entrance requirements</i>		
	<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>		
	<b>Subtotal</b>	<b>8</b>	<b>8</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>
	<b>Total</b>		<b>120</b>
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>			

## OBOE, CLARINET, BASSOON

code	Oboe, Clarinet, Bassoon	Year 1	Year 2
	<b>Master of Music 2023-2024</b>		
<b>KC-M-KI-</b>	<b>Artistic Development</b>		
xx *	Main Subject	29	29
	<i>including cor anglais (for oboists), E-flat or bass clarinet (for clarinetists), or contrabassoon (for bassoonists)</i>		
xxS *	Main Subject with specialisation	26	26
GLxx	Group Lesson	2	2
COR	Coach Pianist	2	2
TROS	Training Orchestral Parts	4	4
-	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
	<b>Subtotal</b>	<b>37</b>	<b>37</b>
<b>KC-M-</b>	<b>Research</b>		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	<b>Subtotal</b>	<b>15</b>	<b>15</b>
<b>KC-M-</b>	<b>Professional Integration</b>		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-MCDO	Specialisation Orchestra Master	6	6
AL-ECDO	Specialisation Ensemble Academy	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisations have specific entrance requirements</i>		
	<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>		
	<b>Subtotal</b>	<b>8</b>	<b>8</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>
	<b>Total</b>		<b>120</b>
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>			
xx=1. Oboe (OB), 2. Clarinet (CL), 3. Bassoon (FG)			

## SAXOPHONE

code	Saxophone	Year 1	Year 2
	<b>Master of Music 2023-2024</b>		
<b>KC-M-KI-</b>	<b>Artistic Development</b>		
SX	Main Subject	33	33
SXS	Main Subject with specialisation	30	30
GLSX	Group Lesson	2	2
COR	Coach Pianist	2	2
	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
	<b>Subtotal</b>	<b>37</b>	<b>37</b>
<b>KC-M-</b>	<b>Research</b>		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	<b>Subtotal</b>	<b>15</b>	<b>15</b>
<b>KC-M-</b>	<b>Professional Integration</b>		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-ECDO	Specialisation Ensemble Academy	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisations have specific entrance requirements</i>		
	<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>		
	<b>Subtotal</b>	<b>8</b>	<b>8</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>
	<b>Total</b>		<b>120</b>
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## BRASS

code	Horn, Trumpet, Trombone, Bass Trombone, Tuba	Year 1	Year 2
	<b>Master of Music 2023-2024</b>		
<b>KC-M-KI-</b>	<b>Artistic Development</b>		
xx *	Main Subject	29	29
xxS *	<i>Main Subject with specialisation</i>	26	26
GLxx	Group Lesson	2	2
COR	Coach Pianist	2	2
TROS	Training Orchestral Parts	4	4
-	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
	<b>Subtotal</b>	<b>37</b>	<b>37</b>
<b>KC-M-</b>	<b>Research</b>		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	<b>Subtotal</b>	<b>15</b>	<b>15</b>
<b>KC-M-</b>	<b>Professional Integration</b>		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-MCDO	Specialisation Orchestra Master	6	6
AL-ECDO	Specialisation Ensemble Academy	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisations have specific entrance requirements</i>		
	<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>		
	<b>Subtotal</b>	<b>8</b>	<b>8</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>
	<b>Total</b>		<b>120</b>
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>			
xx=1. Horn (HRN), 2. Trumpet (TR), 3. Trombone (TB), 4. Bass Trombone (BTB), 5. Tuba (TU)			

## ACCORDION

code	Accordion	Year 1	Year 2
	<b>Master of Music 2023-2024</b>		
<b>KC-M-KI-</b>	<b>Artistic Development</b>		
ACC	Main Subject	35	35
ACCS	<i>Main Subject with specialisation</i>	32	32
GLAC	Group Lesson	2	2
-	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
	<b>Subtotal</b>	<b>37</b>	<b>37</b>
<b>KC-M-</b>	<b>Research</b>		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	<b>Subtotal</b>	<b>15</b>	<b>15</b>
<b>KC-M-</b>	<b>Professional Integration</b>		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-ECDO	Specialisation Ensemble Academy	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisations have specific entrance requirements</i>		
	<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>		
	<b>Subtotal</b>	<b>8</b>	<b>8</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>
	<b>Total</b>		<b>120</b>

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## PIANO

code	Piano	Year 1	Year 2
	<b>Master of Music 2023-2024</b>		
<b>KC-M-KI-</b>	<b>Artistic Development</b>		
PN	Main Subject	36	36
PNS	<i>Main Subject with specialisation</i>	33	33
GP	Group Lesson	1	1
-	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
	<b>Subtotal</b>	<b>37</b>	<b>37</b>
<b>KC-M-</b>	<b>Research</b>		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	<b>Subtotal</b>	<b>15</b>	<b>15</b>
<b>KC-M-</b>	<b>Professional Integration</b>		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-ECDO	Specialisation Ensemble Academy	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisations have specific entrance requirements</i>		
	<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>		
	<b>Subtotal</b>	<b>8</b>	<b>8</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>
	<b>Total</b>	<b>120</b>	

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## GUITAR

code	Guitar	Year 1	Year 2
	<b>Master of Music 2023-2024</b>		
<b>KC-M-KI-</b>	<b>Artistic Development</b>		
GT	Main Subject	35	35
GTS	<i>Main Subject with specialisation</i>	32	32
GLGT	Group Lesson	2	2
-	Masterclasses/Chamber Music/Ensemble Projects	pm	pm
	<b>Subtotal</b>	<b>37</b>	<b>37</b>
<b>KC-M-</b>	<b>Research</b>		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	<b>Subtotal</b>	<b>15</b>	<b>15</b>
<b>KC-M-</b>	<b>Professional Integration</b>		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisations have specific entrance requirements</i>		
	<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>		
	<b>Subtotal</b>	<b>8</b>	<b>8</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>
	<b>Total</b>	<b>120</b>	

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## HARP

code	Harp	Year 1	Year 2
	<b>Master of Music 2023-2024</b>		
<b>KC-M-KI-</b>	<b>Artistic Development</b>		
HP	Main Subject	31	31
HPS	<i>Main Subject with specialisation</i>	28	28
GLHP	Group Lesson	2	2
TROS	Training Orchestral Parts	4	4
-	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
	<b>Subtotal</b>	<b>37</b>	<b>37</b>
<b>KC-M-</b>	<b>Research</b>		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	<b>Subtotal</b>	<b>15</b>	<b>15</b>
<b>KC-M-</b>	<b>Professional Integration</b>		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-MCDO	Specialisation Orchestra Master	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisations have specific entrance requirements</i>		
	<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>		
	<b>Subtotal</b>	<b>8</b>	<b>8</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>
	<b>Total</b>		<b>120</b>
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## PERCUSSION

code	Percussion	Year 1	Year 2
	<b>Master of Music 2023-2024</b>		
<b>KC-M-KI-</b>	<b>Artistic Development</b>		
SLW	Main Subject	31	31
SLWS	<i>Main Subject with specialisation</i>	28	28
GLSW	Group Lesson	2	2
TROS	Training Orchestral Parts	4	4
-	Masterclasses/Chamber Music/Orchestral Projects	pm	pm
	<b>Subtotal</b>	<b>37</b>	<b>37</b>
<b>KC-M-</b>	<b>Research</b>		
AL-IRA	Introduction to Research in the Arts	2	
AL-MCA	Master Circle	3	3
AL-IRT	Individual Research Trajectory	7	12
-	Master elective	3	
	<b>Subtotal</b>	<b>15</b>	<b>15</b>
<b>KC-M-</b>	<b>Professional Integration</b>		
AL-IPM	Introduction to Project Management	2	
AL-PIT	Professional Integration Trajectory	3	5
AL-CDO	External Activities - Career Development Office (CDO)	3	3
AL-PCDO	Specialisation Ensemble Percussion Slagwerk Den Haag	6	6
AL-MCDO	Specialisation Orchestra Master	6	6
AL-ECDO	Specialisation Ensemble Academy	6	6
AL-CCDO	Specialisation Chamber Music	6	6
AL-SCDO	Specialisation Complementary Subject	6	6
	<i>Specialisations have specific entrance requirements</i>		
	<i>Students enrolled in a specialisation do not have to obtain CDO credits</i>		
	<b>Subtotal</b>	<b>8</b>	<b>8</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>
	<b>Total</b>		<b>120</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-M-KI-xx
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish the first year of this course to be allowed to enter the second.
<b>Course content</b>	<p>In this course, you receive individual lessons of 75 minutes. During these lessons you practice repertoire under your teacher's guidance. Together with your teacher, you devise a programme tailored to the requisite development of repertoire, in the context of the annual schedule of auditions, (final) presentations, projects and extracurricular activities. The entire programme corresponds with your study plan, and there is scope for specialisation. The focus is on your personal development as a professional musician and as an inspired and inspiring interpreter. You are challenged to reflect on and pursue personal growth and to recognise quality.</p> <p>Principal subject teachers also give regular group lessons during which students play for each other. There are master classes given by guest lecturers. Some principal subject teachers share students in the form of team-teaching.</p> <p>Students of oboe, bassoon and clarinet receive 10 lessons per year in a secondary instrument (cor anglais, contrabassoon, E-flat clarinet or bass clarinet). If you want more lessons in your secondary instrument, you need to discuss this with the teachers concerned and the Coordinator of the Classical Music Department. The contact time for extra secondary instrument lessons is deducted from your main subject lesson time.</p>
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.7, 2.C.10
<b>Course objectives</b>	<p>At the end of this course, you are able to:</p> <ul style="list-style-type: none"> <li>• Realise, recreate, create, manipulate and/or produce music to a high professional level, expressing your own artistic concepts and reflecting a well-developed musical personality;</li> <li>• Evidence sophisticated craft skills in relation to the repertoire, styles, etc. of their discipline or genre;</li> <li>• Demonstrate breadth and/or depth of specialist knowledge in relation to your area of study evidencing fluency across a range of styles and/or a distinctive and individual voice in one particular style;</li> <li>• Demonstrate ability to create, realise and express your own artistic concepts, ensuring that any areas of relative weakness in relation to practice, rehearsal, reading, aural, creative and re-creative skills have been addressed;</li> <li>• Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within your discipline, genre, area of study, and/or own artistic practice;</li> </ul>

