

# Curriculum Handbook Bachelor of Music – Classical Music

Academic Year 2022/23

**Royal  
Conservatoire  
The Hague**

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

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

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

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## INTRODUCTION

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

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

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

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

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

## PROGRAMME OBJECTIVES BACHELOR CLASSICAL MUSIC

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

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

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

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

- 1.A.1. Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within your discipline or genre for practical purposes and settings.
- 1.A.2. Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.
- 1.A.3. Demonstrate evidence of craft skills in relation to a variety of representative repertoire, styles, etc.
- 1.A.4. Recognise, interpret, manipulate, realise and/or memorise the materials of music through notation and/or by ear<sup>2</sup>.
- 1.A.5. Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.
- 1.A.7. Identify key questions about, and undertake self-reflective enquiry into, your own artistic practice.
- 1.A.8. Explore, evaluate, apply and challenge existing scholarship, research and performing practices.
- 1.A.9. Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.
- 1.A.10. Communicate information, ideas, problems and solutions to both specialist and non-specialist

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

audiences through a range of media and presentation formats.

- 1.A.11. Use appropriate digital technology to learn, create, record, produce and disseminate musical materials.
- 1.A.12. Evidence skills in the use of new media for promotion and dissemination.
- 1.A.13. Demonstrate a range of communication, presentation and self-management skills associated with public performance.
- 1.A.14. Recognise and respond appropriately to a range of performing contexts, spaces and environments.
- 1.A.15. Recognise, reflect upon and develop your own personal learning style, skills and strategies.
- 1.A.16. Lead and/or support learning and creative processes in others, creating a constructive learning environment.
- 1.A.17. Engage with a range of audience and/or participant groups across a range of professional working contexts.
- 1.A.19. Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.

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

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

### **C. Generic outcomes**

- 1.C.1. Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.
- 1.C.2. Demonstrate strong self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for life-long learning and in support of a sustainable career.
- 1.C.3. Demonstrate a positive and pragmatic approach to problem solving.
- 1.C.4. Evidence ability to listen, collaborate, voice opinions constructively, and prioritise cohesion over expression of individual voice.
- 1.C.5. Evidence flexibility, the ability to synthesise knowledge in real time, and suggest alternative perspectives.
- 1.C.6. Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts.
- 1.C.7. Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
- 1.C.8. Respond creatively and appropriately to ideas and impetus from others, exhibiting tenacity and the ability to digest and respond to verbal and/or written feedback.
- 1.C.9. Exhibit ability to utilise and apply a range of technology in relation to your music making, including the promotion of your professional profile.
- 1.C.10. Project a confident and coherent persona appropriate to context and communicate information effectively, presenting work in an accessible form and demonstrating appropriate IT and other

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

presentational skills as required.

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

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

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

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

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

CLASSICAL – VIOLIN/VIOLA/CELLO

| code          | Violin, Viola, Cello   | Year 1    | Year 2    | Year 3    | Year 4     |
|---------------|--|-----------|-----------|-----------|------------|
|               | <b>Bachelor of Music 2022-2023</b>                             |           |           |           |            |
| <b>KC-</b>    | <b>Artistic Development</b>                                    |           |           |           |            |
| KI-xx *       | Main Subject   | 23        | 20        | 19        | 39         |
| AL-COR        | Coach Pianist  | 2         | 2         | 2         | 3          |
| KI-GLxx *     | Group Lesson   | 2         | 2         | 2         | 2          |
| KI-KM         | Chamber Music  | 2         | 3         | 3         |            |
| -             | Masterclass  | pm        | pm        | pm        | pm         |
| -             | Projects   | pm        | pm        | pm        | pm         |
|               | <b>Subtotal</b>  | <b>29</b> | <b>27</b> | <b>26</b> | <b>44</b>  |
| <b>KC-TH-</b> | <b>Musicianship Skills</b>                                     |           |           |           |            |
| K1JR          | First Year Choir   | 2         |           |           |            |
| KI-PNBV1      | Piano  | 3         |           |           |            |
| RC            | Rhythm Class   | 3         |           |           |            |
| ASA           | Aural Skills and Analysis 1-2-3                                | 9         | 7         | 5         |            |
| ASI           | Aural Skills and Improvisation 1-2-3                           | 3         | 3         | 2         |            |
| KSH           | Keyboard Skills and Harmony 1-2                                |           | 3         | 3         |            |
| -             | Music Theory Elective (whole year course)                      |           |           | 4         |            |
|               | <b>Subtotal</b>  | <b>20</b> | <b>13</b> | <b>14</b> |            |
|               | <b>Academic Skills</b>   |           |           |           |            |
| KI-Hoxx       | Historical Development   | 2         |           |           |            |
| KI-HOVL       | Violin and Viola   |           |           |           |            |
| KI-HOVC       | Viola da Gamba and Cello                                       |           |           |           |            |
| TH-MG         | Music History 1-2  | 3         | 2         |           |            |
| TH-CMS        | Critical Music Studies - Classical Music 1-2-3                 | 2         | 2         | 2         |            |
| KI-PT         | Extended Programme Notes Final Presentation                    |           |           |           | 2          |
|               | <b>Subtotal</b>  | <b>7</b>  | <b>4</b>  | <b>2</b>  | <b>2</b>   |
| <b>KC-</b>    | <b>Professional Preparation</b>                                |           |           |           |            |
| AL-PF         | Tutoring   | 2         | 2         | 2         |            |
| ED-ES         | Educational Skills 1-2-3                                       |           | 6         | 4         |            |
| KI-TROS       | Training Orchestral Parts                                      |           |           | 4         | 4          |
|               | Career skills:   |           |           |           |            |
| AL-FYF        | <i>Start-Up!</i>   | 2         |           |           |            |
| AL-EB         | <i>Entrepreneurial Bootcamp</i>                                |           | 2         |           |            |
| AL-AE         | <i>Meet the Professionals</i>                                  |           |           | 2         |            |
| AL-VBP        | <i>Preparation for Professional Practice</i>                   |           |           |           | 4          |
|               | <b>Subtotal</b>  | <b>4</b>  | <b>10</b> | <b>12</b> | <b>8</b>   |
|               | <b>Minor/Electives</b>   |           |           |           |            |
| -             | Minor or electives   |           | 6         | 6         |            |
| -             | External Activities - Career Development Office (CDO) or minor |           |           |           | 6          |
|               | <b>Subtotal</b>  | <b>0</b>  | <b>6</b>  | <b>6</b>  | <b>6</b>   |
|               | <b>Total per year</b>  | <b>60</b> | <b>60</b> | <b>60</b> | <b>60</b>  |
|               | <b>Total</b>   |           |           |           | <b>240</b> |

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

\* xx=1. Violin (VL), 2. Viola (VLA), 3. Cello (VC)



## CLASSICAL – DOUBLE BASS

| code          | Double Bass  | Year 1    | Year 2    | Year 3    | Year 4     |
|---------------|--|-----------|-----------|-----------|------------|
|               | <b>Bachelor of Music 2022-2023</b>                             |           |           |           |            |
| <b>KC-</b>    | <b>Artistic Development</b>                                    |           |           |           |            |
| KI-CB         | Main Subject   | 24        | 19        | 18        | 38         |
| AL-COR        | Coach Pianist  | 2         | 2         | 2         | 3          |
| KI-GLCB       | Group Lesson Double Bass                                       | 2         | 2         | 2         | 2          |
| KI-BB         | BASSbook   | 1         | 1         | 1         | 1          |
| KI-KM         | Chamber Music  |           | 3         | 3         |            |
| -             | Masterclass  | pm        | pm        | pm        | pm         |
| -             | Projects   | pm        | pm        | pm        | pm         |
|               | <b>Subtotal</b>  | <b>29</b> | <b>27</b> | <b>26</b> | <b>44</b>  |
| <b>KC-TH-</b> | <b>Musicianship Skills</b>                                     |           |           |           |            |
| K1JR          | First Year Choir   | 2         |           |           |            |
| KI-PNBV1      | Piano  | 3         |           |           |            |
| RC            | Rhythm Class   | 3         |           |           |            |
| ASA           | Aural Skills and Analysis 1-2-3                                | 9         | 7         | 5         |            |
| ASI           | Aural Skills and Improvisation 1-2-3                           | 3         | 3         | 2         |            |
| KSH           | Keyboard Skills and Harmony 1-2                                |           | 3         | 3         |            |
| -             | Music Theory Elective (whole year course)                      |           |           | 4         |            |
|               | <b>Subtotal</b>  | <b>20</b> | <b>13</b> | <b>14</b> |            |
| <b>KC-</b>    | <b>Academic Skills</b>   |           |           |           |            |
| KI-HODB       | Historical Development   | 2         |           |           |            |
|               | Double Bass  |           |           |           |            |
| TH-MG         | Music History 1-2  | 3         | 2         |           |            |
| TH-CMS        | Critical Music Studies - Classical Music 1-2-3                 | 2         | 2         | 2         |            |
| KI-PT         | Extended Programme Notes Final Presentation                    |           |           |           | 2          |
|               | <b>Subtotal</b>  | <b>7</b>  | <b>4</b>  | <b>2</b>  | <b>2</b>   |
| <b>KC-</b>    | <b>Professional Preparation</b>                                |           |           |           |            |
| AL-PF         | Tutoring   | 2         | 2         | 2         |            |
| ED-ES         | Educational Skills 1-2-3                                       |           | 6         | 4         |            |
| KI-TROS       | Training Orchestral Parts                                      |           |           | 4         | 4          |
|               | Career skills:   |           |           |           |            |
| AL-FYF        | <i>Start-Up!</i>   | 2         |           |           |            |
| AL-EB         | <i>Entrepreneurial Bootcamp</i>                                |           | 2         |           |            |
| AL-AE         | <i>Meet the Professionals</i>                                  |           |           | 2         |            |
| AL-VBP        | <i>Preparation for Professional Practice</i>                   |           |           |           | 4          |
|               | <b>Subtotal</b>  | <b>4</b>  | <b>10</b> | <b>12</b> | <b>8</b>   |
|               | <b>Minor/Electives</b>   |           |           |           |            |
| -             | Minor or electives   |           | 6         | 6         |            |
| -             | External Activities - Career Development Office (CDO) or minor |           |           |           | 6          |
|               | <b>Subtotal</b>  |           | <b>6</b>  | <b>6</b>  | <b>6</b>   |
|               | <b>Total per year</b>  | <b>60</b> | <b>60</b> | <b>60</b> | <b>60</b>  |
|               | <b>Total</b>   |           |           |           | <b>240</b> |

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## CLASSICAL – FLUTE

| code          | Flute  | Year 1    | Year 2    | Year 3    | Year 4     |
|---------------|--|-----------|-----------|-----------|------------|
|               | <b>Bachelor of Music 2022-2023</b>                             |           |           |           |            |
| <b>KC-</b>    | <b>Artistic Development</b>                                    |           |           |           |            |
| KI-FL         | Main Subject   | 25        | 20        | 18        | 38         |
| AL-COR        | Coach Pianist  | 2         | 2         | 2         | 3          |
| KI-TK         | Technique Class  | 2         | 2         | 2         | 2          |
| KI-PC         | Lesson Piccolo   |           |           | 3         | 3          |
| KI-KM         | Chamber Music  |           | 3         | 3         |            |
| -             | Masterclass  | pm        | pm        | pm        | pm         |
| -             | Projects   | pm        | pm        | pm        | pm         |
|               | <b>Subtotal</b>  | <b>29</b> | <b>27</b> | <b>28</b> | <b>46</b>  |
| <b>KC-TH-</b> | <b>Musicianship Skills</b>                                     |           |           |           |            |
| K1JR          | First Year Choir   | 2         |           |           |            |
| KI-PNBV1      | Piano  | 3         |           |           |            |
| RC            | Rhythm Class   | 3         |           |           |            |
| ASA           | Aural Skills and Analysis 1-2-3                                | 9         | 7         | 5         |            |
| ASI           | Aural Skills and Improvisation 1-2-3                           | 3         | 3         | 2         |            |
| KSH           | Keyboard Skills and Harmony 1-2                                |           | 3         | 3         |            |
| -             | Music Theory Elective (whole year course)                      |           |           | 4         |            |
|               | <b>Subtotal</b>  | <b>20</b> | <b>13</b> | <b>14</b> | <b>0</b>   |
| <b>KC-</b>    | <b>Academic Skills</b>   |           |           |           |            |
| KI-HOFL       | Historical Development<br>Flute                                | 2         |           |           |            |
| TH-MG         | Music History 1-2  | 3         | 2         |           |            |
| TH-CMS        | Critical Music Studies - Classical Music 1-2-3                 | 2         | 2         | 2         |            |
| KI-PT         | Extended Programme Notes Final Presentation                    |           |           |           | 2          |
|               | <b>Subtotal</b>  | <b>7</b>  | <b>4</b>  | <b>2</b>  | <b>2</b>   |
| <b>KC-</b>    | <b>Professional Preparation</b>                                |           |           |           |            |
| AL-PF         | Tutoring   | 2         | 2         | 2         |            |
| ED-ES         | Educational Skills 1-2-3                                       |           | 6         | 4         |            |
| KI-TOFL       | Training Orchestral Parts<br>Career skills:                    |           |           | 2         | 2          |
| AL-FYF        | <i>Start-Up!</i>   | 2         |           |           |            |
| AL-EB         | <i>Entrepreneurial Bootcamp</i>                                |           | 2         |           |            |
| AL-AE         | <i>Meet the Professionals</i>                                  |           |           | 2         |            |
| AL-VBP        | <i>Preparation for Professional Practice</i>                   |           |           |           | 4          |
|               | <b>Subtotal</b>  | <b>4</b>  | <b>10</b> | <b>10</b> | <b>6</b>   |
|               | <b>Minor/Electives</b>   |           |           |           |            |
| -             | Minor or electives   |           | 6         | 6         |            |
| -             | External Activities - Career Development Office (CDO) or minor |           |           |           | 6          |
|               | <b>Subtotal</b>  | <b>0</b>  | <b>6</b>  | <b>6</b>  | <b>6</b>   |
|               | <b>Total per year</b>  | <b>60</b> | <b>60</b> | <b>60</b> | <b>60</b>  |
|               | <b>Total</b>   |           |           |           | <b>240</b> |