	<ul style="list-style-type: none"> <li>• Initiate activities or projects, and work with others through interaction or collaboration.</li> </ul>
<b>Credits</b>	See curriculum overview
<b>Level</b>	Master
<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 year
<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 main subject teachers
<b>Contact information</b>	Main subject 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>	M1: Presentation
<b>Assignment description</b>	
<b>Assignment requirements</b>	50 minutes, including stage changes, no interval. The duration of a percussion presentation is longer: master I: 60' including stage changes. The student is free to choose the programme within the requirements set by the section. Ideally, a part of the programme is related to your Master Project. The student prepares programme notes which are assessed as part of the overall assessment of the presentation. Please note that the programme requirements for each instrument can be found in Appendix 10 of the Curriculum Handbook.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The (final) presentation is assessed using the Assessment Criteria Master 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 2</b>
<b>Assignment type</b>	M2: Final Presentation
<b>Assignment description</b>	
<b>Assignment requirements</b>	80 minutes, including stage changes and a 15-minute interval. The duration of a percussion presentation is longer: master II: 90' including stage changes and 15 minute break. The student is free to choose the programme within the requirements set by the section. Ideally, a part of the programme is related to your Master Project. The student prepares programme notes which are assessed as part of the overall assessment of the final presentation. Please note that the programme requirements for each instrument can be found in Appendix 10 of the Curriculum Handbook.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The (final) presentation is assessed using the Assessment Criteria Master 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 hall, coach pianist and committee availability
<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>Final Presentation M2:</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 submit an Artistic Reflection if your curriculum includes the Master Project.</li> </ul> <p>M2 Artistic Reflection guidelines:  <i>The artistic reflection is a document of approx. 500-1000 words that describes your artistic development over the past two years, and your future artistic visions and dreams. The text should also include a reflection on your Master Project and explain how your research component and professional integration activity have influenced your artistic development. How did the integration of the three domains take place and how will this impact your future plans? If your Final Presentation is strongly connected to or the direct result of your Master Project, this text (which will be read by the Committee of Examiners) will be particularly helpful for all members of the Committee (including external examiners or other main subject teachers).</i></p> </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>

## Group Lesson

<b>Course title</b>	<b>Group Lesson</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-M-KI-GLxx
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable

<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>	2.B.3, 2.C.3, 2.C.4, 2.C.9, 2.C.11
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to contribute to and lead a group process;</li> <li>▪ are able to observe and listen to others in a perceptive way;</li> <li>▪ are able to verbally express observations and to give constructive feedback to peers;</li> <li>▪ are able to receive and put to use feedback from peers.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Master
<b>Work form</b>	Group lesson
<b>Literature</b>	To be decided
<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
<b>Teachers</b>	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.

## Coach Pianist

<b>Course title</b>	<b>Coach Pianist</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-M-KI-COR1-11; KC-M-KZ-COR1-11; KC-M-KI-COR2-11; KC-M-KZ-COR2-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable

<b>Course content</b>	<p>You work individually with a professional pianist who specialises in playing in a duo, and often also in the repertoire and specific ensemble playing with two or more instruments. During the lessons you develop your repertoire and your general skills of ensemble playing. By playing for years with the same pianist, students often develop exceptional skills in ensemble playing. The pianist is the regular accompanist at exams, and if possible also at events such as competitions and auditions outside the conservatoire.</p> <p>Please note that there is a protocol for working with a coach pianist, that can be found on the portal page of the Classical Department.</p>
<b>Programme objectives</b>	2.A.1, 2.A.5, 2.B.2, 2.B.3, 2.B.5, 2.C.5, 2.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 rehearse and perform at an advanced professional level through regular rehearsals and performances with a professional pianist;</li> <li>▪ engage with new repertoire at an advanced level across various style periods and, taking into account further specialisation, build upon repertoire knowledge gained in the bachelor's programme;</li> <li>▪ execute ensemble skills at an advanced level and continue to further develop these skills independently following graduation;</li> <li>▪ present a full concert programme with a professional pianist that reflects the ability to engage in creative and attractive programming.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Master
<b>Work form</b>	Individual lesson
<b>Literature</b>	Repertoire that the student is working on
<b>Language</b>	English
<b>Scheduling</b>	<p>37.5 minutes per week, 34 weeks per year</p> <p>Please note: this amount of time includes all activities where the student and coach pianist work together, such as class presentation events ("voorspeelavonden"), group lessons, masterclasses and exams/presentations.</p>
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Jelger Blanken, Gerard Boeters, Natasja Douma, Anastasiia KurilkoAlla Libo, Elena Malinova, Kamelia Miladinova, Jan Willem Nelleke, Alessandro Soccorsi, Oana Zamfir-Coce, Andrea Vasi
<b>Contact information</b>	Coach pianists
<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>	The coach pianist will assess your work based on the assessment criteria below.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the year
<b>Assessment criteria</b>	The coach pianist will assess your work on the basis of the following assessment criteria:

	<ul style="list-style-type: none"> <li>• ability to rehearse and perform at an advanced professional level through regular rehearsals and performances with a professional pianist;</li> <li>• ability to engage with new repertoire at an advanced level across various style periods and, taking into account further specialisation, build upon repertoire knowledge gained in the bachelor's programme;</li> <li>• ability to execute ensemble skills at an advanced level</li> <li>• ability to present a full concert programme with a professional pianist that reflects the ability to engage in creative and attractive programming.</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>	In consultation with teacher.

## Training Orchestral Parts

<b>Course title</b>	<b>Training Orchestral Parts</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-M-KI-TROS
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>In this course, you work intensively on a range of orchestral scores, in order to prepare for (inter)national auditions. Various other scores are also studied to learn a more extensive repertoire and to master the specific method of playing that is required.</p> <p>You receive individual lessons of 25 minutes throughout the academic year. Teachers may give 50-minute lessons in the first half of the academic year, until the exam. The schedule is sometimes revised, for example if an audition is planned.</p>
<b>Programme objectives</b>	2.A.2, 2.B 2, 2.C.10, 2.C.13
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ demonstrate substantial knowledge of the orchestral repertoire;</li> <li>▪ execute orchestral excerpts at an advanced level, both technically and artistically;</li> <li>▪ are able to prepare independently for professional orchestral auditions;</li> <li>▪ are able to cooperate with other musicians within an orchestral section in an (inter)national and multicultural environment.</li> </ul>
<b>Credits</b>	4 ECTS
<b>Level</b>	Master
<b>Work form</b>	Individual lessons
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	25 minutes per week, 34 weeks per year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	See <a href="http://www.koncon.nl">www.koncon.nl</a> for a list of orchestral part 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>	Exam
<b>Assignment description</b>	An exam that reflects the demands of a professional orchestral audition.
<b>Assignment requirements</b>	For the exact exam requirements, timing and length of the exam, please see Appendix 10 of this Curriculum Handbook.
<b>Assignment planning</b>	December/January
<b>Assessment criteria</b>	For the assessment criteria, see Appendix 1.
<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, based on availability of the coach pianist, hall and committee

## Lesson Piccolo

<b>Course title</b>	<b>Lesson Piccolo</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-M-KI-PC1-18;KC-M-KI-PC2-18
<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 next.
<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>	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.12, 2.B.2, 2.B.4, 2.C.2, 2.C.7, 2.C.10, 2.C.13, 2.C.16
<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>	Master
<b>Work form</b>	Individual lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English
<b>Scheduling</b>	25 minutes per week, 34 weeks per academic year
<b>Date, time &amp; venue</b>	Schedule to be agreed upon with the teacher.
<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 assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Exam
<b>Assignment description</b>	The exam is part of the TOP exam and reflects the demands of a professional orchestral audition.
<b>Assignment requirements</b>	For the exact exam requirements, please see Appendix 10 of this Curriculum Handbook.
<b>Assignment planning</b>	December/January
<b>Assessment criteria</b>	For the assessment criteria, see Appendix 1.

<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with teacher.

## BASSbook

<b>Course title</b>	<b>BASSbook</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-M-KI-BB1-11; KC-M-KI-BB2-11
<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 course is a project-based course, offered jointly by the Classical, Early Music and Jazz Departments. BASSbook is for all bachelor and master students of double bass and violone. Your teachers participate as well. Teacher Quirijn van Regteren Altena arranges 4 full day meetings every year, where you play for each other, share and develop repertoire, and teachers give lessons to the entire group of students. There are also guest lectures and demonstrations, workshops and concerts. Students who have completed BASSbook during their bachelor studies at the Royal Conservatoire are not exempt from this course during their master studies.
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.B.1, 2.B.2, 2.B.3, 2.C.16
<b>Course objectives</b>	At the end of this course, you: <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>
<b>Credits</b>	1 ECTS
<b>Level</b>	Master
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a.
<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>	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 and Active Participation in all the sessions

<b>Assignment description</b>	Attendance is compulsory. A record of attendance is kept and absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Continuous assessment. Students will receive feedback at the end of each session based on the assessment criteria.
<b>Assessment criteria</b>	Assessment criteria: <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.

## RESEARCH

### Introduction to Research in the Arts

<b>Course title</b>	<b>Introduction to Research in the Arts</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-AL-IRA-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, including an introduction to the nine focus areas we have set up to facilitate the Master Projects of our Master students:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation</li> <li>2. Instruments, Techniques &amp; Technologies</li> <li>3. Music in Public Space</li> <li>4. Creative Processes</li> <li>5. Beyond Discipline</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Co-creative and Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol> <p>There will also be an exploration of the various methods of documenting and presenting the research component of your Master Project, addressing questions such as: 'How do I formulate a viable research question that is close to my own</p>

	<p>artistic practice?’ and ‘What sources can I use and where can I find them?’</p> <p>Furthermore, you will receive an introduction to the use of the Research Catalogue through a workshop by Casper Schipper. The Research Catalogue (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>) is an international online repository for the documentation and publication of artistic research results, which you will use to document and present your research.</p> <p>During the course, you will be required to complete assignments incorporating the various research skills and strategies that were discussed during the sessions. In addition, you will present your Master Project Proposal, demonstrating an understanding of the importance of the three domains of artistic development, research, and professional integration, and indicating your plan for undertaking and completing this important element of the Master programme.</p>
<b>Programme objectives</b>	<p>2.A.7, 2.A.9, 2.A.12, 2.A.14</p> <p>2.B.7, 2.B.8, 2.B.9</p> <p>2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16</p>
<b>Course objectives</b>	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to demonstrate an understanding of what artistic research in the master’s programme of the conservatoire comprises;</li> <li>▪ show an understanding of the use of source material;</li> <li>▪ show an understanding of the skills required to document your research results;</li> <li>▪ are able to demonstrate skills for formulating a project proposal and abstract;</li> <li>▪ are able to document your project process and results on the Research Catalogue.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Master
<b>Work form</b>	Seminar, individual study and workshops
<b>Literature</b>	t.b.a.
<b>Language</b>	English
<b>Scheduling</b>	6 meetings during the first semester + 1 workshop Research Catalogue
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Kathryn Cok, Casper Schipper and others
<b>Contact information</b>	Roos Leeftang – Coordinator Master Research ( <a href="mailto:r.leeftang@koncon.nl">r.leeftang@koncon.nl</a> )
<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 assignments
<b>Assignment description</b>	You will be informed about these assignments by the teacher during the course.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Every seminar is followed by an assignment.

<b>Assessment criteria</b>	For a detailed assessment rubric including the exact assessment criteria for the written assignments, see Appendix 2 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 at the end of semester 1
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Master Project proposal
<b>Assignment description</b>	You must write and develop your personal Master Project proposal in English as soon as possible in the first semester of the first year of the master's programme in consultation with your main subject teacher, research supervisor and professional integration coach. This proposal will be the conclusion of the course 'Introduction to Research in the Arts' as well as the course 'Introduction to Project Management'.
<b>Assignment requirements</b>	<p>Your Master Project proposal must adhere to the following format:</p> <p>Format Master Project proposal Your Master Project proposal consists of three elements:</p> <p>A. Describe your view on your artistic development, taking into account the following questions:</p> <ol style="list-style-type: none"> <li>1. What characterises you as a musician in terms of skills, motivations and/or interests.</li> <li>2. What kind of musician would you like to become? What are your career aspirations?</li> <li>3. What do you need to work on in order to become this musician?</li> <li>4. How can your Master Project help you achieve your goals? How is your vision for your artistic development reflected in your research (B) and your Professional Integration Activity (C)?</li> </ol> <p>B. Using the following format, provide a detailed plan for researching and documenting the research component of your Master Project on the Research Catalogue:</p> <ol style="list-style-type: none"> <li>1. Title and possible sub-titles</li> <li>2. A research question</li> <li>3. Possible sub-questions</li> <li>4. A brief description of the topic, including planning, chosen methods, and research process</li> <li>5. Chosen form of documentation and presentation (during the Master Research Symposium)</li> </ol> <p>C. Submit your Brief Description of Professional Integration Activities in the following format:</p> <ol style="list-style-type: none"> <li>1. Describe the background and motivation of your PIA including how it is supporting your artistic goals.</li> <li>2. Describe your PIA: what is your deliverable, and for whom are you creating it?</li> <li>3. Describe the scope of your PIA in quantifiable terms.</li> <li>4. Describe the goals of your PIA: what do you want to achieve?</li> </ol>

	5. Describe the values you will create with your PIA.
<b>Assignment planning</b>	The deadline for the Master Project proposal is 17 January 2024.
<b>Assessment criteria</b>	For a detailed assessment rubric including the exact assessment criteria for the Master Project Proposal, see Appendix 3 of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	In case of a re-assignment, you only have to resubmit the domain(s) that you have failed the first time.
<b>Re-assignment planning</b>	The deadline for the re-assignment is 6 March 2024.

## Master Circle

<b>Course title</b>	<b>Master Circle</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-AL-MCA
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	-
<b>Course content</b>	<p>Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, which is facilitated by a master circle leader. The master circle is the place where the three elements of the Master Project come together and where the Master Project is discussed as a whole. At meetings of the Master Circles, students will discuss the progress of their Master Projects, acquired insights and problems they have encountered with their peers. In addition, circle leaders may host guest lectures from alumni or (guest) professors, as well as provide common assignments and group discussions on topics within the focus area of the circle. There will also be presentation trainings available.</p> <p>From January on, trial presentations for all second-year students will be held in the Master Circles in preparation of the annual Master Research Symposium. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Master Project Presentations (short presentations about the progress of the first-year students' Master Projects) will take place in the Master Circles.</p> <p>You will be assigned a Master Circle depending on your chosen focus area. The Master Circles are based on the following focus areas:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation</li> <li>2. Instruments, Techniques &amp; Technologies</li> <li>3. Music in Public Space</li> <li>4. Creative Processes</li> <li>5. Beyond Discipline</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Co-creative and Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol>

<b>Programme objectives</b>	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
<b>Course objectives</b>	At the end of this course, you: - will be aware of the skills required to successfully communicate the results of your Master Project; - will be aware of how your Master Project relates to the wider context of your chosen focus area and to the professional field; - will be able to give and receive feedback and to reflect on your own work.
<b>Credits</b>	3 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Group sessions
<b>Literature</b>	T.b.a.
<b>Language</b>	English
<b>Scheduling</b>	Monthly meetings of 2 hours
<b>Date, time &amp; venue</b>	See ASIMUT schedule
<b>Teachers</b>	Depending on focus area. (Possible circle leaders include Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Renee Jonker, Tony Overwater, Martin Prchal, Anna Scott, Adri de Vugt, Suzanne Konings, Yvonne Smeets, Loes Rusch, Daan van Aalst, Paul Jeukendrup)
<b>Contact information</b>	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)
<b>Assessment</b>	All assignments need to be passed in order to pass this course. In year 1 this course is assessed through assignment 1 (First Year Master Project Presentation) and assignment 2 (participation); in year 2 the course is assessed through assignment 3 (participation, including trial research presentation).
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	M1: First Year Master Project Presentation
<b>Assignment description</b>	In May, all first-year students will be asked to present the progress they have made with their Master Project in the master circle.
<b>Assignment requirements</b>	Your presentation should last around 10-15 minutes and address the following 11 questions:  Master Project 1. How is your Master Project developing? 2. What are its aims and how are the three components (artistic development [main subject], research and professional integration) integrated?  Artistic Development 3. What are your goals for this area, where are you now and what are your goals for the next academic year?  Research 4. What is your research question at this point in time? 5. Describe your research in one minute; please ensure the link with the other two components

	<p>in your Master Project (artistic development and professional integration) is also addressed.</p> <p>6. Are you working with your research supervisor and how is this going?</p> <p>Professional integration activity</p> <p>7. Describe the status of your Professional Integration Activity and how it relates to your research and artistic development.</p> <p>8. Are you working with your professional integration coach and how is this going?</p> <p>Planning of your Master Project</p> <p>9. What is your timeline from now until the summer holiday?</p> <p>10. How do you see yourself completing your research and professional integration activity in year two?</p> <p>11. What issues, obstacles or challenges need a solution, and what are you doing to find solutions?</p>
<b>Assignment planning</b>	The exact date of your presentation will be communicated to you by your master circle leader.
<b>Assessment criteria</b>	A detailed assessment rubric for the First Year Master Project Presentation can be found in Appendix 4 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 June
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	M1: Participation
<b>Assignment description</b>	
<b>Assignment requirements</b>	<p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year.</p> <p>Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> <li>• An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question).</li> <li>• A previously scheduled in-school project (but not one organised by the student).</li> <li>• Illness (extended illness must be accompanied by a doctor's note).</li> </ul> <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader before the date in question.</p>
<b>Assignment planning</b>	Continuous assessment
<b>Assessment criteria</b>	<p>- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others.</p> <p>- Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being</p>



	<p>open to receiving positive feedback, exhibiting respect for others.</p> <ul style="list-style-type: none"> <li>- Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary.</li> <li>- Attendance (at least 80%): includes punctuality.</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Too many absences will lead to substantial additional assignments.
<b>Re-assignment planning</b>	In consultation with the Master Circle leader.
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	M2: Participation
<b>Assignment description</b>	Participation, including a trial presentation.
<b>Assignment requirements</b>	<p>The Master Circle leader keeps a record of attendance in ASIMUT. You need to attend at least 80% of the circle. Only two absences from the Master circle are permitted per academic year.</p> <p>Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> <li>• An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question).</li> <li>• A previously scheduled in-school project (but not one organised by the student).</li> <li>• Illness (extended illness must be accompanied by a doctor's note).</li> </ul> <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader before the date in question.</p>
<b>Assignment planning</b>	Continuous assessment. The trial presentations take place around January – March. The exact date will be confirmed by your Master Circle leader.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Contribution to discussion: asking relevant questions, expressing your own opinion, analyzing contributions of others.</li> <li>- 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.</li> <li>- Communication skills: quality of expression, clarity, conciseness, use of appropriate vocabulary.</li> <li>- Attendance (at least 80%): includes punctuality.</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Too many absences will lead to substantial additional assignments.
<b>Re-assignment planning</b>	In consultation with the Master Circle leader.

### Individual Research Trajectory 1

<b>Course title</b>	<b>Individual Research Trajectory 1</b>
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<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-AL-IRT1-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	-
<b>Course content</b>	<p>The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realize the professional practice they aspire by integrating three domains: artistic development, research and professional integration.</p> <p>As part of your Master Project you will do research that will help you to reach your goals for your artistic/musical practice. You will present the findings of your research in the context of your Master Project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year.</p> <p>You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year.</p> <p>Both you and your supervisor use the online Research Catalogue (RC) as a collaborative workspace (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present the research component of your Master Project. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.</p>
<b>Programme objectives</b>	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
<b>Course objectives</b>	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field;</li> <li>▪are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources;</li> <li>▪are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection;</li> <li>▪are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.</li> </ul>
<b>Credits</b>	7 ECTS
<b>Level</b>	Master
<b>Work form</b>	Individual supervision sessions

<b>Literature</b>	You will look for relevant literature yourself, based on your chosen research topic.
<b>Language</b>	English
<b>Scheduling</b>	Individual appointments. 15 hours over two years, M1 and M2.
<b>Date, time &amp; venue</b>	Individual schedule. The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
<b>Teachers</b>	<p>Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area.</p> <p>Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 4 October 2023 with the Head of Master Research.</p>
<b>Contact information</b>	Roos Leeftang – Coordinator Master Research (r.leeftang@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>	Progress assessment
<b>Assignment description</b>	In April of your first year, your supervisor will be asked to write a brief report on the progress of your research, which will also be sent to your master circle leader.
<b>Assignment requirements</b>	You need to be in contact with your supervisor and regularly update them on your progress.
<b>Assignment planning</b>	The progress report is submitted by your supervisor in April of your first year.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Good communication with your supervisor</li> <li>- Having settled on a viable research topic</li> <li>- Having a clear idea on what steps to take in order to answer your research question</li> <li>- Showing motivation in moving forward with the development of your research</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	A 'fail' mainly functions as a warning and indicator; your supervisor can re-assess your progress once you are back on track.
<b>Re-assignment planning</b>	If you do not pass the first time, your progress can be re-assessed by your supervisor at any point in time.