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

## CLASSICAL – OBOE, BASSOON

| code          | Oboe, Bassoon  | Year 1    | Year 2    | Year 3    | Year 4     |
|---------------|--|-----------|-----------|-----------|------------|
|               | <b>Bachelor of Music 2022-2023</b>                                       |           |           |           |            |
|               |  |           |           |           |            |
| <b>KC-</b>    | <b>Artistic Development</b>  |           |           |           |            |
| KI-xx *       | Main Subject   | 25        | 20        | 19        | 39         |
|               | <i>from bachelor III: including cor anglais or contrabassoon lessons</i> |           |           |           |            |
| AL-COR        | Coach Pianist  | 2         | 2         | 2         | 3          |
| KI-GLxx*      | Group Lesson   | 2         | 2         | 2         | 2          |
| KI-KM         | Chamber Music  |           | 3         | 3         |            |
| -             | Masterclass  | pm        | pm        | pm        | pm         |
| -             | Projects   | pm        | pm        | pm        | pm         |
|               | <b>Subtotal</b>  | <b>29</b> | <b>27</b> | <b>26</b> | <b>44</b>  |
|               |  |           |           |           |            |
| <b>KC-TH-</b> | <b>Musicianship Skills</b>   |           |           |           |            |
| K1JR          | First Year Choir   | 2         |           |           |            |
| KI-PNBV1      | Piano  | 3         |           |           |            |
| RC            | Rhythm Class   | 3         |           |           |            |
| ASA           | Aural Skills and Analysis 1-2-3  | 9         | 7         | 5         |            |
| ASI           | Aural Skills and Improvisation 1-2-3                                     | 3         | 3         | 2         |            |
| KSH           | Keyboard Skills and Harmony 1-2  |           | 3         | 3         |            |
| -             | Music Theory Elective (whole year course)                                |           |           | 4         |            |
|               | <b>Subtotal</b>  | <b>20</b> | <b>13</b> | <b>14</b> |            |
|               |  |           |           |           |            |
| <b>KC-</b>    | <b>Academic Skills</b>   |           |           |           |            |
| KI-HORD       | Historical Development   | 2         |           |           |            |
|               | Double Reed Instruments  |           |           |           |            |
| TH-MG         | Music History 1-2  | 3         | 2         |           |            |
| TH-CMS        | Critical Music Studies - Classical Music 1-2-3                           | 2         | 2         | 2         |            |
| KI-PT         | Extended Programme Notes Final Presentation                              |           |           |           | 2          |
|               | <b>Subtotal</b>  | <b>7</b>  | <b>4</b>  | <b>2</b>  | <b>2</b>   |
|               |  |           |           |           |            |
| <b>KC-</b>    | <b>Professional Preparation</b>  |           |           |           |            |
| AL-PF         | Tutoring   | 2         | 2         | 2         |            |
| ED-ES         | Educational Skills 1-2-3   |           | 6         | 4         |            |
| KI-TROS       | Training Orchestral Parts  |           |           | 4         | 4          |
|               | Career skills:   |           |           |           |            |
| AL-FYF        | <i>Start-Up!</i>   | 2         |           |           |            |
| AL-EB         | <i>Entrepreneurial Bootcamp</i>  |           | 2         |           |            |
| AL-AE         | <i>Meet the Professionals</i>  |           |           | 2         |            |
| AL-VBP        | <i>Preparation for Professional Practice</i>                             |           |           |           | 4          |
|               | <b>Subtotal</b>  | <b>4</b>  | <b>10</b> | <b>12</b> | <b>8</b>   |
|               |  |           |           |           |            |
|               | <b>Minor / Electives</b>   |           |           |           |            |
| -             | Minor or electives   |           | 6         | 6         |            |
| -             | External Activities - Career Development Office (CDO) or minor           |           |           |           | 6          |
|               | <b>Subtotal</b>  | <b>0</b>  | <b>6</b>  | <b>6</b>  | <b>6</b>   |
|               |  |           |           |           |            |
|               | <b>Total per year</b>  | <b>60</b> | <b>60</b> | <b>60</b> | <b>60</b>  |
|               |  |           |           |           |            |
|               | <b>Total</b>   |           |           |           | <b>240</b> |

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

\* xx= Oboe (OB), Bassoon (FG)

## CLASSICAL – CLARINET

| code          | Clarinet  | Year 1    | Year 2    | Year 3    | Year 4     |
|---------------|---|-----------|-----------|-----------|------------|
|               | <b>Bachelor of Music 2022-2023</b>                                  |           |           |           |            |
|               |   |           |           |           |            |
| <b>KC-</b>    | <b>Artistic Development</b>   |           |           |           |            |
| KI-CL         | Main Subject  | 23        | 18        | 17        | 37         |
|               | <i>from bachelor III: including E-flat or bass clarinet lessons</i> |           |           |           |            |
| AL-COR        | Coach Pianist   | 2         | 2         | 2         | 3          |
| KI-GLCL       | Group Lesson Clarinet   | 2         | 2         | 2         | 2          |
| KI-KLK        | Clarinet Quartet  | 2         | 2         | 2         | 2          |
| KI-KM         | Chamber Music   |           | 3         | 3         |            |
| -             | Masterclass   | pm        | pm        | pm        | pm         |
| -             | Projects  | pm        | pm        | pm        | pm         |
|               | <b>Subtotal</b>   | <b>29</b> | <b>27</b> | <b>26</b> | <b>44</b>  |
|               |   |           |           |           |            |
| <b>KC-TH-</b> | <b>Musicianship Skills</b>  |           |           |           |            |
| K1JR          | First Year Choir  | 2         |           |           |            |
| KI-PNBV1      | Piano   | 3         |           |           |            |
| RC            | Rhythm Class  | 3         |           |           |            |
| ASA           | Aural Skills and Analysis 1-2-3                                     | 9         | 7         | 5         |            |
| ASI           | Aural Skills and Improvisation 1-2-3                                | 3         | 3         | 2         |            |
| KSH           | Keyboard Skills and Harmony 1-2                                     |           | 3         | 3         |            |
| -             | Music Theory Elective (whole year course)                           |           |           | 4         |            |
|               | <b>Subtotal</b>   | <b>20</b> | <b>13</b> | <b>14</b> |            |
|               |   |           |           |           |            |
| <b>KC-</b>    | <b>Academic Skills</b>  |           |           |           |            |
| KI-HOCL       | Historical Development  | 2         |           |           |            |
|               | Clarinet  |           |           |           |            |
| TH-MG         | Music History 1-2   | 3         | 2         |           |            |
| TH-CMS        | Critical Music Studies - Classical Music 1-2-3                      | 2         | 2         | 2         |            |
| KI-PT         | Extended Programme Notes Final Presentation                         |           |           |           | 2          |
|               | <b>Subtotal</b>   | <b>7</b>  | <b>4</b>  | <b>2</b>  | <b>2</b>   |
|               |   |           |           |           |            |
| <b>KC-</b>    | <b>Professional Preparation</b>                                     |           |           |           |            |
| AL-PF         | Tutoring  | 2         | 2         | 2         |            |
| ED-ES         | Educational Skills 1-2-3  |           | 6         | 4         |            |
| KI-TROS       | Training Orchestral Parts   |           |           | 4         | 4          |
|               | Career skills:  |           |           |           |            |
| AL-FYF        | <i>Start-Up!</i>  | 2         |           |           |            |
| AL-EB         | <i>Entrepreneurial Bootcamp</i>                                     |           | 2         |           |            |
| AL-AE         | <i>Meet the Professionals</i>                                       |           |           | 2         |            |
| AL-VBP        | <i>Preparation for Professional Practice</i>                        |           |           |           | 4          |
|               | <b>Subtotal</b>   | <b>4</b>  | <b>10</b> | <b>12</b> | <b>8</b>   |
|               |   |           |           |           |            |
|               | <b>Minor/Electives</b>  |           |           |           |            |
| -             | Minor or electives  |           | 6         | 6         |            |
| -             | External Activities - Career Development Office (CDO) or minor      |           |           |           | 6          |
|               | <b>Subtotal</b>   | <b>0</b>  | <b>6</b>  | <b>6</b>  | <b>6</b>   |
|               |   |           |           |           |            |
|               | <b>Total per year</b>   | <b>60</b> | <b>60</b> | <b>60</b> | <b>60</b>  |
|               |   |           |           |           |            |
|               | <b>Total</b>  |           |           |           | <b>240</b> |

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

## CLASSICAL – SAXOPHONE

| code          | Saxophone  | Year 1    | Year 2    | Year 3    | Year 4     |
|---------------|--|-----------|-----------|-----------|------------|
|               | <b>Bachelor of Music 2022-2023</b>                             |           |           |           |            |
| <b>KC-</b>    | <b>Artistic Development</b>                                    |           |           |           |            |
| KI-SX         | Main Subject   | 25        | 20        | 23        | 43         |
| AL-COR        | Coach Pianist  | 2         | 2         | 2         | 3          |
| KI-GLSX       | Group Lesson Saxophone   | 2         | 2         | 2         | 2          |
| KI-KM         | Chamber Music  |           | 3         | 3         |            |
| -             | Masterclass  | pm        | pm        | pm        | pm         |
| -             | Projects   | pm        | pm        | pm        | pm         |
|               | <b>Subtotal</b>  | <b>29</b> | <b>27</b> | <b>30</b> | <b>48</b>  |
| <b>KC-TH-</b> | <b>Musicianship Skills</b>                                     |           |           |           |            |
| K1JR          | First Year Choir   | 2         |           |           |            |
| KI-PNBV1      | Piano  | 3         |           |           |            |
| RC            | Rhythm Class   | 3         |           |           |            |
| ASA           | Aural Skills and Analysis 1-2-3                                | 9         | 7         | 5         |            |
| ASI           | Aural Skills and Improvisation 1-2-3                           | 3         | 3         | 2         |            |
| KSH           | Keyboard Skills and Harmony 1-2                                |           | 3         | 3         |            |
| -             | Music Theory Elective (whole year course)                      |           |           | 4         |            |
|               | <b>Subtotal</b>  | <b>20</b> | <b>13</b> | <b>14</b> |            |
| <b>KC-</b>    | <b>Academic Skills</b>   |           |           |           |            |
| KI-HOSX       | Historical Development   | 2         |           |           |            |
|               | Saxophone  |           |           |           |            |
| TH-MG         | Music History 1-2  | 3         | 2         |           |            |
| TH-CMS        | Critical Music Studies - Classical Music 1-2-3                 | 2         | 2         | 2         |            |
| KI-PT         | Extended Programme Notes Final Presentation                    |           |           |           | 2          |
|               | <b>Subtotal</b>  | <b>7</b>  | <b>4</b>  | <b>2</b>  | <b>2</b>   |
| <b>KC-</b>    | <b>Professional Preparation</b>                                |           |           |           |            |
| AL-PF         | Tutoring   | 2         | 2         | 2         |            |
| ED-ES         | Educational Skills 1-2-3                                       |           | 6         | 4         |            |
|               | Career skills:   |           |           |           |            |
| AL-FYF        | <i>Start-Up!</i>   | 2         |           |           |            |
| AL-EB         | <i>Entrepreneurial Bootcamp</i>                                |           | 2         |           |            |
| AL-AE         | <i>Meet the Professionals</i>                                  |           |           | 2         |            |
| AL-VBP        | <i>Preparation for Professional Practice</i>                   |           |           |           | 4          |
|               | <b>Subtotal</b>  | <b>4</b>  | <b>10</b> | <b>8</b>  | <b>4</b>   |
|               | <b>Minor/Electives</b>   |           |           |           |            |
| -             | Minor or electives   |           | 6         | 6         |            |
| -             | External Activities - Career Development Office (CDO) or minor |           |           |           | 6          |
|               | <b>Subtotal</b>  | <b>0</b>  | <b>6</b>  | <b>6</b>  | <b>6</b>   |
|               | <b>Total per year</b>  | <b>60</b> | <b>60</b> | <b>60</b> | <b>60</b>  |
|               | <b>Total</b>   |           |           |           | <b>240</b> |

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## CLASSICAL – BRASS

| code          | Brass  | Year 1    | Year 2    | Year 3    | Year 4     |
|---------------|--|-----------|-----------|-----------|------------|
|               | <b>Bachelor of Music 2022-2023</b>                             |           |           |           |            |
|               |  |           |           |           |            |
| <b>KC-</b>    | <b>Artistic Development</b>                                    |           |           |           |            |
| KI-xx *       | Main Subject   | 24        | 19        | 18        | 38         |
| AL-COR        | Coach Pianist  | 2         | 2         | 2         | 3          |
| KI-GLxx *     | Group Lesson   | 2         | 2         | 2         | 2          |
| KI-KK         | BRASSbook  | 1         | 1         | 1         | 1          |
| KI-KM         | Chamber Music  |           | 3         | 3         |            |
| -             | Masterclass  | pm        | pm        | pm        | pm         |
| -             | Projects   | pm        | pm        | pm        | pm         |
|               | <b>Subtotal</b>  | <b>29</b> | <b>27</b> | <b>26</b> | <b>44</b>  |
|               |  |           |           |           |            |
| <b>KC-TH-</b> | <b>Musicianship Skills</b>                                     |           |           |           |            |
| K1JR          | First Year Choir   | 2         |           |           |            |
| KI-PNBV1      | Piano  | 3         |           |           |            |
| RC            | Rhythm Class   | 3         |           |           |            |
| ASA           | Aural Skills and Analysis 1-2-3                                | 9         | 7         | 5         |            |
| ASI           | Aural Skills and Improvisation 1-2-3                           | 3         | 3         | 2         |            |
| KSH           | Keyboard Skills and Harmony 1-2                                |           | 3         | 3         |            |
| -             | Music Theory Elective (whole year course)                      |           |           | 4         |            |
|               | <b>Subtotal</b>  | <b>20</b> | <b>13</b> | <b>14</b> |            |
|               |  |           |           |           |            |
| <b>KC-</b>    | <b>Academic Skills</b>   |           |           |           |            |
| KI-HOKB       | Historical Development   | 2         |           |           |            |
|               | Brass  |           |           |           |            |
| TH-MG         | Music History 1-2  | 3         | 2         |           |            |
| TH-CMS        | Critical Music Studies - Classical Music 1-2-3                 | 2         | 2         | 2         |            |
| KI-PT         | Extended Programme Notes Final Presentation                    |           |           |           | 2          |
|               | <b>Subtotal</b>  | <b>7</b>  | <b>4</b>  | <b>2</b>  | <b>2</b>   |
|               |  |           |           |           |            |
| <b>KC-</b>    | <b>Professional Preparation</b>                                |           |           |           |            |
| AL-PF         | Tutoring   | 2         | 2         | 2         |            |
| ED-ES         | Educational Skills 1-2-3                                       |           | 6         | 4         |            |
| KI-TROS       | Training Orchestral Parts                                      |           |           | 4         | 4          |
|               | Career skills:   |           |           |           |            |
| AL-FYF        | <i>Start-Up!</i>   | 2         |           |           |            |
| AL-EB         | <i>Entrepreneurial Bootcamp</i>                                |           | 2         |           |            |
| AL-AE         | <i>Meet the Professionals</i>                                  |           |           | 2         |            |
| AL-VBP        | <i>Preparation for Professional Practice</i>                   |           |           |           | 4          |
|               | <b>Subtotal</b>  | <b>4</b>  | <b>10</b> | <b>12</b> | <b>8</b>   |
|               |  |           |           |           |            |
|               | <b>Minor/Electives</b>   |           |           |           |            |
| -             | Minor or electives   |           | 6         | 6         |            |
| -             | External Activities - Career Development Office (CDO) or minor |           |           |           | 6          |
|               | <b>Subtotal</b>  | <b>0</b>  | <b>6</b>  | <b>6</b>  | <b>6</b>   |
|               |  |           |           |           |            |
|               | <b>Total per year</b>  | <b>60</b> | <b>60</b> | <b>60</b> | <b>60</b>  |
|               |  |           |           |           |            |
|               | <b>Total</b>   |           |           |           | <b>240</b> |