## Individual Research Trajectory 2

<b>Course title</b>	<b>Individual Research Trajectory 2</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	KC-M-AL-IRT2-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	-

<b>Course content</b>	<p>The main goal of the Master of Music programme is for students to develop and complete their own Master Project that will help them realize the professional practice they aspire by integrating three domains: artistic development, research and professional integration.</p> <p>As part of your Master Project you will do research that will help you to reach your goals for your artistic/musical practice. You will present the findings of your research in the context of your Master Project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year.</p> <p>You will have a personal research supervisor who is knowledgeable in your focus area. You are entitled to 15 hours of individual supervision, including your supervisor's attendance at your trial presentation and final research presentation, over the entire course of the programme (including time spent with an external supervisor). If you are writing a thesis, you can request 5 additional hours of supervision before 1 May of your first year.</p> <p>Both you and your supervisor use the online Research Catalogue (RC) as a collaborative workspace (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>). The RC is an international database for the documentation and publication of artistic research, and you will use it to document and present the research component of your Master Project. You will receive an introduction to the use of the RC through a workshop as part of the course 'Introduction to Research in the Arts'.</p>
<b>Programme objectives</b>	<p>2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14  2.B.7, 2.B.8, 2.B.9  2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14</p>
<b>Course objectives</b>	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field;</li> <li>▪are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources;</li> <li>▪are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection;</li> <li>▪are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.</li> </ul>
<b>Credits</b>	12 ECTS
<b>Level</b>	Master
<b>Work form</b>	Individual supervision sessions
<b>Literature</b>	You will look for relevant literature yourself, based on your chosen research topic.
<b>Language</b>	English
<b>Scheduling</b>	Individual appointments. 15 hours over two years, M1 and M2.

<b>Date, time &amp; venue</b>	Individual schedule. The frequency of supervision is entirely up to the supervisor and to you and will differ from one individual to another.
<b>Teachers</b>	<p>Your research supervisor will be selected from a pool of experienced teachers and researchers who are knowledgeable in your focus area.</p> <p>Should this be deemed necessary, you may choose a supervisor from outside the pool of supervisors, with whom you can work part of the time in conjunction with your assigned supervisor. Such an external supervisor could be an eminent musician or scholar who is not connected to the conservatoire and who is specialised in the area of the research you are planning to undertake. A proposal for an external supervisor will have to be discussed by 4 October 2023 with the Head of Master Research.</p>
<b>Contact information</b>	Roos Leeftang – Coordinator Master Research (r.leeftang@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>	Master Research Presentation
<b>Assignment description</b>	<p>The presentation of the findings of your research in the context of your Master Project is two-fold: a written submission via the Research Catalogue and an oral presentation during the Master Research Symposium.</p> <p>While the format of presentation and documentation may vary greatly depending on the nature of the research, its outcome, and your main subject study, there must be a coherent relationship between the research subject and the resulting documentation and presentation. You should be aware of the importance of the research subject for your own artistic development, for your Master Project, for other students and/or for the music world at large. In the three semesters leading up to the presentation of the research, you will have developed a viable research question, and undertaken research with the guidance of a research supervisor. The results should have a significant impact on your performing practice.</p> <p>The final documentation of the research results must take the form of either a research exposition or thesis and must be presented on the Research Catalogue. Students and supervisors are advised to discuss which format best suits the chosen research topic of the student with Head of Master Research Kathryn Cok, in year 1.</p> <p>During the Master Research Symposium you will give a presentation of your research to the committee of examiners in front of an interested audience. The presentation is followed by questions from the committee of examiners and if time allows, members of the audience.</p> <p>A computer (PC or a Mac; this depends on venue and availability), internet connection, beamer and monitor will be</p>

	<p>present. You may use your own computer, but you can also use a USB stick for your presentations, which you should test beforehand. If other materials are required (instruments other than a grand piano, equipment, technology, etc.), you must arrange this yourself (via the Planning Department, the IT Department and/or the Electronics Workshop). We will make sure the grand piano has been tuned, but we are not responsible for the tuning of other instruments. The live presentations will be recorded and filmed for quality assurance purposes. This material will only be for internal use and school archives, and cannot be shared with students for personal use.</p>
<b>Assignment requirements</b>	<p>Research exposition or thesis The exposition or thesis must be written in English and adhere to one of the following two formats:</p> <p><b>1. Research exposition</b> The research exposition is the culmination and final product of an in-depth period of research, and should include: critical thinking, source evaluation, and documentation. The research exposition should also serve as a vehicle for sharing new or expanded knowledge with the wider world. It should be centered upon a process that concerns your musical practice, and at the same time should demonstrate acquired research skills.</p> <p>In the research exposition, the balance between the use of text and the use of other media (audio, video, scores, images) may vary. Whatever style you choose for the final dissemination of your research, your artistic practice should remain central to the research and the resulting research exposition. You should decide, in consultation with your supervisor(s), what balance and configuration of words, sounds and images, are appropriate to the communication and publication of your research. Here the multimedia possibilities of the Research Catalogue make it possible to choose the most adequate format of the final research exposition.</p> <p>You are encouraged to embed non-textual elements of your research directly into your written work on the RC, the action of doing so providing you with additional multimedia research and documentation skills. This, in addition, aids the presentation and dissemination of your research results to the wider world.</p> <p>The research exposition must contain the following information:</p> <ol style="list-style-type: none"> <li>1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Exposition);</li> <li>2. The research question or issue addressed and its relevance for peers, your own artistic development and the music world at large;</li> <li>3. A description of the research process (the search for the solution to the research question) including methodology;</li> </ol>

	<p>4. An analysis or critical discussion of the findings;  5. Conclusions;  6. A list of the sources consulted: next to the bibliography this may also include a list of interviews, experiments, etc;  7. The exposition may include performance registrations, transcriptions, original compositions, musical analysis, instruction manuals, images or other material relevant to the research. It should be structured and embedded within the Research Catalogue.</p> <p>- You must also adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course;  - Suggested word count: 5,000-10,000 words, with an absolute maximum of 40,000 words.  - The exposition must be uploaded into the Research Catalogue for submission.</p> <p><b>2. Thesis</b></p> <p>If you wish to write an academic thesis, you should produce a substantial document with a defined structure, including an introduction, a body and a conclusion, in which you document your research through reasoning and the use of evidence and the correct use of sources. Students planning to continue on to a PhD programme are advised to choose this format. Your artistic/musical practice will still be the point of departure. During the Master Research Symposium you are required to give a research presentation of 30 minutes, during which you defend your research subject and results and in which the artistic result should be demonstrable. The committee will include at least one member with a PhD.</p> <p>The thesis must contain the following information:</p> <ol style="list-style-type: none"> <li>1. A Title Page (including title, your name, main subject, student number, date, Royal Conservatoire The Hague, name(s) of research supervisor(s) and the final chosen format of documentation (Thesis).</li> <li>2. The research question or issue addressed and its relevance for peers and your own artistic development;</li> <li>3. A description of the research process (the search for the solution to the research question) including methodology;</li> <li>4. An analysis or critical discussion of the findings;</li> <li>5. Conclusions;</li> <li>6. A list of the sources consulted.</li> </ol> <p>- You must adhere to the rules for quoting sources as addressed in the Introduction to Research in the Arts course.  - Suggested word count: 15,000-20,000 words, with an absolute maximum of 60,000 words.  - The thesis must be uploaded into the Research Catalogue for submission.</p> <p><b>Master Research Symposium - Presentation</b></p>
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	<p>During the Master Research Symposium you are required to give a 30-minute presentation of your research in English to the committee of examiners, having chosen an appropriate format of presentation and documentation. Your presentation should include live performance or audio and/or video examples in order to demonstrate the outcomes of your research. You are in particular encouraged to demonstrate outcomes with your instrument or voice. You should also make clear in your presentation how your research connects to your artistic development and PIA.</p>
<b>Assignment planning</b>	<p>22 November 2023: Preliminary version By 22 November 2023, a preliminary version of the final research exposition or thesis must be submitted in English to the Research Catalogue. The preliminary version of the research exposition or thesis should adhere to the same format (length and content) as the final version, the only difference being that at this stage you are still permitted to alter and add material, e.g. text, after comments of the Head of Master Research and supervisor(s).</p> <p>14 February 2024: Research abstract By 14 February 2024, an abstract of your research must be submitted in English, containing the following:</p> <ol style="list-style-type: none"> <li>1. Your name</li> <li>2. Main subject</li> <li>3. Name of research supervisor(s)</li> <li>4. Title of research</li> <li>5. Research question</li> <li>6. Summary of the results of the research (max. 250 words)</li> <li>7. Short biography (max. 100 words)</li> </ol> <p>This abstract will be included in the Master Research Symposium programme book.</p> <p>28 February 2024: Deadline research exposition or thesis A complete digital version of the final research exposition or thesis must be submitted in English on the Research Catalogue by 28 February 2024.</p> <p>8-12 April 2024: Master Research Symposium Your research presentation will take place in the week of 8-12 April 2024, in one of the studios of the Royal Conservatoire. You will be given your grade and feedback immediately following the deliberations of the committee. Once the schedule has been made and communicated via ASIMUT (<a href="http://koncon.asimut.net">koncon.asimut.net</a>), it is no longer possible to change times, dates and/or locations. Any date preferences should be sent to the Coordinator Master Research by 4 OCTOBER 2023. In order to make a correct schedule for the Master Research Symposium in April 2024, all 2nd year students should inform the Master Research Team by 4 OCTOBER 2023 if their chosen format is a thesis. After this date it is no longer possible to alter the format.</p>