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

## CLASSICAL – ACCORDION

| code          | Accordion  | Year 1    | Year 2    | Year 3    | Year 4     |
|---------------|--|-----------|-----------|-----------|------------|
|               | <b>Bachelor of Music 2022-2023</b>                             |           |           |           |            |
|               |  |           |           |           |            |
| <b>KC-</b>    | <b>Artistic Development</b>                                    |           |           |           |            |
| KI-ACC        | Main Subject   | 25        | 17        | 22        | 46         |
| KI-GLAC       | Group Lesson Accordion   | 2         | 2         | 2         | 2          |
| KI-DUOAC      | Duo Class Accordion  | 2         | 2         | pm        | pm         |
| KI-KM         | Chamber Music  |           | 3         | 3         |            |
| -             | Masterclass  | pm        | pm        | pm        | pm         |
| -             | Projects   | pm        | pm        | pm        | pm         |
|               | <b>Subtotal</b>  | <b>29</b> | <b>24</b> | <b>27</b> | <b>48</b>  |
|               |  |           |           |           |            |
| <b>KC-TH-</b> | <b>Musicianship Skills</b>                                     |           |           |           |            |
| K1JR          | First Year Choir   | 2         |           |           |            |
| KI-PNBV1      | Piano  | 3         | 3         | 3         |            |
| RC            | Rhythm Class   | 3         |           |           |            |
| ASA           | Aural Skills and Analysis 1-2-3                                | 9         | 7         | 5         |            |
| ASI           | Aural Skills and Improvisation 1-2-3                           | 3         | 3         | 2         |            |
| KSH           | Keyboard Skills and Harmony 1-2                                |           | 3         | 3         |            |
| -             | Music Theory Elective (whole year course)                      |           |           | 4         |            |
|               | <b>Subtotal</b>  | <b>20</b> | <b>16</b> | <b>17</b> |            |
|               |  |           |           |           |            |
| <b>KC-</b>    | <b>Academic Skills</b>   |           |           |           |            |
| KI-HOAC       | Historical Development   | 2         |           |           |            |
|               | Accordion  |           |           |           |            |
| TH-MG         | Music History 1-2  | 3         | 2         |           |            |
| TH-CMS        | Critical Music Studies - Classical Music 1-2-3                 | 2         | 2         | 2         |            |
| KI-PT         | Extended Programme Notes Final Presentation                    |           |           |           | 2          |
|               | <b>Subtotal</b>  | <b>7</b>  | <b>4</b>  | <b>2</b>  | <b>2</b>   |
|               |  |           |           |           |            |
| <b>KC-</b>    | <b>Professional Preparation</b>                                |           |           |           |            |
| AL-PF         | Tutoring   | 2         | 2         | 2         |            |
| ED-ES         | Educational Skills 1-2-3                                       |           | 6         | 4         |            |
|               | Career skills:   |           |           |           |            |
| AL-FYF        | <i>Start-Up!</i>   | 2         |           |           |            |
| AL-EB         | <i>Entrepreneurial Bootcamp</i>                                |           | 2         |           |            |
| AL-AE         | <i>Meet the Professionals</i>                                  |           |           | 2         |            |
| AL-VBP        | <i>Preparation for Professional Practice</i>                   |           |           |           | 4          |
|               | <b>Subtotal</b>  | <b>4</b>  | <b>10</b> | <b>8</b>  | <b>4</b>   |
|               |  |           |           |           |            |
|               | <b>Minor/Electives</b>   |           |           |           |            |
| -             | Minor or electives   |           | 6         | 6         |            |
| -             | External Activities - Career Development Office (CDO) or minor |           |           |           | 6          |
|               | <b>Subtotal</b>  | <b>0</b>  | <b>6</b>  | <b>6</b>  | <b>6</b>   |
|               |  |           |           |           |            |
|               | <b>Total per year</b>  | <b>60</b> | <b>60</b> | <b>60</b> | <b>60</b>  |
|               |  |           |           |           |            |
|               | <b>Total</b>   |           |           |           | <b>240</b> |

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## CLASSICAL – GUITAR

| code          | Guitar   | Year 1    | Year 2    | Year 3    | Year 4     |
|---------------|--|-----------|-----------|-----------|------------|
|               | <b>Bachelor of Music 2022-2023</b>                             |           |           |           |            |
| <b>KC-</b>    | <b>Artistic Development</b>                                    |           |           |           |            |
| KI-GT         | Main Subject   | 25        | 22        | 25        | 46         |
| KI-GL         | Group Lesson   |           | 2         | 2         | 2          |
| KI-TI         | Technique and Improvisation on the Guitar                      | 2         |           |           |            |
|               | <i>Harmony on the Guitar</i>                                   |           |           |           |            |
|               | <i>Practical Harmony on the Guitar</i>                         |           |           |           |            |
|               | <i>Guitar Technique</i>  |           |           |           |            |
| KI-DUOGT      | Duo Class Guitar   | 2         | pm        | pm        | pm         |
| KI-KM         | Chamber Music  |           | 3         | 3         |            |
| -             | Masterclass  | pm        | pm        | pm        | pm         |
| -             | Projects   | pm        | pm        | pm        | pm         |
|               | <b>Subtotal</b>  | <b>29</b> | <b>27</b> | <b>30</b> | <b>48</b>  |
| <b>KC-TH-</b> | <b>Musicianship Skills</b>                                     |           |           |           |            |
| K1JR          | First Year Choir   | 2         |           |           |            |
| KI-PNBV1      | Piano  | 3         |           |           |            |
| RC            | Rhythm Class   | 3         |           |           |            |
| ASA           | Aural Skills and Analysis 1-2-3                                | 9         | 7         | 5         |            |
| ASI           | Aural Skills and Improvisation 1-2-3                           | 3         | 3         | 2         |            |
| KSH           | Keyboard Skills and Harmony 1-2                                |           | 3         | 3         |            |
| -             | Music Theory Elective (whole year course)                      |           |           | 4         |            |
|               | <b>Subtotal</b>  | <b>20</b> | <b>13</b> | <b>14</b> |            |
| <b>KC-</b>    | <b>Academic Skills</b>   |           |           |           |            |
| KI-HOGT       | Historical Development   | 2         |           |           |            |
|               | Lute and Guitar  |           |           |           |            |
| TH-MG         | Music History 1-2  | 3         | 2         |           |            |
| TH-CMS        | Critical Music Studies - Classical Music 1-2-3                 | 2         | 2         | 2         |            |
| KI-PT         | Extended Programme Notes Final Presentation                    |           |           |           | 2          |
|               | <b>Subtotal</b>  | <b>7</b>  | <b>4</b>  | <b>2</b>  | <b>2</b>   |
| <b>KC-</b>    | <b>Professional Preparation</b>                                |           |           |           |            |
| AL-PF         | Tutoring   | 2         | 2         | 2         |            |
| ED-ES         | Educational Skills 1-2-3                                       |           | 6         | 4         |            |
|               | Career skills:   |           |           |           |            |
| AL-FYF        | <i>Start-Up!</i>   | 2         |           |           |            |
| AL-EB         | <i>Entrepreneurial Bootcamp</i>                                |           | 2         |           |            |
| AL-AE         | <i>Meet the Professionals</i>                                  |           |           | 2         |            |
| AL-VBP        | <i>Preparation for Professional Practice</i>                   |           |           |           | 4          |
|               | <b>Subtotal</b>  | <b>4</b>  | <b>10</b> | <b>8</b>  | <b>4</b>   |
|               | <b>Minor/Electives</b>   |           |           |           |            |
| -             | Minor or electives   |           | 6         | 6         |            |
| -             | External Activities - Career Development Office (CDO) or minor |           |           |           | 6          |
|               | <b>Subtotal</b>  | <b>0</b>  | <b>6</b>  | <b>6</b>  | <b>6</b>   |
|               | <b>Total per year</b>  | <b>60</b> | <b>60</b> | <b>60</b> | <b>60</b>  |
|               | <b>Total</b>   |           |           |           | <b>240</b> |

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## CLASSICAL – HARP

| code          | Harp   | Year 1    | Year 2    | Year 3    | Year 4     |
|---------------|--|-----------|-----------|-----------|------------|
|               | <b>Bachelor of Music 2022-2023</b>                             |           |           |           |            |
|               |  |           |           |           |            |
| <b>KC-</b>    | <b>Artistic Development</b>                                    |           |           |           |            |
| KI-HP         | Main Subject   | 28        | 22        | 21        | 42         |
| KI-GL         | Group Lesson   | 2         | 2         | 2         | 2          |
| KI-DUOHP      | Duo Class Harp   | 2         | pm        | pm        | pm         |
| KI-KM         | Chamber Music  |           | 3         | 3         |            |
| -             | Masterclass  | pm        | pm        | pm        | pm         |
| -             | Projects   | pm        | pm        | pm        | pm         |
|               | <b>Subtotal</b>  | <b>32</b> | <b>27</b> | <b>26</b> | <b>44</b>  |
|               |  |           |           |           |            |
| <b>KC-TH-</b> | <b>Musicianship Skills</b>                                     |           |           |           |            |
| K1JR          | First Year Choir   | 2         |           |           |            |
| RC            | Rhythm Class   | 3         |           |           |            |
| ASA           | Aural Skills and Analysis 1-2-3                                | 9         | 7         | 5         |            |
| ASI           | Aural Skills and Improvisation 1-2-3                           | 3         | 3         | 2         |            |
| KSH           | Keyboard Skills and Harmony 1-2                                |           | 3         | 3         |            |
| -             | Music Theory Elective (whole year course)                      |           |           | 4         |            |
|               | <b>Subtotal</b>  | <b>17</b> | <b>13</b> | <b>14</b> |            |
|               |  |           |           |           |            |
| <b>KC-</b>    | <b>Academic Skills</b>   |           |           |           |            |
| KI-HOHP       | Historical Development   | 2         |           |           |            |
|               | Harp   |           |           |           |            |
| TH-MG         | Music History 1-2  | 3         | 2         |           |            |
| TH-CMS        | Critical Music Studies - Classical Music 1-2-3                 | 2         | 2         | 2         |            |
| KI-PT         | Extended Programme Notes Final Presentation                    |           |           |           | 2          |
|               | <b>Subtotal</b>  | <b>7</b>  | <b>4</b>  | <b>2</b>  | <b>2</b>   |
|               |  |           |           |           |            |
| <b>KC-</b>    | <b>Professional Preparation</b>                                |           |           |           |            |
| AL-PF         | Tutoring   | 2         | 2         | 2         |            |
| ED-ES         | Educational Skills 1-2-3                                       |           | 6         | 4         |            |
| KI-TROS       | Training Orchestral Parts                                      |           |           | 4         | 4          |
|               | Career skills:   |           |           |           |            |
| AL-FYF        | <i>Start-Up!</i>   | 2         |           |           |            |
| AL-EB         | <i>Entrepreneurial Bootcamp</i>                                |           | 2         |           |            |
| AL-AE         | <i>Meet the Professionals</i>                                  |           |           | 2         |            |
| AL-VBP        | <i>Preparation for Professional Practice</i>                   |           |           |           | 4          |
|               | <b>Subtotal</b>  | <b>4</b>  | <b>10</b> | <b>12</b> | <b>8</b>   |
|               |  |           |           |           |            |
|               | <b>Minor/Electives</b>   |           |           |           |            |
| -             | Minor or electives   |           | 6         | 6         |            |
| -             | External Activities - Career Development Office (CDO) or minor |           |           |           | 6          |
|               | <b>Subtotal</b>  | <b>0</b>  | <b>6</b>  | <b>6</b>  | <b>6</b>   |
|               |  |           |           |           |            |
|               | <b>Total per year</b>  | <b>60</b> | <b>60</b> | <b>60</b> | <b>60</b>  |
|               |  |           |           |           |            |
|               | <b>Total</b>   |           |           |           | <b>240</b> |

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

## CLASSICAL – PIANO

| code          | Piano  | Year 1    | Year 2    | Year 3    | Year 4     |
|---------------|--|-----------|-----------|-----------|------------|
|               | <b>Bachelor of Music 2022-2023</b>                             |           |           |           |            |
|               |  |           |           |           |            |
| <b>KC-</b>    | <b>Artistic Development</b>                                    |           |           |           |            |
| KI-PN         | Main Subject   | 23        | 23        | 22        | 45         |
| KI-GRL        | Group Lesson Piano   | 1         | 1         | 1         | 1          |
| KI-DUO        | Duo Class Piano  | 4         |           | 2         |            |
| KI-REP        | Contemporary Piano Repertoire Class                            |           |           | 2         | 2          |
| KI-KM         | Chamber Music  | 2         | 3         | 3         |            |
| -             | Masterclass  | pm        | pm        | pm        | pm         |
| -             | Projects   | pm        | pm        | pm        | pm         |
|               | <b>Subtotal</b>  | <b>30</b> | <b>27</b> | <b>30</b> | <b>48</b>  |
|               |  |           |           |           |            |
| <b>KC-TH-</b> | <b>Musicianship Skills</b>                                     |           |           |           |            |
| K1JR          | First Year Choir   | 2         |           |           |            |
| RC            | Rhythm Class   | 3         |           |           |            |
| ASA           | Aural Skills and Analysis 1-2-3                                | 9         | 7         | 5         |            |
| ASI           | Aural Skills and Improvisation 1-2-3                           | 3         | 3         | 2         |            |
| PK            | Piano Class  | 2         | 3         | 3         |            |
| -             | Music Theory Elective (whole year course)                      |           |           | 4         |            |
|               | <b>Subtotal</b>  | <b>19</b> | <b>13</b> | <b>14</b> |            |
|               |  |           |           |           |            |
| <b>KC-</b>    | <b>Academic Skills</b>   |           |           |           |            |
| KI-HOPI       | Historical Development   | 2         |           |           |            |
|               | Piano  |           |           |           |            |
| TH-MG         | Music History 1-2  | 3         | 2         |           |            |
| TH-CMS        | Critical Music Studies - Classical Music 1-2-3                 | 2         | 2         | 2         |            |
| KI-PT         | Extended Programme Notes Final Presentation                    |           |           |           | 2          |
|               | <b>Subtotal</b>  | <b>7</b>  | <b>4</b>  | <b>2</b>  | <b>2</b>   |
|               |  |           |           |           |            |
| <b>KC-</b>    | <b>Professional Preparation</b>                                |           |           |           |            |
| AL-PF         | Tutoring   | 2         | 2         | 2         |            |
| ED-ES         | Educational Skills 1-2-3                                       |           | 6         | 4         |            |
|               | Career skills:   |           |           |           |            |
| AL-FYF        | <i>Start-Up!</i>   | 2         |           |           |            |
| AL-EB         | <i>Entrepreneurial Bootcamp</i>                                |           | 2         |           |            |
| AL-AE         | <i>Meet the Professionals</i>                                  |           |           | 2         |            |
| AL-VBP        | <i>Preparation for Professional Practice</i>                   |           |           |           | 4          |
|               | <b>Subtotal</b>  | <b>4</b>  | <b>10</b> | <b>8</b>  | <b>4</b>   |
|               |  |           |           |           |            |
|               | <b>Minor/Electives</b>   |           |           |           |            |
| -             | Minor or electives   |           | 6         | 6         |            |
| -             | External Activities - Career Development Office (CDO) or minor |           |           |           | 6          |
|               | <b>Subtotal</b>  | <b>0</b>  | <b>6</b>  | <b>6</b>  | <b>6</b>   |
|               |  |           |           |           |            |
|               | <b>Total per year</b>  | <b>60</b> | <b>60</b> | <b>60</b> | <b>60</b>  |
|               |  |           |           |           |            |
|               | <b>Total</b>   |           |           |           | <b>240</b> |

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## CLASSICAL – PERCUSSION

| code          | Percussion   | Year 1    | Year 2    | Year 3    | Year 4     |
|---------------|--|-----------|-----------|-----------|------------|
|               | <b>Bachelor of Music 2022-2023</b>                             |           |           |           |            |
|               |  |           |           |           |            |
| <b>KC-</b>    | <b>Artistic Development</b>                                    |           |           |           |            |
| KI-SLW        | Main Subject<br>timpani, mallets, snare drum                   | 29        | 21        | 20        | 41         |
| KI-DR         | Secondary Subject Drums  | 1         | 1         | 1         | 1          |
| KI-SWEN       | Percussion Ensemble  | 1         | 1         | 1         | 1          |
| KI-SWAF       | Hand Percussion  | 1         | 1         | 1         | 1          |
| KI-KM         | Chamber Music  |           | 3         | 3         |            |
| -             | Masterclass  | pm        | pm        | pm        | pm         |
| -             | Projects   | pm        | pm        | pm        | pm         |
|               | <b>Subtotal</b>  | <b>32</b> | <b>27</b> | <b>26</b> | <b>44</b>  |
|               |  |           |           |           |            |
| <b>KC-TH-</b> | <b>Musicianship Skills</b>                                     |           |           |           |            |
| K1JR          | First Year Choir   | 2         |           |           |            |
| KI-PNBV1      | Piano  | 3         |           |           |            |
| ASA           | Aural Skills and Analysis 1-2-3                                | 9         | 7         | 5         |            |
| ASI           | Aural Skills and Improvisation 1-2-3                           | 3         | 3         | 2         |            |
| KSH           | Keyboard Skills and Harmony 1-2                                |           | 3         | 3         |            |
| -             | Music Theory Elective (whole year course)                      |           |           | 4         |            |
|               | <b>Subtotal</b>  | <b>17</b> | <b>13</b> | <b>14</b> |            |
|               |  |           |           |           |            |
|               | <b>Academic Skills</b>   |           |           |           |            |
| KI-HOSL       | Historical Development<br>Percussion                           | 2         |           |           |            |
| MG            | Music History 1-2  | 3         | 2         |           |            |
| CMS           | Critical Music Studies - Classical Music 1-2-3                 | 2         | 2         | 2         |            |
| KI-PT         | Extended Programme Notes Final Presentation                    |           |           |           | 2          |
|               | <b>Subtotal</b>  | <b>7</b>  | <b>4</b>  | <b>2</b>  | <b>2</b>   |
|               |  |           |           |           |            |
|               | <b>Professional Preparation</b>                                |           |           |           |            |
| AL-PF         | Tutoring   | 2         | 2         | 2         |            |
| ED-ES         | Educational Skills 1-2-3                                       |           | 6         | 4         |            |
| KI-TROS       | Training Orchestral Parts<br>Career skills:                    |           |           | 4         | 4          |
| AL-FYF        | <i>Start-Up!</i>   | 2         |           |           |            |
| AL-EB         | <i>Entrepreneurial Bootcamp</i>                                |           | 2         |           |            |
| AL-AE         | <i>Meet the Professionals</i>                                  |           |           | 2         |            |
| AL-VBP        | <i>Preparation for Professional Practice</i>                   |           |           |           | 4          |
|               | <b>Subtotal</b>  | <b>4</b>  | <b>10</b> | <b>12</b> | <b>8</b>   |
|               |  |           |           |           |            |
|               | <b>Minor/Electives</b>   |           |           |           |            |
| -             | Minor or electives   |           | 6         | 6         |            |
| -             | External Activities - Career Development Office (CDO) or minor |           |           |           | 6          |
|               | <b>Subtotal</b>  | <b>0</b>  | <b>6</b>  | <b>6</b>  | <b>6</b>   |
|               |  |           |           |           |            |
|               | <b>Total per year</b>  | <b>60</b> | <b>60</b> | <b>60</b> | <b>60</b>  |
|               |  |           |           |           |            |
|               | <b>Total</b>   |           |           |           | <b>240</b> |