<p><b>Assessment criteria</b></p>	<p>For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 5 of this curriculum handbook.</p> <p>Checklist research documentation and presentation When finalising your research exposition or thesis and preparing for your research presentation, it can be helpful to use the following checklist.</p> <p>Relevance</p> <ul style="list-style-type: none"> <li>•Artistic development Is the research relevant for the artistic development of the student?</li> <li>•Wider context Is the research relevant for others, e.g. other students, musicians, for the professional field or musical life at large?</li> </ul> <p>Project design and content</p> <ul style="list-style-type: none"> <li>•Questions, issues, problems Are the research questions, issues or problems well formulated or articulated? And how do they relate to the student's main studies and Professional Integration Activities?</li> <li>•Methods Are the chosen methods adequate to answer the questions, issues or problems? And how is musical practice as method employed?</li> <li>•Process Is the research process sufficiently well described or otherwise communicated? To what extent is the research process based on a dialogue between artistic practice and reflection?</li> <li>•Contextualisation Does the student demonstrate sufficient awareness by relating the research to the field of inquiry and to what others have done in this area?</li> <li>•New knowledge, insights, experiences, techniques and/or devices Does the research deliver something that we did not know, understand, experience or have?</li> </ul> <p>Argumentation, documentation, presentation</p> <ul style="list-style-type: none"> <li>•Reasoning, writing, documentation Does the research make a clear case or claim and how does the use of text relate to the use of non-textual, e.g. artistic material? And does the form of documentation support the claim of the research?</li> <li>•Information, source material, referencing, language Is the information accurate, is the handling of source material and the referencing correct, and is the use of English acceptable?</li> <li>•Public presentation Is the verbal and public presentation of the research well-structured and convincing? And is the role of the artistic work in the presentation clear? Is the use of English acceptable?</li> </ul>
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<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	The same as the original assignment; students may be asked to improve the research exposition or thesis, give an improved research presentation, or both.
<b>Re-assignment planning</b>	The re-examination deadline for the research exposition or thesis is 8 May 2024; the re-examination of the research presentations takes place on 17-18 June 2024.

## Master Elective

<b>Course title</b>	<b>Master Elective</b>
<b>Department responsible</b>	Master Research
<b>OSIRIS course code</b>	Depends on chosen course
<b>Type of course</b>	Elective
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen focus area.</p> <p>The focus areas are as follows:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation</li> <li>2. Instruments, Techniques &amp; Technologies</li> <li>3. Music in Public Space</li> <li>4. Creative Processes</li> <li>5. Beyond Discipline</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Co-creative and Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol> <p>You must register for a Master Elective via Osiris between 1 - 15 November. Your Master Elective normally takes place in semester two of your first study year. You will find more information about registration and the course descriptions in the Master Electives Handbook (<a href="https://denhaagkabk.sharepoint.com/sites/masterresearch">https://denhaagkabk.sharepoint.com/sites/masterresearch</a>).</p>
<b>Credits</b>	3 ECTS
<b>Level</b>	Master
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Contact information</b>	Roos Leeftang - Coordinator Master Research ( <a href="mailto:r.leeftang@koncon.nl">r.leeftang@koncon.nl</a> )

## PROFESSIONAL INTEGRATION

### Introduction to Project Management

<b>Course title</b>	<b>Introduction to Project Management</b>
<b>Department responsible</b>	Master Professional Integration

<b>OSIRIS course code</b>	KC-M-AL-IPM-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	This course will prepare you to design your own Professional Integration Activity (PIA). You will develop competencies and understanding of the skills required to effectively design, develop and realise artistic projects. The course consists of five seminars with accompanying assignments in which you will develop a plan for your Professional Integration Activity (PIA). You will be taught to create the following components that together will form a project plan: a brief description of your PIA that defines the values to be created, the quantifiable results and the goals, a product based planning, a budget, a risk analysis, a pilot/prototype in which you test the essence of your PIA, a pitch.
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
<b>Course objectives</b>	At the end of this course, you will be able to: - demonstrate an understanding of a variety of project management topics; - formulate your own professional goals; - create a brief description of an artistic project.
<b>Credits</b>	2 ECTS
<b>Level</b>	Master
<b>Work form</b>	Seminars, tutorials, individual study, assignments
<b>Literature</b>	Course reader available in Teams
<b>Language</b>	English
<b>Scheduling</b>	5 seminars during the 1st semester
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Renee Jonker + guests
<b>Contact information</b>	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@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>	Written assignments
<b>Assignment description</b>	After every seminar you will be given an assignment. There are five assignments in total (equally weighted): - BDPIA (Brief Description of Professional Integration Activities) - Product Based Planning and Risk Log - Budget - Design of Prototype/Pilot and test - Pitch The BDPIA will become part of the Master Project proposal.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Each seminar is followed by an assignment
<b>Assessment criteria</b>	- Being able to give a clear description of the deliverable of the PIA - Being able to define quantifiable results of the PIA

	<ul style="list-style-type: none"> <li>- Being able to define goals of the PIA</li> <li>- Being able to describe the values created by the PIA</li> <li>- Giving evidence of a coherent relation between the three domains of the Master Project (artistic development, research and professional integration)</li> <li>- Creating a budget</li> <li>- Making a product-based planning</li> <li>- Designing a pilot/prototype</li> <li>- Formulating a message with a specific objective for a specific receiver</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>	Deadline for re-assignments will be in January 2024

### Professional Integration Trajectory 1

<b>Course title</b>	<b>Professional Integration Trajectory 1</b>
<b>Department responsible</b>	Master Professional Integration
<b>OSIRIS course code</b>	KC-M-AL-PIT1-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>In this course you develop and realise your Professional Integration Activity (PIA) with the help of a professional integration coach. A PIA is an activity initiated by yourself that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. It is an activity that brings you one step further in the direction of your goals for your (future) professional practice.</p> <p>The PIA is driven by your artistic development goals. It can be supported by your research, or it can function as a case study for your research. It is also the starting point for a professional practice that stretches beyond the duration of your master's programme.</p> <p>You will be assigned a Professional Integration Coach in October of your first year. You are entitled to 9 hours of coaching spread over the two years of your master studies.</p>
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>- will be able to design, develop and realise professional activities that are initiated by yourself;</li> <li>- have developed an understanding of how artistic goals can shape a project and how research can support and contextualize a project or activity.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Master
<b>Work form</b>	Coaching sessions, self-study

<b>Literature</b>	
<b>Language</b>	English
<b>Scheduling</b>	
<b>Date, time &amp; venue</b>	In consultation with your coach. The frequency of coaching is entirely up to the coach and to you and will differ from one individual to another.
<b>Teachers</b>	Your coach will be selected from a pool of experts from the professional field.
<b>Contact information</b>	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeding@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>	Progress Assessment
<b>Assignment description</b>	In April of your first year, your coach will be asked to write a brief report on the progress of your PIA, which will also be sent to your master circle leader.
<b>Assignment requirements</b>	You need to be in contact with your coach and regularly update them on your progress.
<b>Assignment planning</b>	The progress report is submitted by your coach in April of your first year.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- good communication with your coach</li> <li>- having settled on a viable PIA</li> <li>- having a clear idea on what steps to take to realise your PIA</li> <li>- showing motivation in moving forward with development of your PIA</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	A 'fail' mainly functions as a warning and indicator; your coach can re-assess your progress once you are back on track.
<b>Re-assignment planning</b>	If you do not pass the first time, your progress can be re-assessed by your coach at any point in time.

## Professional Integration Trajectory 2

<b>Course title</b>	<b>Professional Integration Trajectory 2</b>
<b>Department responsible</b>	Master Professional Integration
<b>OSIRIS course code</b>	KC-M-AL-PIT2-21
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>In this course you develop and realise your Professional Integration Activity (PIA) with the help of a professional integration coach. A PIA is an activity initiated by yourself that connects you with the professional practice you want to be active in and therefore brings you outside the walls of the conservatoire. It is an activity that brings you one step further in the direction of your goals for your (future) professional practice.</p> <p>The PIA is driven by your artistic development goals. It can be supported by your research, or it can function as a case study for your research. It is also the starting point for a professional</p>

	<p>practice that stretches beyond the duration of your master's programme.</p> <p>You will be assigned a Professional Integration Coach in October of your first year. You are entitled to 9 hours of coaching spread over the two years of your master studies.</p>
<b>Programme objectives</b>	<p>2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.5, 2.A.6, 2.A.7, 2.A.8, 2.A.9, 2.A.10, 2.A.11, 2.A.12, 2.A.13, 2.A.14, 2.A.15, 2.B.9, 2.B.12</p> <p>2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.14, 2.C.15, 2.C.16</p>
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>- will be able to design, develop and realise professional activities that are initiated by yourself;</li> <li>- have developed an understanding of how artistic goals can shape a project and how research can support and contextualize a project or activity.</li> </ul>
<b>Credits</b>	5 ECTS
<b>Level</b>	Master
<b>Work form</b>	coaching sessions, self-study
<b>Literature</b>	
<b>Language</b>	English
<b>Scheduling</b>	
<b>Date, time &amp; venue</b>	In consultation with your coach. The frequency of coaching is entirely up to the coach and to you and will differ from one individual to another.
<b>Teachers</b>	Your coach will be selected from a pool of experts from the professional field.
<b>Contact information</b>	Isa Goldschmeding - Coordinator Professional Integration (i.goldschmeidng@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-Reflective Report
<b>Assignment description</b>	<p>You will finish the Professional Integration Trajectory by writing a self-reflective report in which you reflect on the process of designing, developing and realising your PIA and on the deliverable of your PIA, by answering the questions provided. You also provide documentation of your PIA.</p> <p>Self-Reflective Report</p> <ol style="list-style-type: none"> <li>1. Provide documentation of your PIA and describe it: <ul style="list-style-type: none"> <li>- What is the deliverable of your PIA?</li> </ul> </li> <li>2. Provide documentation1 of your Pilot/Prototype and describe it: <ul style="list-style-type: none"> <li>- What did you test?</li> <li>- How did you test this?</li> <li>- How have the results influenced your PIA?</li> </ul> </li> <li>3. Describe your goals and the values your PIA has created: <ul style="list-style-type: none"> <li>- What were your short-term goals (described in quantitative terms)? To what extent did you achieve them?</li> <li>- What were your long-term goals (described in qualitative terms)? How do you see your long-term goals now?</li> <li>- Describe what values your PIA has created or will create.</li> </ul> </li> </ol>