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## COURSE DESCRIPTIONS

### ARTISTIC DEVELOPMENT

#### MAIN SUBJECT

|   |   |                                  |                                  |                                   |                                    |                                   |
|---|---|----------------------------------|----------------------------------|-----------------------------------|------------------------------------|-----------------------------------|
| Course title:                           | <b>Main Subject</b>   |                                  |                                  |                                   |                                    |                                   |
| Osiris course code:                     | KC-KI-VL<br>KC-KI-VLA<br>KC-KI-VC   | KC-KI-CB<br>KC-KI-OB<br>KC-KI-CL | KC-KI-SX<br>KC-KI-FG<br>KC-KI-TR | KC-KI-TB<br>KC-KI-TU<br>KC-KI-HRN | KC-KI-BTB<br>KC-KI-ACC<br>KC-KI-GT | KC-KI-HP<br>KC-KI-PN<br>KC-KI-SLW |
| Course content:                         | <p>In this course you receive individual lessons of 75 minutes (course year: 34 weeks). Main subject teachers also give regular group lessons. There are master classes given by (inter)national guest teachers.</p> <p>During the individual lesson, you practise repertoire under the teacher's guidance. There are clear learning objectives with regard to your technical and musical development. There is a programme which takes the development of knowledge of repertoire into account, in the context of the annual schedule of auditions, exams, projects and extracurricular activities. The focus is on your personal development as a professional musician and as an inspired and inspiring interpreter.</p> <p>In bachelor III and IV, students of oboe, bassoon and clarinet receive 10 additional lessons per year in a secondary instrument (cor anglais, contrabassoon, E-flat clarinet or bass clarinet). If you want more lessons in your secondary instrument, you need to discuss this with the teachers concerned and the Coordinator of the Classical Music Department. The contact time for extra secondary instrument lessons is deducted from your Main Subject lesson time.</p> |                                  |                                  |                                   |                                    |                                   |
| Objectives:                             | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ ideate, prepare and realise a musical performance to a professional standard, evidencing appropriate skills of artistry and craftsmanship in relation to a variety of representative repertoire;</li> <li>▪ can act as your own teacher, by analysing what determines the quality of your playing and how to maintain it;</li> <li>▪ have developed effective practice and rehearsal techniques;</li> <li>▪ are able to communicate and cooperate at a good level with colleagues and other professionals in the profession;</li> <li>▪ are able to demonstrate an entrepreneurial spirit, by connecting basic research and education skills with a proactive approach;</li> <li>▪ are able to reflect on your role, task and position in the profession as well as in society, and can contribute to it.</li> </ul>  |                                  |                                  |                                   |                                    |                                   |
| Programme objectives:                   | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.7, 1.A.8, 1.A.12, 1.A.13, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.10, 1.B.11, 1.B.12, 1.C.7, 1.C.10, 1.C.11, 1.C.13, 1.C.16   |                                  |                                  |                                   |                                    |                                   |
| Type of course:                         | Compulsory  |                                  |                                  |                                   |                                    |                                   |
| Level:                                  | Bachelor I-IV   |                                  |                                  |                                   |                                    |                                   |
| Duration:                               | 75 minutes per week, 34 weeks per academic year<br>Percussion: 120 minutes per week, 34 weeks per academic year   |                                  |                                  |                                   |                                    |                                   |
| Prior qualifications/<br>prerequisites: | You need to finish each year of this course before being allowed to enter the next. Please note that for being allowed to enter the 4th year of this course, you must have finished all compulsory 1st and 2nd year courses, including theory and educational courses.  |                                  |                                  |                                   |                                    |                                   |
| Teachers:                               | See <a href="http://www.koncon.nl">www.koncon.nl</a> for an overview of all main subject teachers.  |                                  |                                  |                                   |                                    |                                   |
| Credits:                                | See the curriculum overview of your main subject for the number of ECTS for bachelor I-II-III-IV  |                                  |                                  |                                   |                                    |                                   |
| Literature:                             | Repertoire to be discussed with teacher   |                                  |                                  |                                   |                                    |                                   |
| Work form:                              | Individual lessons, group lessons, master classes   |                                  |                                  |                                   |                                    |                                   |
| Assessment:                             | <b>Yr</b>   | <b>Month</b>                     | <b>Type of assessment</b>        | <b>Duration*</b>                  | <b>Grading system</b>              | <b>Programme requirements**</b>   |

|   |  |                     |  |                                      |                        |   |
|---|--|---------------------|--|--------------------------------------|------------------------|---|
|   | B I  | January<br>May/June | Progress exam<br>(voortgangstentamen)<br>Propaedeutic exam | 15'<br>15'                           | Pass/Fail<br>Pass/Fail | The student has to present a programme sheet.   |
|   | B II   | May/June            | II-III exam<br>(overgangstentamen)                         | 15'                                  | Pass/Fail              | The student has to present a programme sheet.   |
|   | B III  | May/June            | Presentation (public)                                      | 25' incl. stage changes              | Pass/Fail              | The student has to present a programme sheet.   |
|   | B IV   | May/June            | Final Presentation (public)                                | 50' incl. stage changes, no interval | Numeric ***            | The student is responsible for the content, the overall design and presentation of the performance. The student prepares programme notes which are assessed as part of the overall assessment of the exam (see course description: Extended Programme Notes final presentation) |
| <p>*The duration of percussion examinations/presentations is longer: B I-II 20', B III 35', B IV 60'.</p> <p>**Please note that the programme requirements for each instrument can be found in Appendix 1 at the end of the Curriculum Handbook.</p> <p>*** Grading scale of 10, using halves</p> <p>The (Final) Presentation is assessed using the <a href="#">Assessment Criteria Bachelor Classical Music</a> that can be found in Appendix 2 of this Curriculum Handbook.</p> <p><b>Practical Information about Presentations and Final Presentations</b></p> <ul style="list-style-type: none"> <li>• Presentations and Final Presentations take place in May - June, in the larger classrooms, the studios and the conservatoire hall. The date for your (Final) Presentation will be published on Asimut. The date and time cannot be changed and swapping with another student is <u>not</u> allowed. However, if you need to postpone your (final) presentation due to serious circumstances, you must inform your Head of Department or coordinator as soon as possible. The Presentations and Final Presentations are usually public and announced on the KC website.</li> <li>• Your department will contact you regarding when to submit your programme and other documentation with regards to your (Final) Presentation.</li> <li>• <b>Presentation B3:</b><br/>- You are advised to provide the members of the committee of examiners with a programme or programme notes at the start of your presentation.</li> <li>• <b>Final Presentation B4:</b><br/>- 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.<br/>- You are required to provide a set of programme notes.</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> |  |                     |  |                                      |                        |   |
| Language:   | English and/or Dutch   |                     |  |                                      |                        |   |
| Schedule, time, venue:  | See ASIMUT schedule – times to be agreed upon with the teacher |                     |  |                                      |                        |   |

|              |                 |
|--------------|-----------------|
| Information: | Course teachers |
|--------------|-----------------|

## SECONDARY SUBJECT DRUMS

|   |  |
|---|--|
| Course title:                           | <b>Secondary Subject Drums</b>   |
| Osiris course code:                     | KC-KI-DR   |
| Course content:                         | In this four-year course you learn to play in various styles, from jazz and pop to modern classical music. In weekly individual lessons you will get to know and learn to perform standard repertoire and will develop the skills needed to play in combos. In bachelor III and IV, you have the possibility to play in the rhythm section classes.                              |
| Objectives:                             | At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to function as an independent drummer in a jazz trio / combo;</li> <li>▪ are able to perform standard repertoire;</li> <li>▪ are able to play drums in a funk / pop combo;</li> <li>▪ are able to perform modern classical repertoire for drums (Frank Zappa, Bernstein, Gershwin).</li> </ul> |
| Programme objectives:                   | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.7, 1.A.13, 1.B.2, 1.B.3, 1.B.4, 1.B.9, 1.B.11, 1.C.6  |
| Type of course:                         | Compulsory   |
| Level:                                  | Bachelor I-IV  |
| Duration:                               | 15 minutes per week  |
| Prior qualifications/<br>prerequisites: | You need to finish each year of this course before being allowed to enter the next.  |
| Teachers:                               | Stefan Kruger, Felix Schlarmann  |
| Credits:                                | 1 ECTS per academic year   |
| Literature:                             | Hand-outs given by the teacher   |
| Work form:                              | Group lessons  |
| Assessment:                             | Bachelor I-III: technical exam, 15 min.<br>Bachelor IV: performing in a combo, 15 min.<br>The examinations take place in the spring.<br><br>Assessment criteria: <ul style="list-style-type: none"> <li>• time, groove and swing-feel</li> <li>• technical abilities and independence</li> <li>• musicality and form</li> <li>• soloing abilities and creativity</li> </ul>      |
| Grading system:                         | Bachelor I-III: Pass/Fail<br>Bachelor IV: Numeric  |
| Language:                               | English or Dutch   |
| Schedule, time, venue:                  | See ASIMUT schedule  |
| Information:                            | Head of Jazz Department  |

## COACH PIANIST

|                                      |  |
|--------------------------------------|--|
| Course title:                        | <b>Coach Pianist</b>   |
| Osiris course code:                  | KC-AL-COR  |
| Course content:                      | You work individually with a professional pianist, developing your repertoire and your general skills of ensemble playing. Coach pianists also play regularly in the main subject lessons and class presentation events ('voorspeelavonden') of their students. The pianist is the regular accompanist at exams, and if possible also at events such as competitions and auditions outside the conservatoire.  |
| Objectives:                          | At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to rehearse and perform at a basic professional level through regular rehearsals and performances with a professional pianist;</li> <li>▪ are able to master repertoire at a basic professional level across various style periods;</li> <li>▪ are able to execute ensemble skills at a basic professional level;</li> <li>▪ are able to deepen your insight in scores by getting to understand the (harmonic) perspective of the piano part in different compositions.</li> </ul>   |
| Programme objectives:                | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.7, 1.B.3, 1.B.4, 1.C.6  |
| Type of course:                      | Compulsory   |
| Level:                               | Bachelor I-IV  |
| Duration:                            | 25 minutes per week (bachelor I, II, III), 34 weeks per academic year<br>37.5 minutes per week (bachelor IV), 34 weeks per academic year<br><br>Please note: this amount of time includes all activities where the student and coach pianist work together, such as class presentation events ("voorspeelavonden"), group lessons, masterclasses and tests/presentations.  |
| Prior qualifications/ prerequisites: | You need to finish each year of this course before being allowed to enter the next.  |
| Teachers:                            | Jelger Blanken, Gerard Boeters, Natasja Douma, Anastasiia Kurilko, Alla Libo, Elena Malinova, Kamelia Miladinova, Jan Willem Nelleke, Alessandro Soccorsi, Oana Zamfir-Cocea, Andrea Vasi  |
| Credits:                             | Bachelor I-III: 2 ECTS per academic year; bachelor IV: 3 ECTS  |
| Literature:                          | -  |
| Work form:                           | Individual lessons   |
| Assessment:                          | At the end of the year, after the main subject assessment, the coach pianist will assess your work based on these criteria: <ul style="list-style-type: none"> <li>▪ Your ability to rehearse and perform at a basic professional level through regular rehearsals and performances with a professional pianist;</li> <li>▪ Your ability to master repertoire at a basic professional level across various style periods;</li> <li>▪ Your ability to execute ensemble skills at a basic professional level;</li> <li>▪ Your ability to deepen your insight in scores by getting to understand the (harmonic) perspective of the piano part in different compositions</li> </ul> <p>Please keep in mind that in order to pass the course, you should comply with the requirements outlined in the protocol (see below).</p> |
| Grading system:                      | Pass/Fail  |
| Language:                            | English or Dutch   |

|              |  |
|--------------|--|
| Schedule:    | Schedule to be agreed upon with the teachers   |
| Time:        | -  |
| Venue:       | Royal Conservatoire  |
| Protocol:    | <p><b>PROTOCOL COACH PIANIST</b></p> <p>The Royal Conservatoire offers a team of coach pianists. These musicians/teachers play together with the students in lessons, classes and exams. While preparing those concert occasions, students learn different approaches to dealing with repertoire and playing together.</p> <p><b>Students:</b></p> <ul style="list-style-type: none"> <li>- at the beginning of the year, talk with your coach pianist about the planning of the available hours.</li> <li>- don't forget to talk about try-outs and other occasions like competitions you would like to play at with your coach pianist: these are basically not part of the task of your coach pianist.</li> <li>- to reschedule your lesson - with good reason - to another than the set time, you should ask latest Thursday of the week ahead of the appointment.</li> <li>- only when ill and cancelling at least 24 hours before the planned lesson can you ask to find another time to take the lesson.</li> <li>- be sure to be in time for your lesson, out of common politeness but also because of time management.</li> <li>- it is important to establish a programme to be played at an exam/(final) presentation/class in time.</li> <li>- unusual and labour-intensive repertoire demands respectful and timely deliberation.</li> <li>- a request to play harpsichord or organ can be refused.</li> <li>- class concert nights belong to the work of the coach pianists provided that there is good consultation about planning and completion.</li> <li>- when students play together with student pianists it is possible to ask the coach pianist for instruction lessons. When the collaboration with a student pianist develops towards replacing the coach pianist the student duo should work at least a couple of times with the coach pianist.</li> <li>- coach pianists keep in touch with the main subject teacher, and vice versa, about progress and learning objectives of the student.</li> <li>- students are recommended to rehearse and perform chamber music works with other students. As it is often not feasible for coach pianists to perform chamber music works in addition to their core tasks, a request to the coach pianist to play in a trio or larger ensemble may be refused.</li> </ul> |
| Information: | Course teachers  |

## GROUP LESSON

|                     |   |  |   |  |
|---------------------|---|--|---|--|
| Course title:       | <b>Group Lesson</b>   |  |   |  |
| Osiris course code: | KC-KI-GRL<br>KC-KI-GLAC<br>KC-KI-GLVA<br>KC-KI-GLBTB<br>KC-KI-GLVC  | KC-KI-GLCB<br>KC-KI-GLFG<br>KC-KI-GLGT<br>KC-KI-GLHP | KC-KI-GLOB<br>KC-KI-GLHRN<br>KC-KI-GLCL<br>KC-KI-GLSX | KC-KI-GLTB<br>KC-KI-GLTR<br>KC-KI-GLTU<br>KC-KI-GLVL |
| Course content:     | A group lesson for all students of an instrument group (section), from all years of study. The format differs from section to section and may be a combination of |  |   |  |



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|   | several elements. These could include regular student performances, specific repertoire such as orchestral parts or the works of a certain composer, technical or instrument-related issues, methodological issues, giving presentations about instrument-related topics, posture, breathing et cetera. Another possibility is an 'internal master class', where Main Subject teachers or regular guest teachers take turns in giving a master class to all students of a section. Peer feedback is a central part of all group lessons. |
| Objectives:                             | At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to contribute to 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>  |
| Programme objectives:                   | 1.A.1, 1.A.7, 1.A.10, 1.A.14, 1.A.15, 1.A.17, 1.B.1, 1.B.2, 1.B.3, 1.B.7, 1.B.9, 1.C.1, 1.C.4, 1.C.7, 1.C.8, 1.C.11, 1.C.16  |
| Type of course:                         | Compulsory   |
| Level:                                  | Bachelor I-IV (Guitar: bachelor II-IV)   |
| Duration:                               | Varies depending on main subject, lessons divided over 36 weeks  |
| Prior qualifications/<br>prerequisites: | -  |
| Teachers:                               | All Main Subject teachers  |
| Credits:                                | Piano: 1 ECTS per academic year<br>All other instruments: 2 ECTS per academic year   |
| Literature:                             | t.b.a.   |
| Work form:                              | Group lesson   |
| Assessment:                             | This course is assessed based on active participation.<br>Absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course.  |
| Grading system:                         | Participation sufficient/insufficient  |
| Language:                               | English  |
| Schedule, time, venue:                  | See ASIMUT schedule  |
| Information:                            | Course teachers  |

## TECHNIQUE CLASS FLUTE

|                     |   |
|---------------------|---|
| Course title:       | <b>Technique Class Flute</b>  |
| Osiris course code: | KC-KI-TK  |
| Course content:     | This course is given at four levels, during all four years of bachelor's studies. During the lessons, students of all flute teachers join in. Subjects that are being dealt with are training of tonal system, playing by ear and by heart in 12 keys (major/minor), melodies, scales and arpeggio's, plus various kinds of daily routines, body awareness and posture, breath control, aesthetics of sound and ways of sound production. |

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| Objectives:                          | At the end of this course, you: <ul style="list-style-type: none"> <li>▪ can demonstrate a good posture and understand the relationship between posture and tone/tone quality;</li> <li>▪ have developed your technique so as to be able to play in all keys with ease;</li> <li>▪ are able to combine information from a score, your inner ear and your actual playing; you are able to reflect and act upon this;</li> <li>▪ have internalized your technique and are able to keep up your technical level.</li> </ul> |
| Programme objectives:                | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.7, 1.A.15, 1.B.1, 1.B.2, 1.B.9, 1.C.1, 1.C.3, 1.C.8, 1.C.14  |
| Type of course:                      | Compulsory   |
| Level:                               | Bachelor I-IV  |
| Duration:                            | 50 minutes per week, 36 weeks per academic year  |
| Prior qualifications/ prerequisites: | You need to finish each year of this course before being allowed to enter the next.  |
| Teachers:                            | Wieke Karsten: 1st year students<br>Jeroen Bron: 2nd and 3rd year students<br>Thies Roorda: 4th year students (if required: also master's students)  |
| Credits:                             | 2 ECTS per academic year   |
| Literature:                          | To be introduced by the teacher  |
| Work form:                           | Group lesson. Students play together in a flute choir, and take turns playing solo.  |
| Assessment:                          | Assessment occurs on a continuous basis. The assessment criteria are the general assessment criteria found in Appendix 2 of this handbook.<br>Active participation is required.  |
| Grading system:                      | Participation sufficient/insufficient  |
| Language:                            | English or Dutch   |
| Schedule, time, venue:               | See ASIMUT schedule  |
| Information:                         | Thies Roorda (t.roorda@koncon.nl)  |

## LESSON PICCOLO

|                                      |  |
|--------------------------------------|--|
| Course title:                        | <b>Lesson Piccolo</b>  |
| Osiris course code:                  | KC-KI-PC   |
| Course content:                      | In this course, you learn about specific playing techniques of the piccolo. Training orchestral parts for piccolo is an important part of the course.  |
| Objectives:                          | At the end of this course, you: <ul style="list-style-type: none"> <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> |
| Programme objectives:                | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.8, 1.B.11, 1.C.1   |
| Type of course:                      | Compulsory   |
| Level:                               | Bachelor III-IV  |
| Duration:                            | 25 minutes per week, 34 weeks per academic year  |
| Prior qualifications/ prerequisites: |  |
| Teachers:                            | Dorine Schade  |

|                        |  |
|------------------------|--|
| Credits:               | 3 ECTS per academic year   |
| Literature:            | t.b.a.   |
| Work form:             | Individual lesson  |
| Assessment:            | Compulsory attendance: 80%.<br>Bachelor III:<br>Active participation.<br><br>Bachelor IV:<br>Assessment takes place during the TOP exam for Flute in bachelor IV. Please see the Exam Requirements for Flute. The TOP exam is assessed using the Assessment Criteria Bachelor Classical Music that can be found in Appendix 2 of this Curriculum Handbook. |
| Grading system:        | Bachelor III: Participation sufficient/insufficient<br>Bachelor IV: Numeric  |
| Language:              | English or Dutch   |
| Schedule, time, venue: | Schedule to be agreed upon with the teacher. Lessons take place at the Royal Conservatoire.  |
| Information:           | Dorine Schade (d.schade@koncon.nl)   |

## TECHNIQUE AND IMPROVISATION ON THE GUITAR

|                     |   |
|---------------------|---|
| Course title:       | <b>Technique and Improvisation on the Guitar</b>  |
| Osiris course code: | KC-KI-TI  |
| Course content:     | <p>This course consists of three blocks with a total of 25 lessons:</p> <ol style="list-style-type: none"> <li>1. Harmony on the Guitar</li> <li>2. Practical Harmony on the Guitar</li> <li>3. Guitar Technique</li> </ol> <p>In Harmony on the Guitar, you learn about the specific way harmonic progressions are played on the guitar in various styles.</p> <p>Practical Harmony on the Guitar takes this topic further, and you learn to improvise with harmonic progressions. It concentrates on chord textures and how to apply them in chord melody style arrangements. Related subjects are: alternating bass, voice leading, chord voicing types, chord substitution, the CAGED neck system. During the lessons we play simple arrangements of bossa nova's and jazz standard repertoire. All material is presented in print.</p> <p>Guitar Technique focuses on your playing technique, specifically posture, left and right hand control.</p> |
| Objectives:         | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have insight in the harmony of different musical styles and are able to apply this knowledge in a practical way on your instrument;</li> <li>▪ are able to play simple improvisations;</li> <li>▪ have insight in guitar technique and are able to analyse and solve technical problems;</li> <li>▪ have a basic understanding of how chords can be built on the guitar and how they function in a simple arrangement.</li> <li>▪ are aware of the best playing position.</li> </ul>  |

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| Programme objectives:                   | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.13, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.C.1, 1.C.6   |
| Type of course:                         | Compulsory   |
| Level:                                  | Bachelor I   |
| Duration:                               | Harmony on the Guitar: 5 lessons of 50 minutes<br>Practical Harmony on the Guitar: 10 lessons of 50 minutes<br>Guitar Technique: 10 lessons of 50 minutes  |
| Prior qualifications/<br>prerequisites: | -  |
| Teachers:                               | Harmony on the Guitar: Patrick van Deurzen<br>Practical Harmony on the Guitar: Wim Bronnenberg<br>Guitar Technique: Enno Voorhorst   |
| Credits:                                | 2 ECTS   |
| Literature:                             | Scores provided by teachers. For Guitar Technique, the course is based on the digital guitar technique book 'Guitar Technique' by Enno Voorhorst.  |
| Work form:                              | Group lesson   |
| Assessment:                             | <p>Compulsory attendance: 80%. Preparation for lessons and active participation are compulsory. All three blocks are assessed and graded with Pass/Fail. Once all three are passed, the student will receive the credits for the course.</p> <p>Harmony on the Guitar is assessed on a continuous basis.<br/>Assessment criteria are:</p> <ul style="list-style-type: none"> <li>• the ability to play specific tonal/harmonic progressions in multiple positions</li> <li>• the ability to read and play basso continuo parts</li> <li>• the ability to recognise selected harmonic progressions and harmonic models in the guitar repertoire (from Carcassi to Brouwer)</li> </ul> <p>Practical Harmony on the Guitar is assessed on a continuous basis.<br/>Assessment criteria are:</p> <ul style="list-style-type: none"> <li>• the ability to play the chords from every arrangement in close, Drop 2 and Drop 3 voicing</li> <li>• the ability to add a bass line to any given melody</li> </ul> <p>Guitar technique is assessed on a continuous basis.<br/>Assessment criteria are:</p> <ul style="list-style-type: none"> <li>• active preparation and participation</li> <li>• technical ability</li> <li>• knowledge of guitar technique</li> </ul> |
| Grading system:                         | Harmony on the Guitar: Pass/Fail<br>Practical Harmony on the Guitar: Pass/Fail<br>Guitar Technique: Pass/Fail  |
| Language:                               | English and/or Dutch   |
| Schedule, time, venue:                  | See ASIMUT schedule  |
| Information:                            | Patrick van Deurzen (p.vandeurzen@koncon.nl), Wim Bronnenberg (w.bronnenberg@koncon.nl), Enno Voorhorst (e.voorhorst@koncon.nl)  |

## DUO CLASS ACCORDION/GUITAR/HARP

|   |   |
|---|---|
| Course title:                           | <b>Duo Class Accordion/Guitar/Harp</b>  |
| Osiris course code:                     | KC-KI-DUOAC<br>KC-KI-DUOGT<br>KC-KI-DUOHP   |
| Course content:                         | In this course students from the Classical Music Department play together with students of the Vocal Studies Department. Repertoire is selected by the teachers; sometimes students arrange their own material.   |
| Objectives:                             | At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have developed and improved your skills to play together with a singer;</li> <li>▪ have explored and performed duo repertoire;</li> <li>▪ have explored the possibilities of arranging and adapting compositions in order to expand your possibilities for programming performances with a singer.</li> </ul>  |
| Programme objectives:                   | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.11   |
| Type of course:                         | Compulsory  |
| Level:                                  | Accordion: bachelor I-II (other years: pm)<br>Guitar and harp: bachelor I (other years: pm)   |
| Duration:                               | 6 lessons of 50-120 min. depending on the size of the group, during the first semester  |
| Prior qualifications/<br>prerequisites: | For accordionists: You need to finish each year of this course before being allowed to enter the next.  |
| Teachers:                               | An Raskin (accordion), Enno Voorhorst (guitar), Marieke Schoenmakers (harp), together with various vocal teachers and Phyllis Ferwerda (piano)  |
| Credits:                                | Accordion: 2 ECTS per year in bachelor I-II<br>Guitar, harp: 2 ECTS in bachelor I   |
| Literature:                             | t.b.a.  |
| Work form:                              | Group lesson  |
| Assessment:                             | Concert with a duration of 10 minutes per ensemble at the end of the first semester. The programme should contain at least one own arrangement.<br><br>The concert is assessed using the <a href="#">Assessment Criteria Bachelor Classical Music</a> that can be found in Appendix 2 of this Curriculum Handbook.<br><br>Absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course. |
| Grading system:                         | Qualifying result   |
| Language:                               | English or Dutch  |
| Schedule, time, venue:                  | t.b.a.  |
| Information:                            | Course teachers   |

## DUO CLASS PIANO

|                     |                        |
|---------------------|------------------------|
| Course title:       | <b>Duo Class Piano</b> |
| Osiris course code: | KC-KI-DUO              |

|   |   |               |                           |                 |                       |  |
|---|---|---------------|---------------------------|-----------------|-----------------------|--|
| Course content:   | This course is taught in weekly lessons in bachelor I and III for classical piano students. You work together with a permanent duo partner from the Vocal Studies Department. You rehearse repertoire and develop all skills related to ensemble playing in a duo.  |               |                           |                 |                       |  |
| Objectives:   | At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have developed and improved your skills to play together with a singer;</li> <li>▪ have explored and played repertoire for playing together with a singer;</li> <li>▪ are aware of the qualities needed to play together professionally; good communication, phrasing together, balance, colour and breathing are developed at an advanced level.</li> </ul> |               |                           |                 |                       |  |
| Programme objectives:   | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.11   |               |                           |                 |                       |  |
| Type of course:   | Compulsory  |               |                           |                 |                       |  |
| Level:  | Bachelor I, III   |               |                           |                 |                       |  |
| Duration:   | Bachelor I: 25 minutes per week, 34 weeks per academic year<br>Bachelor III: two-weekly lessons of 25 minutes   |               |                           |                 |                       |  |
| Prior qualifications/<br>prerequisites:   | -   |               |                           |                 |                       |  |
| Teachers:   | TBC   |               |                           |                 |                       |  |
| Credits:  | Bachelor I: 4 ECTS<br>Bachelor III: 2 ECTS  |               |                           |                 |                       |  |
| Literature:   | t.b.a.  |               |                           |                 |                       |  |
| Work form:  | Individual lesson for a duo   |               |                           |                 |                       |  |
| Assessment:   | <b>Year</b>   | <b>Month</b>  | <b>Type of assessment</b> | <b>Duration</b> | <b>Grading system</b> | <b>Programme requirements</b>  |
|   | 1   | April/<br>May | Presentation year I       | 17'-22'         | Qualifying result     | Programme with vocalist; a minimum of 5 songs from different style periods, minimum of 2 languages.  |
|   | 3   | May           | Presentation year III     | 20'             | Qualifying result     | Programme with vocalist. Together with the other duo class III students, you should organise a well-structured public concert programme, including explanation, programme booklet, and promotional material. |
| Active preparation and participation.<br>The presentation year I and III are assessed using <a href="#">the Assessment Criteria Bachelor Classical Music</a> that can be found in Appendix 2 of this Curriculum Handbook. |   |               |                           |                 |                       |  |

|                        |                                      |
|------------------------|--------------------------------------|
| Grading system:        | Qualifying result                    |
| Language:              | English and/or Dutch                 |
| Schedule, time, venue: | See ASIMUT schedule                  |
| Information:           | <a href="mailto:TBC">mailto: TBC</a> |

## CONTEMPORARY PIANO REPERTOIRE CLASS

|                                      |   |
|--------------------------------------|---|
| Course title:                        | <b>Contemporary Piano Repertoire Class</b>  |
| Osiris course code:                  | KC-KI-REP   |
| Course content:                      | <p>This group course focuses on the piano repertoire of the 20th/21st century (mainly solo repertoire, but also chamber music in which the piano plays a significant role, quatre mains or piano concertos). Through listening, playing and analysing, you build your repertoire knowledge, work on new playing techniques and get acquainted with various ways of notation. Theory teachers and composers may be invited to assist with analysis and elaborate on specific composition techniques. Apart from works you will choose to play, we will study some major musical movements: Minimalism, Serialism, American Music etc.</p> <p>The main focus is on the <i>performance</i> of contemporary music; it is essential for a better understanding of style. Presentations, organised in collaboration with the Composition Department, preferably in the form of a concert.</p> |
| Objectives:                          | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have analysed and studied representative piano repertoire of the last 100 years;</li> <li>▪ are able to demonstrate proficiency in the specific technical skills related to this repertoire;</li> <li>▪ are able to give constructive feedback to your fellow students;</li> <li>▪ have developed artistically and are able to express a sense of craftsmanship, both of which enable you to relate independently to the music and the music profession;</li> <li>▪ have developed a better understanding of style with relation to contemporary music;</li> <li>▪ have developed skills of contemporary music performance.</li> </ul>  |
| Programme objectives:                | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.B.1, 1.B.2, 1.B.3, 1.B.9, 1.B.11, 1.C.1, 1.C.4, 1.C.7, 1.C.8  |
| Type of course:                      | Compulsory  |
| Level:                               | Bachelor III-IV   |
| Duration:                            | 4 lessons of 3 hours per academic year  |
| Prior qualifications/ prerequisites: | You need to finish each year of this course before being allowed to enter the next.   |
| Teachers:                            | Gerard Bouwhuis and guest teachers  |
| Credits:                             | 2 ECTS per academic year  |
| Literature:                          | Piano literature of the last 100 years, e.g. K. Stockhausen, G. Crumb, J. Cage, S. Reich, G. Ligeti, I. Xenakis, L. Berio, L. Andriessen etc.   |
| Work form:                           | Group lesson  |