	<p>4. Reflect on the deliverable of your PIA:</p> <ul style="list-style-type: none"> <li>- How would you qualify your deliverable? What is good about it, what could be improved and how?</li> <li>- How did you collect feedback from others? (please provide documentation)</li> <li>- What did you learn from this feedback?</li> </ul> <p>5. Reflect on the process:</p> <ul style="list-style-type: none"> <li>- Describe the different roles you had in the process of developing and realizing your PIA (for example: leader, initiator, producer, performer, writer, editor, creator, crisis manager, problem solver, facilitator, fundraiser, conductor, manager, educator)</li> <li>- Which roles fitted you best?</li> <li>- What did you learn from taking these roles?</li> <li>- What worked well in the process and what would you do differently next time?</li> </ul>
<b>Assignment requirements</b>	A written report including documentation (video and/or audio recording, images, photos, written statements, etc.)
<b>Assignment planning</b>	<p>Deadline Pilot/Prototype: 8 November.</p> <p>Deadline Self-reflective Report: 1 May</p> <p>Your Pilot/Prototype assignment should contain the following:</p> <p>Provide documentation of your Pilot/Prototype Show us your pilot/prototype in video and/or audio recording, images, photos, written statements, etc. Describe your Pilot/Prototype by answering these questions:</p> <p>What did you test?</p> <p>Which question(s) did you want to answer?</p> <p>How did you test this?</p> <p>What are the results of your test?</p> <p>Which answer(s) to your question(s) did you find?</p> <p>How do these answers influence your PIA?</p>
<b>Assessment criteria</b>	For the self-reflective report requirements and a detailed assessment rubric including the exact assessment criteria see Appendix 6 & 7 of this curriculum handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	The deadline for the re-assignment is 12 June

## Master Specialisations

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

### Master Specialisation: Orchestra Master

<b>Course title</b>	<b>Master Specialisation: Orchestra Master</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-M-AL-MCDO
<b>Type of course</b>	Elective

<b>Prerequisites</b>	<p>The Residentie Orchestra will determine which instruments have open positions. The list of instruments will be published on the KC website from February onwards</p> <p>You must have been accepted by the Royal Conservatoire for the master's course in your instrument of choice. You will then need to do an audition with the Residentie Orkest. The material for these auditions is a selection from the material compiled by the Residentie Orkest for its regular auditions. You can download it here:</p> <p><a href="https://www.koncon.nl/opleidingen/masterspecialisations/klas-sieke-muziek/masterspecialisatie-orkestmaster/toelatingseisen#content">https://www.koncon.nl/opleidingen/masterspecialisations/klas-sieke-muziek/masterspecialisatie-orkestmaster/toelatingseisen#content</a></p> <p>The auditions are attended by the relevant section of the Residentie Orkest, its orchestra manager and the head of the Royal Conservatoire's Classical Music Department. The musicians in the orchestra decide whether the candidate will be admitted or rejected.</p>
<b>Course content</b>	<p>This is a one-year specialization within the master's programme for orchestral instruments. In addition to the regular courses that prepare you for a professional career with an orchestra (orchestral projects, training in playing orchestral parts), students who are selected for the Orchestra Master course have an opportunity to specialize in orchestral work in an exclusively professional environment. If you are selected, the Residentie Orchestra allows you to stand in as a full member of the orchestra for three weeks a year. The members and management of the orchestra write evaluations of each project in which you have participated.</p> <p>It is possible to take this specialization in one or both years of the master's programme. If you want to take the course for two years, you need to audition again to be admitted to the second year.</p> <p>Please note: Students who are enrolled in a Master Specialization follow a slightly adjusted curriculum, meaning they do not have to obtain External Activities – Career Development Office (CDO) credits. See the curriculum overview of your main subject.</p> <p>The tuition fees (one year) of students who are admitted to the course are paid by the Residentie Orchestra</p>
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.C.9, 2.C.13, 2.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 function in a fully professional environment at the highest level in terms of artistic quality and speed of working relevant to an orchestra with international standards;</li> <li>▪ are able to engage with new and often complex repertoire at an advanced level, having had the opportunity to learn more repertoire than is usually possible within a conservatoire environment;</li> <li>▪ are able to reflect on and assess your own functioning as a professional orchestral player through the specific feedback provided by members of the professional orchestra;</li> <li>▪ are able to function at the highest artistic level within an international and multicultural team of orchestral musicians with various musical and cultural backgrounds;</li> </ul>



	▪ are able to prepare independently for an orchestral audition following graduation.
<b>Credits</b>	6 ECTS
<b>Level</b>	Master
<b>Work form</b>	Projects in the form of orchestral rehearsal and concert periods.
<b>Literature</b>	t.b.a.
<b>Language</b>	English
<b>Scheduling</b>	Three weeks per year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Members of the Residentie Orkest
<b>Contact information</b>	Else van Ommen, Coordinator Classical Department (e.vanommen@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>	RO projects
<b>Assignment description</b>	You will be assessed in every RO project.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the year, the relevant section of the Residentie Orkest will evaluate your performance.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• preparation</li> <li>• artistic and technical level</li> <li>• sound production in section</li> <li>• learning ability</li> <li>• motivation</li> <li>• stage presence</li> <li>• behaviour in section</li> </ul> <p>For assessment criteria, please see the Assessment Criteria Master Classical Music that can be found in Appendix 2 of this Curriculum Handbook.</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>	In consultation with the department and RO

### Master Specialisation: Ensemble Academy

<b>Course title</b>	<b>Master Specialisation: Ensemble Academy</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-M-AL-ECDO
<b>Type of course</b>	Elective
<b>Prerequisites</b>	Admission to the Master Specialisation Ensemble Academy
<b>Course content</b>	<p>The Ensemble Academy is a one-year specialisation and is intended for students who would like to combine their main subject studies with a specialisation in contemporary ensemble playing. The Ensemble Academy is a collaboration of the Royal Conservatoire with AskolSchönberg, the New European Ensemble and the Ensemble Klang. To see which instrumentalists can apply, go to <a href="http://www.koncon.nl">www.koncon.nl</a>.</p> <p>As a student in the Ensemble Academy, you become part of a contemporary ensemble at the conservatoire. You work on repertoire in regular rehearsals and performances under the</p>

	<p>guidance of teachers from the conservatoire and musicians from the partner ensembles. In addition, Ensemble Academy students are invited to play in productions of the AskolSchönberg, the New European Ensemble and the Ensemble Klang.</p> <p>It is possible to take this specialisation in one or both years of the master's programme. If you want to take the course for two years, you need to audition again to be admitted for a second year.</p> <p>Please note: Students who are enrolled in a Master Specialisation follow a slightly adjusted curriculum, meaning they do not have to obtain External Activities – Career Development Office (CDO) credits. See the curriculum overview of your main subject.</p>
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.4, 2.A.5, 2.A.7, 2.A.8, 2.A.10, 2.A.12, 2.A.15, 2.B.2, 2.B.5, 2.B.7, 2.B.9, 2.B.12, 2.C.1, 2.C.2, 2.C.3, 2.C.4, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.10, 2.C.11, 2.C.13, 2.C.14, 2.C.15, 2.C.16
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>• are able to function in a fully professional environment at the highest level in terms of artistic quality and speed of working relevant to an ensemble with international standards;</li> <li>• are able to engage with new and often highly complex repertoire at an advanced level, having had the opportunity to learn more repertoire than is usually possible within a conservatoire environment;</li> <li>• are able to reflect on and assess your own functioning as a professional ensemble player through the specific feedback provided by members of the ensemble;</li> <li>• are able to perform in an ensemble setting for specialist and non-specialist audiences;</li> <li>• are able to function at the highest artistic level within an international and multicultural team of musicians with various musical and cultural backgrounds;</li> <li>• are able to contribute to a group process;</li> <li>• are able to develop/design your own project.</li> </ul>
<b>Credits</b>	6 ECTS
<b>Level</b>	Master
<b>Work form</b>	Ensemble Projects
<b>Literature</b>	
<b>Language</b>	English
<b>Scheduling</b>	<p>Students in the Ensemble Academy form an ensemble and share a mutual responsibility for the continuity of the ensemble through their presence in rehearsals, lessons and concerts. Students are to participate in at least four performance projects organised by the conservatoire. Students can opt out from one project if they observe a two-month notice. Any changes will be communicated via ASIMUT (Planning Department) and/or via Coordinator.</p>
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Teachers of the Royal Conservatoire and guest teachers
<b>Contact information</b>	Caterina Bevegne - Coordinator Ensemble Academy (c.bevegne@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>	Artistic Reflection
<b>Assignment description</b>	Students should submit an Artistic Reflection to reflect on activities in the Ensemble Academy over the past year. This reflection is to be submitted to the coordinator of the Ensemble Academy and will be evaluated with the student.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Before 1 June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• The ability to work in a professional environment as an ensemble member;</li> <li>• The ability to reflect on how rehearsals with coaches, conductors, impact your learning;</li> <li>• The ability to reflect on how learning contemporary ensemble repertoire impacts your learning;</li> <li>• The ability to reflect on how Ensemble Academy activities impact your development in the Main Subject, Research, and Professional Integration Activity.</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

### Master Specialisation: Ensemble Percussion

<b>Course title</b>	<b>Master Specialisation: Ensemble Percussion</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-M-AL-PCDO
<b>Type of course</b>	Elective
<b>Prerequisites</b>	Admission after audition. You can find more details and requirements on <a href="http://www.koncon.nl">www.koncon.nl</a>
<b>Course content</b>	<p>This one-year master specialisation is aimed at all-round percussionists with an interest in contemporary music, who are keen to do multidisciplinary projects and who would love to develop this together with Slagwerk Den Haag.</p> <p>During the course you will gain lots of experience in performing on stage in concerts and shows but will also, depending on the projects available at any given time, be able to enhance your professional skills in an educational and multidisciplinary context that emphasises communication, creativity and flexibility. The tuition fees (one year) of students who are admitted to the course are paid by Slagwerk Den Haag.</p> <p>It is possible to take this specialisation in one or both years of the master's programme. If you want to take the course for two years, you need to audition again to be admitted for a second year.</p> <p>Please note: Students who are enrolled in a Master Specialisation follow a slightly adjusted curriculum, meaning they do not have to obtain External Activities – Career Development Office (CDO) credits. See the curriculum overview of your main subject.</p>

<b>Programme objectives</b>	2.A.1, 2.A.5, 2.B.4, 2.C.9, 2.C.10, 2.C.13
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to function in a fully professional environment at the highest level in terms of artistic quality and speed of working relevant to an ensemble with international standards;</li> <li>▪ are able to engage with new and often highly complex repertoire at an advanced level, having had the opportunity to learn more repertoire than is usually possible within a conservatoire environment;</li> <li>▪ are able to reflect on and assess your own functioning as a professional ensemble player through the specific feedback provided by members of the ensemble;</li> <li>▪ are able to perform in an ensemble setting for specialist and non-specialist audiences;</li> <li>▪ are able to function at the highest artistic level within an international and multicultural team of musicians with various musical and cultural backgrounds;</li> <li>▪ are able to contribute to a group process;</li> <li>▪ are able to develop/design your own project.</li> </ul>
<b>Credits</b>	6 ECTS
<b>Level</b>	Master
<b>Work form</b>	Ensemble lesson
<b>Literature</b>	Depending on project
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Project based
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Slagwerk Den Haag
<b>Contact information</b>	Else van Ommen, Coordinator Classical Department (e.vanommen@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>	Written evaluation
<b>Assignment description</b>	Regular feedback from the ensemble's members. Written evaluation at the end of each year, followed by a discussion between student and ensemble.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the year
<b>Assessment criteria</b>	<p>For assessment criteria, please see the Assessment Criteria Master Classical Music that can be found in Appendix 1 of this Curriculum Handbook, plus the following criteria:</p> <ul style="list-style-type: none"> <li>• The ability to work in a professional environment as an ensemble member;</li> <li>• The ability to reflect on how rehearsals with coaches, conductors, impact your learning;</li> <li>• The ability to reflect on how learning contemporary ensemble repertoire impacts your learning;</li> <li>• The ability to reflect on how Ensemble Percussion activities impact your development in the Main Subject, Research, and Professional Integration Activity.</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

## Master Specialisation: Chamber Music

<b>Course title</b>	<b>Master Specialisation: Chamber Music</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-M-AL-CCDO
<b>Type of course</b>	Elective
<b>Prerequisites</b>	Admission to the Master Specialisation Chamber Music
<b>Course content</b>	<p>The Master Specialisation in Chamber Music is intended for musicians who would like to combine their main subject studies with intensive chamber music training. All members of the ensemble must be students at the Royal Conservatoire.</p> <p>Students in the Master Specialisation Chamber Music work with a selection of teachers from the Chamber Music teaching team and our Ensembles in Residence. Making professional recordings with the Art of Sound Department is part of the curriculum.</p> <p>Ideally, ensemble members collaborate on their Professional Integration Activity and their Research trajectory.</p> <p>It is possible to take this specialisation in one or both years of the master's programme. If you want to take the course for two years, you need to audition again to be admitted for a second year.</p> <p>Please note: Students who are enrolled in a Master Specialisation follow a slightly adjusted curriculum, meaning they do not have to obtain External Activities – Career Development Office (CDO) credits. See the curriculum overview of your main subject</p>
<b>Programme objectives</b>	2.A.1., 2.A.2., 2.A.3., 2.A.4., 2.A.5., 2.A.7., 2.A.8., 2.A.9., 2.B.1., 2.B.4., 2.B.8., 2.B.10., 2.C.4., 2.C.5., 2.C.9., 2.C.10., 2.C.16.
<b>Course objectives</b>	<p>At the end of this course, you, as an ensemble:</p> <ul style="list-style-type: none"> <li>• are able to perform on a level that can be qualified as 'high at an international level';</li> <li>• relate your position towards the music and the music profession independently and at an advanced level, through a deepened development of craftsmanship and artistic growth;</li> <li>• are able to create your own work based on an original artistic vision and research;</li> <li>• are able to present your work in varied contexts, showing an understanding of the ensemble's position between the score and the (specialist and/or non-specialist) audience, often in an (inter)national multicultural environment;</li> <li>• are able to develop, through an inquisitive attitude, advanced knowledge of repertoire and translate this knowledge musically into a convincing and original interpretation;</li> <li>• communicate and cooperate at an advanced level with colleagues and other professionals in the (inter)national music profession;</li> </ul>

	<ul style="list-style-type: none"> <li>• are able to assess and evaluate the quality of your performance, keep this quality up-to-date and develop it further by continuing to learn independently.</li> <li>• are able to work with a composer on his/her composition;</li> <li>• understand the process of commissioning a new composition;</li> <li>• are able to show that you master playing techniques employed in new music.</li> </ul>
<b>Credits</b>	6 ECTS
<b>Level</b>	Master
<b>Work form</b>	Ensemble/group lesson
<b>Literature</b>	
<b>Language</b>	English
<b>Scheduling</b>	Chamber Music Lessons: 26 lessons of 50 minutes Collaboration with the composition department, recordings with the Art of Sound Department and historical performance & improvisation lessons are organised on a project basis.
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Various teachers
<b>Contact information</b>	Marlon Titre – Head of Classical Music Department (m.titre@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>	Practical Exam
<b>Assignment description</b>	M1 students in the Master Specialisation Chamber Music are also expected to perform with their ensemble during their Master I main subject presentation.
<b>Assignment requirements</b>	25 minutes
<b>Assignment planning</b>	This examination will be scheduled during the Chamber Music Festival in April or in the examination period of May/June.
<b>Assessment criteria</b>	Assessment criteria: see appendix 1.
<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

### Master Specialisation: Complementary Subject

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

<b>Course content</b>	<p>The Complementary Subject is intended for talented Master students who would like to combine their main subject studies with additional lessons on another or similar instrument in another department.</p> <p>Complementary Subject is possible in the Classical Music, Early Music and Jazz departments. The objective of this course is to prepare students who are able to manage the challenges of both disciplines for a professional practice that includes activities in the two fields.</p> <p>Application to the Complementary Subject is competitive and requires students to have a level comparable to a Bachelor 3 level on their complementary instrument.</p> <p>Important information: If you are interested in doing Complementary Subject for two years then your practical exam at the end of M1 will be your audition for a place in M2. Places are limited so a successful practical exam at the end of M1 does not necessarily mean that you can enter M2.</p> <p>Please note: If you are admitted to the Complementary Subject, you will have 60 minutes of weekly main subject lessons and 25 minutes of Complementary Subject lessons.</p>
<b>Programme objectives</b>	2.A.1, 2.A.2, 2.A.3, 2.A.4, 2.A.7, 2.A.12, 2.C.7, 2.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 perform with considerable technical control over your complementary instrument (e.g. sound, bowing, intonation, breathing) to a level comparable to that of a successful Bachelor 3-4 presentation.</li> <li>▪ are able to integrate your skills and knowledge of historically informed performance practice (Early Music) or contemporary classical performance practice (Classical Music) into your Master Project;</li> <li>▪ are able to integrate awareness of style and musical language into your playing (e.g. ornamentation, articulation, basso continuo in Early Music)</li> <li>▪ have developed a thorough understanding of the historical approach of music (Early Music only)</li> <li>▪ are able to apply skills and techniques inherent to jazz (improvisation, interpretation, variation, rhythmical phrasing) with considerable level and artistic scope (Jazz only)</li> <li>▪ have developed a thorough understanding of the historical development and contemporary practice of jazz and its (cross)influences on other genres (Jazz only)</li> <li>▪ have achieved an awareness of style and musical language (e.g. phrasing, variation, improvisation) into your musical practice (Jazz only)</li> <li>▪ are able to integrate your jazz performance skills and/or knowledge into your Master Project; this can be achieved in various ways and within</li> </ul>
<b>Credits</b>	6 ECTS per academic year
<b>Level</b>	Master
<b>Work form</b>	Individual lessons
<b>Literature</b>	
<b>Language</b>	English or Dutch



<b>Scheduling</b>	Weekly 25-minute lessons (NB main subject lessons are weekly 60-minute lessons)
<b>Date, time &amp; venue</b>	individual appointments
<b>Teachers</b>	Various
<b>Contact information</b>	Else van Ommen, Coordinator Classical Department (e.vanommen@koncon.nl) Brigitte Rebel, Coordinator of Early Music Department (b.rebel@koncon.nl) Milda Mačiulaitytė, Coordinator Jazz Department (m.maciulaityte@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	M1: Practical examination
<b>Assignment description</b>	Students should do a practical exam and are expected to include a component of their complementary subject in their main subject presentations of Master I or Master II. They are also invited to create a direct link between the Complementary Subject and their Master Project.
<b>Assignment requirements</b>	Practical examination of 15 minutes
<b>Assignment planning</b>	Exams take place at the end of semester 2.
<b>Assessment criteria</b>	The main subject assessment criteria of your complementary instrument will be used at an adapted level: at the end of 1 year of the Complementary Subject, the level should be comparable to the level of the main subject in a Bachelor 3-4 presentation. You can find the main subject assessment criteria in the relevant curriculum handbooks on <a href="http://www.koncon.nl/en/programmes">www.koncon.nl/en/programmes</a>
<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

### 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-M-AL-CDO
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	Besides designing and developing your own Professional Integration Activities as part of your Master Project, we ask you to engage in different ways to the field of professional work by doing external activities. These activities are in addition to your Master Project and cannot be part of your Professional Integration Activities. These can be activities that you have found or organised yourself, or activities that have been done through the Career Development Office (CDO). 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






	<p>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 are asked to fill in a form which includes a reflective section, and to upload any supporting materials. The CDO will process the forms and the CDO teachers will allocate the relevant credits. The CDO has the administrative task of processing these credits.</p> <p>Proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> <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> </ul>
<b>Programme objectives</b>	2.A.15, 2.B.10, 2.B.12, 2.C.2, 2.C.4, 2.C.10, 2.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 take initiatives with regard to your employment or the advancement of your external activities beyond the institute;</li> <li>▪ are able to identify career opportunities and demonstrate sufficient organisational and motivational skills to function in the profession;</li> <li>▪ have developed autonomous administrative, communication and management skills with regard to your own professional activities.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Master
<b>Work form</b>	Depending on the activity, but based on working towards increased employability in the profession.
<b>Literature</b>	See <a href="#">CDO portal pages</a> for recommendations and further information
<b>Language</b>	English or Dutch
<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.). 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>Master I students: you can obtain CDO credits from activities from 01-09-23 to 31-08-24.</p> <p>Master II students: you can normally obtain CDO credits from activities from 01-09-23 to 01-05-24.</p> <p>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>● Presentation of report</li> </ul> <p>Pass: A lot of care and attention has been given to both presentation and content.</p> <p>Fail: Insufficient content.</p> <ul style="list-style-type: none"> <li>● Learning experience/ability to reflect</li> </ul> <p>Pass: Excellent information about and reflection on learning experiences during project/activity. Good perspective on plans for future projects/activities with points for improvement where necessary.</p>