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|------------------------|--|
| Assessment:            | <p>A performance. Each year, you choose two substantial pieces from the 20th/21st century. You are advised to choose repertoire that you can perform at your regular piano examinations. You may also participate in a project of the Composition Department, in which case you need to study an additional piece. In some cases it is possible to perform the work during a festival or concert, otherwise the assessment will take place during a class. The teacher will announce the date and time of this in-class assessment at least one month in advance.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• musical insight and sense of style</li> <li>• application of extended techniques</li> <li>• preparation</li> </ul> <p>Your performance is assessed by the teacher of the course. When the performance is graded as insufficient, you are required to study and perform another composition, which is selected by the teacher.</p> |
| Grading system:        | Qualifying result  |
| Language:              | English or Dutch   |
| Schedule, time, venue: | See ASIMUT schedule  |
| Information:           | Gerard Bouwhuis (g.bouwhuis@koncon.nl)   |

## CLARINET QUARTET

|   |   |
|---|---|
| Course title:                           | <b>Clarinet Quartet</b>   |
| Osiris course code:                     | KC-KI-KLK   |
| Course content:                         | This four-year course is taught in weekly lessons of 50 minutes. Students gather to explore clarinet ensemble repertoire, work on tone, timbre and timing on different clarinets (e.g. E-flat clarinet, bass clarinet, basset horn).  |
| Objectives:                             | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to perform specific repertoire;</li> <li>▪ know and are able to perform at a good level the common repertoire of this specific ensemble;</li> <li>▪ are able to cooperate with other musicians in this specific ensemble;</li> <li>▪ are able to independently continue to further develop the knowledge and skills gained in this course;</li> <li>▪ are able to reflect and assess your own functioning as a professional player through the specific feedback given by peers and teaching faculty.</li> </ul> |
| Programme objectives:                   | 1.A.1, 1.A.2, 1.A.4, 1.A.5, 1.A.7, 1.A.13, 1.A.15, 1.B.2, 1.B.3, 1.B.7, 1.B.9, 1.C.4, 1.C.8, 1.C.9  |
| Type of course:                         | Compulsory  |
| Level:                                  | Bachelor I-IV   |
| Duration:                               | 50 minutes per week, 36 weeks per academic year   |
| Prior qualifications/<br>prerequisites: | You need to finish each year of this course before being allowed to enter the next.   |
| Teachers:                               | Pierre Woudenberg   |



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| Credits:        | 2 ECTS per academic year  |
| Literature:     | To be announced   |
| Work form:      | Group lesson  |
| Assessment:     | <p>Continuous assessment of preparation, dedication and active participation. You will receive feedback based on the following assessment criteria.</p> <p>Assessment criteria related to weekly lessons:</p> <ul style="list-style-type: none"> <li>• ability to play together</li> <li>• musical leadership</li> <li>• intonation and sense of rhythm</li> <li>• prima vista playing</li> <li>• sense of style</li> <li>• use of dynamics</li> <li>• reading ability in bass clef</li> </ul> <p>Absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course.</p> |
| Grading system: | Pass/Fail   |
| Language:       | English or Dutch  |
| Schedule:       | Schedule to be agreed upon with the teachers  |
| Time:           | -   |
| Venue:          | Royal Conservatoire   |
| Information:    | Pierre Woudenberg (p.woudenberg@koncon.nl)  |

## BASSBOOK

|                       |   |
|-----------------------|---|
| Course title:         | <b>BASSbook</b>   |
| Osiris course code:   | KC-KI-BB  |
| Course content:       | 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. |
| Objectives:           | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to engage with and perform in a variety of musical genres and styles;</li> <li>▪ are able to function and cooperate with other musicians in a multidisciplinary professional environment throughout a variety of genres and styles.</li> </ul>   |
| Programme objectives: | 1.A.1, 1.A.2, 1.A.4, 1.A.5, 1.A.8, 1.B.1, 1.B.2, 1.B.3, 1.C.4, 1.C.16   |
| Type of course:       | Compulsory  |
| Level:                | Bachelor I-IV   |
| Duration:             | 4 full days per academic year   |

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

## BRASSBOOK

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|-----------------------|--|
| Course title:         | <b>BRASSbook</b>   |
| Osiris course code:   | KC-KI-KK   |
| Course content:       | This course is a project-based course, offered jointly by the Classical, Early Music and Jazz Departments. All bachelor brass students visit one or two other departments in instrument groups: trumpet, trombone/tuba or horn. Each department hosts the other departments to work on repertoire and ensemble playing.  |
| Objectives:           | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have insight in techniques and various aspects of the history of your instrument;</li> <li>▪ are acquainted with a variety of approaches to diverse repertoires and are able to apply that knowledge;</li> <li>▪ are able to perform repertoire in various styles and genres individually and in-sections or ensembles.</li> </ul> |
| Programme objectives: | 1.A.1, 1.A.2, 1.A.4, 1.A.5, 1.A.8, 1.B.1, 1.B.2, 1.B.3, 1.B.11, 1.C.4, 1.C.16  |
| Type of course:       | Compulsory   |
| Level:                | Bachelor I-IV  |

|   |   |
|---|---|
| Duration:                               | 6-9 hours of lessons, divided in 2-3 sessions   |
| Prior qualifications/<br>prerequisites: |   |
| Teachers:                               | t.b.a   |
| Credits:                                | 1 ECTS per academic year  |
| Literature:                             | t.b.a.  |
| Work form:                              | Group lesson  |
| Assessment:                             | <p>Assessment is based on 100% attendance and active participation.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• focus and openness</li> <li>• cooperation and communication</li> <li>• receptiveness to feedback</li> <li>• technical facility</li> <li>• stylistic awareness</li> </ul> <p>If you miss a session due to illness, you will receive a replacement assignment from the host department. The replacement assignment should be submitted to the host department within one month after the missed session.</p> |
| Grading system:                         | Pass/Fail   |
| Language:                               | English   |
| Schedule, time, venue:                  | See ASIMUT schedule   |
| Information:                            | <p>For the classical department: Daniele Zamboni (<a href="mailto:d.zamboni@koncon.nl">d.zamboni@koncon.nl</a>) &amp; Blanca Sánchez (<a href="mailto:b.sanchez@koncon.nl">b.sanchez@koncon.nl</a>)</p> <p>For the early music department: Brigitte Rebel (<a href="mailto:b.rebel@koncon.nl">b.rebel@koncon.nl</a>)</p> <p>For the jazz department: Milda Maciulaityte (<a href="mailto:m.maciulaityte@koncon.nl">m.maciulaityte@koncon.nl</a>)</p>  |

## PERCUSSION ENSEMBLE

|                       |   |
|-----------------------|---|
| Course title:         | <b>Percussion Ensemble</b>  |
| Osiris course code:   | KC-KI-SWEN  |
| Course content:       | <p>Ensemble playing is a vital tool for the development of every percussionist in every single aspect. Percussion ensembles have become a standard setting and one of the most exciting developments in contemporary western music. This course seeks to provide emerging percussionists/performers with the technical skills, musical knowledge, and artistic ability required to meet the variety of demands encountered in today's musical environment in the context of percussion ensembles.</p>                       |
| Objectives:           | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have studied and performed a selection of classical and new percussion ensemble repertoire;</li> <li>▪ have experience working with ensembles in various settings;</li> <li>▪ have developed skills, knowledge and artistic ability related to ensemble playing and are able to show this in a performance;</li> <li>▪ are able to follow and lead a group;</li> <li>▪ have experienced working in collaboration with composers.</li> </ul> |
| Programme objectives: | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.13, 1.B.2, 1.B.3, 1.B.4, 1.B.9, 1.C.4, 1.C.5   |

|   |  |
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| Type of course:                         | Compulsory   |
| Level:                                  | Bachelor I-IV  |
| Duration:                               | Project based  |
| Prior qualifications/<br>prerequisites: | You need to finish each year of this course before being allowed to enter the next.  |
| Teachers:                               | Pepe Garcia  |
| Credits:                                | 1 ECTS per academic year   |
| Literature:                             | Existing ensemble repertoire, newly commissioned pieces  |
| Work form:                              | Group lesson and individual coaching as needed. Monthly performance class where you get to perform and try new ideas, getting feedback from your teachers and peers. |
| Assessment:                             | Assessment occurs on a continuous basis. The assessment criteria are the general assessment criteria found in Appendix 2 of this handbook.                           |
| Grading system:                         | Pass/Fail  |
| Language:                               | English  |
| Schedule, time, venue:                  | See ASIMUT schedule  |
| Information:                            | Pepe Garcia (p.garcia@koncon.nl)   |

## HAND PERCUSSION

|                       |   |
|-----------------------|---|
| Course title:         | <b>Hand Percussion</b>  |
| Osiris course code:   | KC-KI-SWAF  |
| Course content:       | <p>Hand percussion is a fundamental part of our percussion culture and society. It relates to the primary concept of expression and communication through a full usage of our hands and body.</p> <p>Playing percussion goes beyond technical skills and/or musical ideas. Percussion instruments have been used to express the most contemporary sounds of our society. Our society is changing every day, which implies that percussionists need to change and broaden their techniques, instruments and vision about sounds and ways of approaching them.</p> <p>This course is intended to provide the student with a full range of possibilities and skills learned through Non-Western percussion techniques in order to use them as an extra tool for the development of their own classical contemporary repertoire. The programme will cover and explore the essential elements and techniques from various types of Non-Western percussion such as djembe, sabar, congas, bongos, cajon, maracas, frame drums, etc. A new path of textures, colours, sounds and technical skills will influence the student directly and will open new ways of approaching music providing the resources necessary to pursue careers in a wide array of musical situations. Improvisation, movement and sound research are key elements in this course.</p> |
| Objectives:           | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have developed and are able to show the skills to perform various types of Non-Western percussion at a high level;</li> <li>▪ are able to use these for the development of your own classical contemporary repertoire;</li> <li>▪ you are able to continue developing these skills independently.</li> </ul>  |
| Programme objectives: | 1.A.1, 1.A.3, 1.B.2, 1.B.3, 1.B.4, 1.C.2  |

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| Type of course:                         | Compulsory   |
| Level:                                  | Bachelor I-IV  |
| Duration:                               | Project-based  |
| Prior qualifications/<br>prerequisites: | You need to finish each year of this course before being allowed to enter the next.  |
| Teachers:                               | Pepe Garcia and guest teachers (e.g. Aly N'Diaye)  |
| Credits:                                | 1 ECTS per academic year   |
| Literature:                             | -  |
| Work form:                              | Group lesson and individual coaching as needed. Monthly performance class where you get to perform and try new ideas, getting feedback from your teachers and peers. |
| Assessment:                             | Assessment occurs on a continuous basis. The assessment criteria are the general assessment criteria found in Appendix 2 of this handbook.                           |
| Grading system:                         | Pass/Fail  |
| Language:                               | English  |
| Schedule, time, venue:                  | See ASIMUT schedule  |
| Information:                            | Pepe Garcia (p.garcia@koncon.nl)   |

## CHAMBER MUSIC

|                     |   |
|---------------------|---|
| Course title:       | <b>Chamber Music</b>  |
| Osiris course code: | KC-KI-KM  |
| Course content:     | <p>The Chamber Music course is intended to bring students' artistic skills to a level of excellence in performance, performance practice, theoretical insight and teamwork, making optimal use of the expertise of chamber music and theory teachers. The programme gives students the opportunity to work with a chamber music teacher and a theory teacher during the academic year. The year starts with a kick-off session where students meet the Chamber Music teaching team. Also, ensembles have a first meeting with their teachers and can schedule their appointments.</p> <p>Ensembles schedule appointments with their chamber music teacher to work on repertoire agreed upon with the teacher. It is important for ensembles to demonstrate flexibility in making appointments to ensure lessons can take place.</p> <p>Ensembles in bachelor II and III are also coached by a theory teacher. The ensemble visits the theory lessons with the members of the ensemble, instruments, and repertoire that has been prepared in advance. The theory teacher provides the ensemble with theoretical insights that they can use in their performance practice.</p> |
| Objectives:         | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have studied and performed relevant works of the chamber music repertoire;</li> <li>▪ are able to analyse a composition on a basic level and incorporate this in your rehearsal process;</li> </ul>   |

|  |   |
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|  | <ul style="list-style-type: none"> <li>▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with feedback and communicating within an ensemble setting;</li> <li>▪ have learned about and are able to apply performance techniques specific to chamber music repertoire;</li> <li>▪ are able to demonstrate the ability to communicate, react and cooperate within an ensemble, both during rehearsals and performance;</li> <li>▪ have developed artistically and can show a sense of craftsmanship, both of which enable you to relate independently to the music and the ensemble.</li> </ul>   |
| Programme objectives:  | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.B.2, 1.B.3, 1.B.4, 1.C.3, 1.C.4, 1.C.5, 1.C.9, 1.C.11, 1.C.13  |
| Type of course:  | Compulsory  |
| Level:   | Violin, viola, cello, piano: bachelor I, II and III<br>All other students: bachelor II-III  |
| Duration:  | <p><b>Bachelor I</b><br/>Chamber Music lessons: 6 lessons of 75 minutes</p> <p><b>Bachelor II-II</b><br/>Chamber Music lessons (instrumental) : 12 lessons of 75 minutes<br/>Chamber Music lessons (theory): 3 lessons of 75 minutes</p>  |
| Prior qualifications/<br>prerequisites:  | You are expected to form a chamber music ensemble with other students and select repertoire of your choice. You need to finish the first year of this course before being allowed to follow the next. Once you have been assigned to an ensemble, you must complete the course with the ensemble. You can only obtain credits for this course with the ensemble you have been assigned to.  |
| Teachers:  | Various teachers  |
| Credits:   | Bachelor I (violin, viola, cello, piano only): 2 ECTS<br>Bachelor II-III (all): 3 ECTS per academic year  |
| Literature:  |   |
| Work form:   | Ensemble / group lesson   |
| Assessment Bachelor I<br>(only for Violin, Viola,<br>Cello and Piano students) | Practical assessment: presentation<br>Presentations are held in the form of a concert at the end of the academic year. For assessment criteria, see Appendix 2. The ensemble will be assessed collectively.   |
| Assessment Bachelor II<br>and III  | <p><b>1. Practical assessment 1: December presentation</b><br/>In December, students present their ensemble in a performance for a jury consisting of the chamber music tutors. For assessment criteria, see <a href="#">Appendix 2</a>.</p> <p><b>2. Practical assessment 2: Final presentation</b><br/>Final presentations are held in the form of a concert during the Chamber Music Festival, scheduled in March or April. For assessment criteria, see <a href="#">Appendix 2</a>. The ensemble will be assessed collectively.</p> <p><b>3. Group assignment</b><br/>The group assignment of theory in Chamber Music consists of four questions. The objective of the group assignment is to help your ensemble grow artistically. In the assignment you work on collaboratively developing a perspective on the music you play. The group assignment includes peer feedback: each ensemble member evaluates the contribution of all other members of the ensemble.</p> <p><b>4. Participation</b></p> |

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|  | <p>Students are required to have participated in at least 8 lessons in order to pass this course.</p> <p>Assessment criteria for the group assignment: Please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.</p>   |
| Grading System Bachelor I (only for Violin, Viola, Cello and Piano students) | Practical assessment: Pass/Fail   |
| Grading System Bachelor II and III   | <p>Practical assessment 1: Pass/Fail (40%)</p> <p>Practical assessment 2: Pass/Fail (40%)</p> <p>Group assessment: Pass/Fail (20%)</p> <p>Participation: Participation sufficient/insufficient</p> <p>To pass this course, all four components must be passed.</p>  |
| Language:  | English or Dutch  |
| Schedule, time, venue:   | <p>The year starts with a kick-off session where students meet the Chamber Music teaching team. Also, ensembles have a first meeting with their teachers and can schedule their appointments.</p> <p>Ensembles schedule appointments with their chamber music teacher to work on repertoire agreed upon with the teacher. It is important for ensembles to demonstrate flexibility in making appointments to ensure lessons can take place.</p> |
| Information:   | <p>Lessons: course teachers</p> <p>Coordination: Daniele Zamboni (d.zamboni@koncon.nl)</p>  |

## MUSICIANSHIP SKILLS

### FIRST YEAR CHOIR

|                       |  |
|-----------------------|--|
| Course title:         | <b>First Year Choir</b>  |
| Osiris course code:   | KC-AL-K1JR   |
| Course content:       | <p>The First Year Choir consists of all first year students from various departments. In weekly rehearsals you learn basic singing techniques, canon singing and aural awareness, and work on choral repertoire. Sectional rehearsals can be part of the process.</p> <p>It is important to practice the repertoire at home, and be well-prepared for every rehearsal. The First Year Choir performs several times during the academic year, with two final concerts in March/April.</p>   |
| Objectives:           | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have gained general choral singing experience;</li> <li>▪ have experience in singing and performing classical choral music;</li> <li>▪ have encountered basic singing techniques, such as posture, breath streaming, tone resonance, articulation, etc.;</li> <li>▪ have had the opportunity to improve the quality of your singing voice;</li> <li>▪ have practically applied sight-singing skills as well as listening skills and intonation;</li> <li>▪ have experienced singing as a means of musical expression;</li> <li>▪ have learned to work together with students from other departments in an artistic context.</li> </ul> |
| Programme objectives: | 1.A.1, 1.A.4, 1.A.5, 1.A.14, 1.B.2, 1.B.3, 1.B.4, 1.C.11   |

|   |   |
|---|---|
| Type of course:                         | Compulsory  |
| Level:                                  | Bachelor I  |
| Duration:                               | Weekly rehearsals of 90 minutes, September to April   |
| Prior qualifications/<br>prerequisites: | -   |
| Teachers:                               | Daniël Salbert  |
| Credits:                                | 2 ECTS  |
| Literature:                             | t.b.d. - At the beginning of the academic year every choir singer has to buy a personal copy of the scores and is asked to bring it to every rehearsal and concert. If a score is lost, you can buy another one at the Ticket Shop.   |
| Work form:                              | Choral rehearsal, section rehearsal, individual study of choral parts and concerts  |
| Assessment:                             | A minimum of 80% presence at the rehearsals, concerts are compulsory.<br><br>Assessment criteria: <ul style="list-style-type: none"> <li>• the ability to sing choir parts</li> <li>• the ability to use your voice in a proper way for choral singing</li> <li>• the ability to both follow the conductor and listen to the choir while singing</li> </ul> |
| Grading system:                         | Participation sufficient/insufficient   |
| Language:                               | English   |
| Schedule, time, venue:                  | See ASIMUT schedule   |
| Information:                            | Marijke van den Bergen (m.vdbergen@koncon.nl)   |

## PIANO

|   |   |
|---|---|
| Course title:                           | <b>Piano</b>  |
| Osiris course code:                     | KC-KI-PNBV1   |
| Course content:                         | In this course, you learn to play the piano (or continue your learning process). In weekly individual lessons, you develop (basic) piano skills, learn more about different musical styles and basic harmony at the piano, and learn how to accompany your own melodic instrument. These skills support your main subject as well as your possible (future) teaching activities.                    |
| Objectives:                             | At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have reached a basic level of playing the piano;</li> <li>▪ are able to play a simple composition a prima vista;</li> <li>▪ are able to accompany a melodic instrument in various styles and at a basic level;</li> <li>▪ have developed insight into harmony and harmonisation and are able to implement this.</li> </ul> |
| Programme objectives:                   | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.B.1, 1.B.2, 1.B.3   |
| Type of course:                         | Compulsory  |
| Level:                                  | Bachelor I  |
| Duration:                               | 30 minutes per week, 34 weeks per academic year   |
| Prior qualifications/<br>prerequisites: | -   |



|                        |  |
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| Teachers:              | Rixt van der Kooij, Ksenia Kouzmenko, Katia Mauro Correa, Jean-Baptiste Milon, Tim Sabel, Laura Sandee, Wim Voogd, Kamilla Bystrova, Emiel Janssen, Claudette Verhulst, Thomas Herrmann, Diana Djindjikhachvili  |
| Credits:               | 3 ECTS   |
| Literature:            | -  |
| Work form:             | Individual lessons   |
| Assessment:            | <p>Compulsory attendance: 80%. <b>Please read the ‘protocol Piano’ below.</b></p> <p>The exam takes place in June and consists of two parts with several elements:</p> <p>A:</p> <ul style="list-style-type: none"> <li>• The student is required to play a solo piece at his own level, taking into consideration musicality, correctness and style.</li> <li>• The student is required to accompany a fellow student, preferably in a composition of the student’s main melodic instrument.</li> </ul> <p>The solo piece and accompaniment should be in two contrasting styles.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• the ability to play in style (e.g. articulation, use of the pedal)</li> <li>• musicality</li> <li>• use of fingerings</li> </ul> <p>B:</p> <ol style="list-style-type: none"> <li>1. a prima vista playing</li> <li>2. transposition</li> <li>3. harmonic reduction/harmonisation of a melody</li> <li>4. improvisation/variation</li> </ol> <p>At the exam, two assignments are chosen. The student is allowed to choose between assignment 1 or 2, and 3 or 4. Assignments 3 and 4 can be prepared in advance, assignments 1 and 2 are assigned on the spot.</p> <p>Assessment criteria 1. a prima vista playing:</p> <ul style="list-style-type: none"> <li>• reading accuracy</li> </ul> <p>Assessment criteria 2. transposition:</p> <ul style="list-style-type: none"> <li>• accuracy of transposition</li> </ul> <p>Assessment criteria 3. Harmonic reduction/harmonisation of a melody:</p> <ul style="list-style-type: none"> <li>• accuracy of harmonic progressions</li> </ul> <p>Assessment criteria 4. improvisation/variation:</p> <ul style="list-style-type: none"> <li>• freedom of improvisation</li> <li>• ability to create three variations</li> <li>• ability to follow harmonic conventions (e.g. avoidance of fifth and octave parallels)</li> </ul> <p>Total duration of the exam: 15 minutes.</p> |
| Grading system:        | Pass/Fail  |
| Language:              | English or Dutch   |
| Schedule, time, venue: | Schedule to be agreed upon with the teachers. Royal Conservatoire.   |
| Protocol:              | <p><b>PROTOCOL PIANO</b></p> <p><b>Class protocol</b><br/> <u>Beginning of the school year</u></p>   |

Once you have received your timetable get in touch with the piano teacher to whom you have been allocated within a week. Call or send an email. Even if you are unable to start straightaway you should nevertheless report to your teacher so that he or she knows you plan to come. Students failing to report to their piano teacher before 1 October run the risk of only being able to start their classes a year later.

#### Attendance

There are 34 classes per academic year. To sit the exam you must have an attendance of 80%, in other words 28 classes. Exceptions are only made in the case of an injury or long term illness. Attendance lists are kept. NB Classes can only be missed for a good reason and with advance notice.

#### Notification

Let your own piano teacher know if you are unable to attend. Do not wait until the class begins but notify the teacher as soon as you know you cannot make it. Try and swap with someone else. If you are ill on a day when there is a class, phone or text teachers so that they are not kept waiting in vain and can then adjust their timetable.

#### **Examination protocol**

##### Exemption

Exemption is only granted after a test of proficiency. Report your wish for exemption at the first class with the teacher. You will then be asked to play for a committee of three piano teachers. If you play well enough to pass the final examination with ease you will be given an exemption.

You may possibly be granted exemption for part of the class but will be required to do the other parts in the final examination.

##### Examination

The final examination is in June. You will receive an invitation via the koncon mail to sit the examination a month before the date at the latest. If you cannot sit the examination on the given date you have a week after the date of the notice to fix another date with the chair of the examinations committee Ms Rixt van der Kooij, r.vanderkooij@koncon.nl.

Exchange of examination times is allowed within the class of your own piano teacher. You can consult the piano teacher and the teacher arranges this with the chair of the examinations committee. Make sure you are on time. At least 15 minutes beforehand. There is a practice room available.

If you are ill on the day of the examination or you cannot sit the examination for another reason, notify this as soon as possible to your own piano teacher. The teacher passes this on to the chair of the examination committee.

##### Resits

If you fail your final examination an estimate is made of the time you will need to attain the required standard. A resit is usually scheduled in December or a year later in June. The committee plans the resits.

NB If you are not allowed to take an examination because you have failed to meet the attendance requirement (absent for more than 20% of classes), the new examination is considered to be a resit.

NB If you fail an examination because your initial level was too low but you have nevertheless put in the requisite effort this is noted at your examination and the next examination will then count as the first examination. The maximum length of time allowed for finishing this course is two years.

**NB** Every year a limited number of places is available for highly-motivated students who want to do an extra year of piano classes. Students should let

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|              | teachers know in good time that they wish to do this and how they would like to use this year (teachers will inquire in good time) and the teachers will pass this on to Rixt van der Kooij, who plans all the examinations. At the time of the examinations of this group of students, selection of those wishing to do an extra year will take place on the basis of the standard of (piano) playing. |
| Information: | Rixt van der Kooij (r.vanderkooij@koncon.nl)  |

## PIANO – ACCORDION STUDENTS

|                                      |  |
|--------------------------------------|--|
| Course title:                        | <b>Piano – Accordion students</b>  |
| Osiris course code:                  | KC-KI-PNBV   |
| Course content:                      | <p>In this specific course for accordion students, you learn to play the piano with a focus on developing insight in harmony, structure, phrasing and style elements. This supports your musical development as a whole and on your main instrument, the accordion.</p> <p>Important elements of this three year course:</p> <ul style="list-style-type: none"> <li>- practising several pieces from different style periods;</li> <li>- developing playing skills;</li> <li>- sight reading;</li> <li>- transposing, as a preparation to accompanying;</li> <li>- harmony at the piano, with a focus on fingering and pedalling.</li> </ul> |
| Objectives:                          | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have developed ability at the piano;</li> <li>▪ have improved musical insight, understanding of style elements and imagination of sound;</li> <li>▪ have developed insight into harmony and harmonisation and are able to implement this;</li> <li>▪ are able to transpose music at the piano;</li> <li>▪ have developed accompanying skills at the piano.</li> </ul>  |
| Programme objectives:                | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.B.1, 1.B.2, 1.B.3  |
| Type of course:                      | Compulsory   |
| Level:                               | Bachelor I-III   |
| Duration:                            | 30 minutes per week, 34 weeks per academic year  |
| Prior qualifications/ prerequisites: | You need to finish each year of this course before being allowed to enter the next.  |
| Teachers:                            | Rixt van der Kooij, Wim Voogd  |
| Credits:                             | 3 ECTS per academic year   |
| Literature:                          | -  |
| Work form:                           | Individual lessons   |
| Assessment:                          | <p>Exams take place in June. Resits take place in December. Students are being assessed on showing a significant level of improvement by a consistent exam committee for each student throughout the years.</p> <p><i>NB: The choice of repertoire for the programme is discussed between teacher and student. Each year's programme (incl. practical assignments) and its execution should be of a higher level than the year before.</i></p> <p>Exam schedule:<br/>Bachelor I: 15 minutes + 5 minute committee discussion</p>  |

Bachelor II: 20 minutes + 5 minute committee discussion  
Bachelor III: 25 minutes + 10 minute committee discussion

The exam consists of two parts:  
A: performance of several works  
B: practical assignments at the piano

**Exam bachelor I:**

A: You are required to:

- play a solo piece at his own level, taking into consideration musicality, correctness and style
- accompany a fellow student; a singer, wind player, string player or a piano player (four-handed piano).

The solo piece and accompaniment should be from different style periods

B:

1. a prima vista playing
2. transposition
3. harmonic reduction/harmonisation of a melody
4. improvisation/variation

Assignments 3 and 4 can be prepared in advance, assignments 1 and 2 are assigned on the spot.

**Exam bachelor II:**

A: You are required to:

- perform two solo pieces from contrasting style periods, at his own level
- accompany a fellow student, a singer, wind player, string player or a piano player (four-handed piano). Students are required to make another choice than at exam 1.

B:

1. a prima vista playing
2. transpose
3. harmonic reduction/harmonisation of a melody

Assignment 3 can be prepared in advance, assignments 1 and 2 are assigned on the spot. All assignments need to be performed at a higher level than in year 1.

**Exam bachelor III:**

A: You are required to:

- perform a polyphonic solo piece
- perform two solo pieces
- accompany a fellow student; a singer, wind player, string player or a piano player (four-handed piano). Students are required to make another choice than at exam 1 and 2

All compositions should be of contrasting styles and should be of a higher level than the repertoire performed in the previous years.

B:

1. a prima vista playing
2. transpose

Assignments 1 and 2 are assigned on the spot and need to be performed at a higher level than in year 2.

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|                        | <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• the ability to play in style (e.g. articulation, use of the pedal)</li> <li>• musicality</li> <li>• use of fingerings</li> <li>• reading accuracy</li> <li>• accuracy of transposition</li> <li>• accuracy of harmonic progressions</li> <li>• freedom of improvisation</li> <li>• ability to create three variations</li> <li>• ability to follow harmonic conventions (e.g. avoidance of fifth and octave parallels)</li> </ul> |
| Grading system:        | <p>Bachelor I exam: Pass/Fail<br/>         Bachelor II exam: Pass/Fail<br/>         Bachelor III final exam: Numeric</p>   |
| Language:              | English or Dutch   |
| Schedule, time, venue: | Schedule to be agreed upon with the teachers. Lessons take place at the Royal Conservatoire.   |
| Protocol:              | See course description Subject Piano   |
| Information:           | Rixt van der Kooij (r.vanderkooij@koncon.nl)   |

## AURAL SKILLS AND ANALYSIS 1

|                     |   |
|---------------------|---|
| Course title:       | <b>Aural Skills and Analysis 1</b>  |
| Osiris course code: | KC-TH-ASA   |
| Course content:     | <p>You develop your analytical and practical musicianship skills needed for high quality music making: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. You practice these musicianship skills through singing, playing and listening. The starting point is your own and other relevant repertoire, which will gradually become more complex during the course. The repertoire will be chosen from different styles and time periods.</p> <p>Solfège skills are developed so that the class as a group or you individually can 'sound' music through singing and/or playing, with good intonation and musical understanding. In analysis activities, you learn to understand musical constructs and concepts from the inside of a composition.</p> <p>The aural skills and analysis activities are not only tools, but represent artistic value in themselves. In the beginning activities will be mainly initiated by the teacher, but you can take initiative in choosing repertoire and practical assignments.</p> <p>ASA1: General analysis course</p> <p>ASA2 semester 1: Renaissance and Baroque<br/>         ASA2 semester 2: Classical and Early Romanticism</p> <p>ASA3 semester 1: Late Romanticism and Early Modernism<br/>         ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p> |
| Objectives:         | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ show a reliable level of basic skills in musical literacy, analysis and musicianship;</li> </ul>  |

|   |  |
|---|--|
|   | <ul style="list-style-type: none"> <li>▪ have a basic understanding of elementary concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture);</li> <li>▪ are able to use basic music theoretical terminology for musical concepts as a beginning professional musician;</li> <li>▪ have knowledge of what has been learned and are able to reflect on it.</li> </ul>   |
| Programme objectives:                   | 1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.C.6, 1.C.16  |
| Type of course:                         | Compulsory   |
| Level:                                  | Bachelor I   |
| Duration:                               | Lessons of 150 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks exam weeks). Two analysis lectures about a project within the conservatoire.  |
| Prior qualifications/<br>prerequisites: | -  |
| Teachers:                               | Arjen Berends, Inés Costales, Patrick van Deurzen, Suzanne Konings, Santo Militello, Daniel Salbert, Ida Vujovic, Pim Witvrouw, Ward Spanjers, Aart Strootman  |
| Credits:                                | 9 ECTS   |
| Literature:                             | Leon Stein: Structure & Style<br>Jeffrey Evans: Exploring Music Theory with Practica Musica  |
| Work form:                              | Group lesson   |
| Assessment:                             | <p>Weekly evaluation of assignments and activities; Exam in semester 1; Final exam in semester 2: in both exams the following assignments have to be completed by the students.</p> <ol style="list-style-type: none"> <li>1. portfolio with the assignments from during the year</li> <li>2. aural skills exam in two parts: aural (50%) and written (50%)</li> <li>3. January: exam general music theory, June: analysis exam assignment</li> </ol> <p>Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark.</p> <p>Please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p> |
| Grading system:                         | Exam: Numeric  |
| Language:                               | English or Dutch   |
| Schedule, time, venue:                  | See ASIMUT schedule  |
| Information:                            | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)  |