	<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 master programme. Student has been involved in many aspects of the project (organisation/promotion/management etc.).</p> <p>Fail: Level is too low or not relevant to the master programme. Passive rather than active involvement in masterclasses.</p> <ul style="list-style-type: none"> <li>● Proofs/ publicity material (where possible)</li> </ul> <p>Pass: At least three of the following: programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.</p> <p>Fail: Photos, programme or other proofs not present.</p>
<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 does not normally 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> <li>- EuYO/Gustav Mahler orchestras etc. = 5 ECTS.</li> </ul> <p>CONDUCTING:</p> <p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> <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>VOCAL STUDIES:</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 MASTER CLASSICAL MUSIC – MAIN SUBJECT; TRAINING ORCHESTRAL PARTS;  
LESSON PICCOLO; ORCHESTRA MASTER; ENSEMBLE PERCUSSION; CHAMBER MUSIC**

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

<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

## APPENDIX 2: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: WRITTEN ASSIGNMENTS

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

Research Catalogue	on the <b>Research Catalogue</b>						
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### APPENDIX 3: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: MASTER PROJECT PROPOSAL

	Learning objectives	Assessment criteria	Points					%
			1	2	3	4	5	
A – artistic development	The student has developed a vision on their artistic development	The student has clearly formulated a feasible and ambitious <b>vision</b> on his/her artistic development	No vision formulated.	Vision is poorly formulated and/or unrealistic.	The vision is adequately formulated and is feasible but moderately ambitious.	Vision is clearly formulated, is feasible and is showing ambition for high achievement.	Vision is very well formulated and is the driving motor for development and high achievement.	33,3%
	The student is able to set goals for their artistic development	The student has set <b>feasible goals</b> matching the his/her vision	No goals are set.	Unclear and/or unrealistic goals are set.	Goals set are feasible and match the student's vision.	Goals set are feasible, and match the student's vision very well.	Goals set are feasible, match the student's vision very well and give strong direction to personal development.	33,3%
	The student is able to connect research and professional integration activities to their artistic development	The student has <b>connected</b> research and professional integration activities to their artistic development	No connection of research and professional integration activities to student's artistic development.	Poor connection of research and professional integration activities to student's artistic development.	Connection of research and professional integration activities to student's artistic development is clear.	Connection of research and professional integration activities to student's artistic development adds value to one or more domains.	Connection of research and professional integration activities to student's artistic development leads to an outstanding result in one or more domains.	33,4%
B – research	The student is able to write a complete, feasible and clearly formulated research plan	The student has written a <b>complete, feasible and clearly formulated</b> research plan	No research plan has been submitted.	The research plan is incomplete, unrealistic and/or unclear.	The research plan is complete, feasible and adequately formulated.	The research plan is complete, feasible and clearly formulated.	The research plan is complete, feasible and clearly formulated, with all elements worked out carefully and in detail.	60%



	The student is able to create an innovative research plan, of which the outcomes could be relevant for the student's own practice and the artistic field	The student has created an <b>innovative</b> research plan, of which the outcomes could be <b>relevant</b> for the student's own practice and for the artistic field	No research plan has been delivered or the research plan is not viable.	Very similar research has already been done.	The research offers new elements and is relevant for the student's own practice.	The research is innovative and relevant for the student's own practice as well as for the artistic field.	The research is very innovative and very relevant for the student's own practice as well as for the artistic field.	40%
<b>C – professional integration</b>	Student is able to describe the PIA and its deliverable	The students gives a clear and complete <b>description of PIA and its deliverable</b>	Missing, incomplete or unclear description of both PIA and deliverable.	Missing, incomplete or unclear description of either PIA or deliverable.	PIA and deliverable are described.	Description of PIA and deliverable are clear and complete.	Description of PIA and deliverable are clear, complete and appealing.	25%
	Student is able to describe the scope of the deliverable in quantifiable terms	Student clearly describes the <b>scope</b> of the deliverable in quantifiable terms	Scope of the deliverable is not described.	Scope of the deliverable is not described in quantifiable terms.	Scope of the deliverable is described in quantifiable terms.	Scope of the deliverable is described in quantifiable terms that give insight into the feasibility of the PIA.	Scope of the deliverable is described in quantifiable terms that convincingly show that the PIA is feasible.	25%
	Student is able to define ambitious goals	The student clearly defines <b>goals</b> that show ambition	goals are not defined.	goals are insufficiently defined.	goals are sufficiently defined.	goals are clearly defined.	goals are clearly defined and show ambition.	25%
	Student is able to clearly define substantial value(s) that the PIA will create	<b>Value(s)</b> created by the PIA are clearly defined and can be qualified as substantial	Value(s) created by the PIA are not defined.	Value(s) created by the PIA are not clearly defined.	Value(s) created by the PIA are defined.	Value(s) created by the PIA are clearly defined.	Value(s) created by the PIA are clearly defined and can be qualified as substantial.	25%
<b>Please note:</b> You must achieve a pass in all three domains (A: Artistic Development, B: Research, C: Professional Integration) in order to pass this assessment.								

#### APPENDIX 4: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: FIRST YEAR MASTER PROJECT PRESENTATION

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

	Master Project Proposal		assist in getting the project back on track.	advice to make project feasible.	considered excellent.	between the three domains.	
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## APPENDIX 5: ASSESSMENT CRITERIA & RUBRIC | INDIVIDUAL RESEARCH TRAJECTORY: MASTER RESEARCH PRESENTATION

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

The student is able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection	The student has applied <b>research methods</b> adequate to the research focus, questions or problems and based on a <b>dialogue between artistic practice and reflection</b>	No clear choice of research method or plan. No dialogue between artistic practice and reflection.	Inadequate application of research methods, with unclear dialogue between artistic practice and reflection.	Adequate application of research methods, although the dialogue between artistic practice and reflection remains too superficial.	Good application of research methods, based on a convincing dialogue between artistic practice and reflection.	Excellent and creative application of research methods, based on a strong interaction between artistic practice and reflection.	30%
The student is able to apply a form of documentation and presentation supporting the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material	The student has applied a form of <b>documentation and presentation</b> that supports the <b>aims and objectives</b> of the research, making use of both <b>verbal/textual and non-verbal artistic material</b>	No description or proper documentation and presentation of the research process and outcomes.	The research process is insufficiently documented and presented; the documentation and presentation do not yet support the aims and objectives of the research.	The research process is sufficiently documented and presented, although the verbal and artistic material are not yet in balance or need improvement to adequately support the aims and objectives of the research.	The research process is documented and presented convincingly, with a good balance between verbal and artistic materials; the documentation and presentation support the aims and objectives of the research.	The research process is documented and presented in a compelling and creative way, with an inspiring dialogue between verbal and artistic materials; the documentation and presentation admirably support the aims and objectives of the research.	30%

## APPENDIX 6: PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT – REQUIREMENTS

### Professional Integration Trajectory

#### M2 Self-reflective Report on Professional Integration Activity

**1. Provide documentation<sup>3</sup> of your PIA and describe it:**

- What is the deliverable of your PIA?

**2. Provide documentation<sup>1</sup> of your Pilot/Prototype and describe it:**

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

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

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

**4. Reflect on the deliverable of your PIA:**

- How would you qualify your deliverable? What is good about it, what could be improved and how?
- How did you collect feedback from others? (please provide documentation<sup>1</sup>)
- What did you learn from this feedback?

**5. Reflect on the process:**

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

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

- What worked well in the process and what would you do differently next time?

## APPENDIX 7: ASSESSMENT CRITERIA & RUBRIC | PROFESSIONAL INTEGRATION TRAJECTORY: SELF-REFLECTIVE REPORT

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

## APPENDIX 8: 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.



## 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 9: OVERVIEW EXEMPTIONS MASTER CLASSICAL MUSIC

Domain	Code	Course title	Department
<b>Artistic Development</b>	xx	Main Subject	Classical
	GLxx	Group Lesson	Classical
	COR	Coach Pianist	Classical
	TROS	Training Orchestral Parts	Classical
	-	Masterclasses/Chamber Music/Orchestral or Ensemble Projects	Classical
	BB	BASSbook	Classical
	PC	Lesson Piccolo	Classical
<b>Research</b>	AL-IRA	Introduction to Research in the Arts	Research
	AL-MCA	Master Circle	Research
	AL-IRT	Individual Research Trajectory	Research
		Master Elective	Research
<b>Professional Integration</b>	AL-IPM	Introduction to Project Management	Professional Integration
	AL-PIT	Professional Integration Trajectory	Professional Integration
	AL-MCDO	Specialisation Orchestra Master	Classical
	AL-ECDO	Specialisation Ensemble Academy	Classical
	AL-PCDO	Specialisation Ensemble Percussion Slagwerk Den Haag	Classical
	AL-CCDO	Specialisation Chamber Music	Classical
	AL-SCDO	Specialisation Complementary Subject	Classical
	CDO	External Activities – Career Development Office (CDO)	Classical

## APPENDIX 10: EXAM REQUIREMENTS CLASSICAL MUSIC DEPARTMENT

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<a href="#"><u>VIOLA - BACHELOR</u></a>	<b>87</b>
<a href="#"><u>VIOLA - MASTER</u></a>	<b>87</b>
<a href="#"><u>CELLO - BACHELOR</u></a>	<b>89</b>
<a href="#"><u>CELLO - MASTER</u></a>	<b>89</b>
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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 (Tomasi) or something similar
- It is recommended to play a short piece on Piccolo (Telemann, Torelli, Händel...)

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

### TOP 1:

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

### Presentation:

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

### TOP 2

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

### Final presentation

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

## FRENCH HORN - BACHELOR

### Entrance exam

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

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### 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 Fischer.
- 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>

<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. Scnyder – 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, Casterede, Schnyder, Gillingham, etc.
- Must include at least one item of chamber music, and one contemporary work.
- May include work with orchestra, brass ensemble, or band, early music, light music, world music, avant-garde etc.

#### TOP II

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

#### Final presentation

concert

## TUBA – BACHELOR

### Entrance exam

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

### Progress exam

diagnostic moment - 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, Boïeldieu, 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