## AURAL SKILLS AND ANALYSIS 2

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|---------------------|------------------------------------|
| Course title:       | <b>Aural Skills and Analysis 2</b> |
| Osiris course code: | KC-TH-ASA                          |

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| Course content:                         | <p>Following the first year classes in Aural Skills and Analysis you further develop your analytical and practical musicianship skills needed for high quality music making: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. You practice these musicianship skills through singing, playing and listening. Your cognitive development is seen as a result of these practical skills, connected to the musical repertoire that again is gradually becoming more complex during the course.</p> <p>Other repertoire than your own repertoire can be studied. It will be chosen from different styles and time periods. Solfège skills are further developed so that the class as a group or you individually can ‘sound’ music through singing and playing, with good intonation and musical understanding. Students take initiative in choosing repertoire and designing practical assignments.</p> <p>ASA1: General analysis course</p> <p>ASA2 semester 1: Renaissance and Baroque<br/>ASA2 semester 2: Classical and Early Romanticism</p> <p>ASA3 semester 1: Late Romanticism and Early Modernism<br/>ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p> |
| Objectives:                             | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ show an intermediate level of skills in musical literacy, analysis and musicianship, and are beginning to integrate these skills in your own practising and rehearsing techniques;</li> <li>▪ have an intermediate level of understanding of concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture);</li> <li>▪ are able to use music theoretical terminology for musical concepts as a professional musician;</li> <li>▪ have knowledge of what has been learned and are able to reflect on it.</li> </ul>   |
| Programme objectives:                   | 1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.C.6, 1.C.16   |
| Type of course:                         | Compulsory  |
| Level:                                  | Bachelor II   |
| Duration:                               | Lessons of 150 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).  |
| Prior qualifications/<br>prerequisites: | Aural Skills and Analysis 1   |
| Teachers:                               | Arjen Berends, Inés Costales, Patrick van Deurzen, Suzanne Konings, Santo Militello, Daniel Salbert, Ida Vujovic, Pim Witvrouw, Ward Spanjers, Aart Strootman   |
| Credits:                                | 7 ECTS  |
| Literature:                             | t.b.a.  |
| Work form:                              | Group lesson  |
| Assessment:                             | <p>Weekly evaluation of assignments and activities; exam in semester 1; final exam in semester 2: in both exams the following assignments have to be completed by the students.</p> <ol style="list-style-type: none"> <li>1. portfolio with the assignments from during the year</li> <li>2. aural skills exam in two parts: aural (50%) and written (50%)</li> </ol>  |

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|                        | <p>3. semester 1: analysis exam, semester 2: a written analysis paper which forms the basis for a live presentation (only in semester 2).</p> <p>Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark.</p> <p>Please see <i>Guidelines for Aural Skills and Analysis 2 and 3 Exam</i> and the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p> |
| Grading system:        | Exam: Numeric   |
| Language:              | English or Dutch  |
| Schedule, time, venue: | See ASIMUT schedule   |
| Information:           | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)   |

### AURAL SKILLS AND ANALYSIS 3

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



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| Duration:                               | Lessons of 100 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).  |
| Prior qualifications/<br>prerequisites: | Aural Skills and Analysis 2   |
| Teachers:                               | Arjen Berends, Inés Costales, Patrick van Deurzen, Suzanne Konings, Santo Militello, Daniel Salbert, Ida Vujovic, Pim Witvrouw, Ward Spanjers, Aart Strootman   |
| Credits:                                | 5 ECTS  |
| Literature:                             | t.b.a.  |
| Work form:                              | Group lesson  |
| Assessment:                             | <p>Weekly evaluation of assignments and activities; exam in semester 1; final exam in semester 2: in both exams the following assignments have to be completed by the students.</p> <ol style="list-style-type: none"> <li>1. portfolio with the assignments from during the year</li> <li>2. aural skills exam in two parts: aural (50%) and written (50%)</li> <li>3. semester 1 analysis exam, semester 2: a written analysis paper which forms the basis for a live presentation (only in semester 2).</li> </ol> <p>Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark.</p> <p>Please see <i>Guidelines for Aural Skills and Analysis 2 and 3 Exam</i> and the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p> |
| Grading system:                         | Exam: Numeric   |
| Language:                               | English or Dutch  |
| Schedule, time, venue:                  | See ASIMUT schedule   |
| Information:                            | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)   |

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## GUIDELINES FOR AURAL SKILLS AND ANALYSIS 1, 2 AND 3 EXAM

### **Portfolio (in digital form)**

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

Missing assignments or a missing portfolio will be marked with grade '1'

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## GUIDELINES FOR AURAL SKILLS AND ANALYSIS 2 AND 3 EXAM

### **Presentation:**

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

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

- One analysis project/presentation during the second semester of the 2<sup>nd</sup> and the 3<sup>rd</sup> year

## AURAL SKILLS AND IMPROVISATION 1

|   |   |
|---|---|
| Course title:                           | <b>Aural Skills and Improvisation 1</b>   |
| Osiris course code:                     | KC-TH-ASI   |
| Course content:                         | <p>In this course, you will learn to recognise and manipulate characteristic melodic and harmonic progressions encountered in the repertoire. You will play variations based on these melodic and harmonic models through studying and improvising in group activities and individual exercises. Musical examples will be played by ear and transposed to other keys or transformed into a different mode. Terms and concepts will be connected to what is learned in the practical activities. For all activities you will use your own instrument or voice.</p> <p>Examples of classroom activities and assignments are:</p> <ul style="list-style-type: none"> <li>- Continuous canon playing and other group exercises based on simultaneous listening and playing in real time</li> <li>- Transposing / manipulating of short new musical fragments and studied fragments</li> <li>- Playing from memory: simple models from music literature</li> <li>- Creating spontaneous variations on short musical fragment</li> <li>- Melodic and harmonic / contrapuntal sequences</li> <li>- Improvising solfeggio exercises in one or two voices</li> </ul> |
| Objectives:                             | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have developed an aural musical imagination and strengthened your aural skills;</li> <li>▪ have developed the interface between your aural imagination and your instrument/voice in real time;</li> <li>▪ have developed an active musical vocabulary/language;</li> <li>▪ have developed basic improvisational skills.</li> </ul>  |
| Programme objectives:                   | 1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.A.16, 1.B.4, 1.B.6, 1.C.6, 1.C.11   |
| Type of course:                         | Compulsory  |
| Level:                                  | Bachelor I  |
| Duration:                               | Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).   |
| Prior qualifications/<br>prerequisites: | -   |
| Teachers:                               | Arjen Berends, Inés Costales, Karst de Jong, Bert Mooiman, Santo Militello, Pim Witvrouw, , Ward Spanjers, Timothy Braithwaite  |
| Credits:                                | 3 ECTS  |
| Literature:                             | <p>50 Renaissance &amp; Baroque Standards<br/>Gjerdingen: Music in the Galant Style</p> <p>Peter van Tour, "Improvised and Written Canons in Eighteenth-Century Neapolitan Conservatories," <i>Journal of the Alamire Foundation</i>10, no. 1 (March 2018): 133–46.;</p> <p>Ed Sarath: <i>Music Theory Through Improvisation</i>; Jean-Paul Montagnier, "Le Chant Sur Le Livre Au XVIIIe Siècle: Les Traités de Louis-Joseph Marchand et Henry Madin," <i>Revue de Musicologie</i>81, no. 1 (1995): 37-63</p>   |
| Work form:                              | Group lesson  |

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| Assessment:            | <p>Weekly evaluation of assignments and activities; exam in semester 1; Final exam in semester 2. Both exams consist of:</p> <p>1) Portfolio: assignments plus reflection.<br/>2) Practical exam, consisting of a selection of any of the items listed below:</p> <ul style="list-style-type: none"> <li>- Continuous canon playing and other group exercises</li> <li>- Transposing / manipulating of short new musical fragments and studied fragments</li> <li>- Creating spontaneous variations on short musical fragments</li> <li>- Melodic and harmonic / contrapuntal sequences</li> <li>- Improvising Solfeggio exercises in one or two voices</li> </ul> <p>Portfolio and Practical exam each make up 50% of the mark for the respective semester. The mark for the exam in semester 1 counts for 33%, and the mark for the exam in semester 2 counts for 67% of the final mark.</p> <p>Please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p> |
| Grading system:        | Exam: Numeric  |
| Language:              | English or Dutch   |
| Schedule, time, venue: | See ASIMUT schedule  |
| Information:           | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)  |

## AURAL SKILLS AND IMPROVISATION 2

|                     |   |
|---------------------|---|
| Course title:       | <b>Aural Skills and Improvisation 2</b>   |
| Osiris course code: | KC-TH-ASI   |
| Course content:     | <p>In this course, you continue working on recognition and manipulation of characteristic melodic and harmonic progressions encountered in the repertoire. You will improvise on these melodic and harmonic models through studying and improvising in group activities and individual exercises. You will learn to engage in a musical conversation with others. Terms and concepts will be connected to what is learned in the practical activities. For all activities you will use your own instrument or voice.</p> <p>Examples of classroom activities and assignments are:</p> <ul style="list-style-type: none"> <li>- Continuous canon playing and other group exercises based on simultaneous listening and playing in real time</li> <li>- Transposing / transforming of short new musical fragments and studied fragments</li> <li>- Playing from memory: various models from music literature</li> <li>- Creating spontaneous variations and expanding upon musical fragments</li> <li>- Partimento-exercises: rule of the octave, melodic and harmonic / contrapuntal sequences, schemata</li> <li>- Improvising advanced Solfeggio exercises in one or two voices</li> </ul> |
| Objectives:         | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have further developed your aural music imagination and strengthened your aural skills;</li> </ul>  |

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|   | <ul style="list-style-type: none"> <li>▪ have further developed and increased the fluency of the interface between your aural imagination and your instrument/voice in real time;</li> <li>▪ have expanded your active musical vocabulary/language;</li> <li>▪ are able to improvise modal and tonal music, alone and together with others.</li> </ul>   |
| Programme objectives:                   | 1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.A.16, 1.B.4, 1.B.6, 1.C.6, 1.C.11  |
| Type of course:                         | Compulsory   |
| Level:                                  | Bachelor II  |
| Duration:                               | Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).  |
| Prior qualifications/<br>prerequisites: | Aural Skills and Improvisation 1   |
| Teachers:                               | Arjen Berends, Inés Costales, Karst de Jong, Bert Mooiman, Santo Militello, Pim Witvrouw, Ward Spanjers, Timothy Braithwaite   |
| Credits:                                | 3 ECTS   |
| Literature:                             | 50 Renaissance & Baroque Standards, Gjerdingen: Music in the Galant Style, Sanguinetti: The Art of Partimento, material from the music literature  |
| Work form:                              | Group lesson   |
| Assessment:                             | <p>Weekly evaluation of assignments and activities; Exam in semester 1; Final exam in semester 2. Both exams consist of:</p> <p>1) Portfolio: assignments plus reflection<br/>2) Practical exam, consists of a selection of any of the items listed below:</p> <ul style="list-style-type: none"> <li>- Continuous canon playing and other group exercises</li> <li>- Transposing / manipulating improvised and studied musical fragments</li> <li>- Developing variations on pre-existing musical material in real time</li> <li>- Partimento-exercises: rule of the octave, melodic and harmonic / contrapuntal sequences</li> <li>- Improvising Solfeggio exercises in one or two voices</li> <li>- Duo improvisation with the teacher or fellow student</li> </ul> <p>Portfolio and Practical exam each make up 50% of the mark for the respective semester. The mark for the exam in semester 1 counts for 33%, and the mark for the exam in semester 2 counts for 67% of the final mark.</p> <p>Please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p> |
| Grading system:                         | Exam: Numeric  |
| Language:                               | English or Dutch   |
| Schedule, time, venue:                  | See ASIMUT schedule  |
| Information:                            | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)  |

### AURAL SKILLS AND IMPROVISATION 3

|   |   |
|---|---|
| Course title:                           | <b>Aural Skills and Improvisation 3</b>   |
| Osiris course code:                     | KC-TH-ASI   |
| Course content:                         | <p>Aural Skills and Improvisation 3 builds further on skills developed in ASI 1 and 2. The focus shifts from a more technical and knowledge perspective to deep listening and awareness. The course takes place in the second semester only. It is structured as a series of lessons followed by an intensive collaborative project. The collaborative project is finalised by means of a concert or a video registration.</p> <p>During the lessons, you will learn how to generate musical ideas and materials, develop them and take ownership of them. You learn to work collaboratively, generating and sharing ideas and negotiating their development. This goes hand in hand with the training of improvisation skills, compositional thinking, development of structural awareness and development of expressive singing, or playing on your own instrument.</p> |
| Objectives:                             | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have learnt to work in a collaborative and experiential setting;</li> <li>▪ have developed improvisation skills, compositional thinking and structural awareness;</li> <li>▪ have further developed a direct and fast link from hearing, and imagining aurally to acting on your own instrument;</li> <li>▪ have learnt to generate musical ideas, play with them and communicate them;</li> <li>▪ have developed the ability to spontaneously express compelling ideas using your instrument or voice.</li> </ul>  |
| Programme objectives:                   | 1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.A.16, 1.B.4, 1.B.6, 1.C.6, 1.C.11   |
| Type of course:                         | Compulsory  |
| Level:                                  | Bachelor III  |
| Duration:                               | Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during 1 semester and an intensive project during one week.  |
| Prior qualifications/<br>prerequisites: | Aural Skills and Improvisation 2  |
| Teachers:                               | Karst de Jong, Bert Mooiman   |
| Credits:                                | 2 ECTS  |
| Literature:                             | Derek Bailey: BBC series on improvisation<br>Karst de Jong: <a href="#">Collaborative Music Creation, Research Catalogue</a>  |
| Work form:                              | Group lesson  |
| Assessment:                             | <p>Exam in April or June during the intensive project week. The teacher will announce when the project week will take place, at least one month in advance.</p> <p>The final mark is composed as follows:</p> <ul style="list-style-type: none"> <li>- Portfolio of solo-improvisation work and a reflection 50%</li> <li>- Collaborative creative project (ensemble result) 50%</li> </ul> <p>Please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p>   |
| Grading system:                         | Exam: Numeric   |

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|------------------------|---|
| Language:              | English or Dutch  |
| Schedule, time, venue: | See ASIMUT schedule   |
| Information:           | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl) |

## KEYBOARD SKILLS AND HARMONY 1

|   |  |
|---|--|
| Course title:                           | <b>Keyboard Skills and Harmony 1</b>   |
| Osiris course code:                     | KC-TH-KSH  |
| Course content:                         | Following the piano lessons and aural skills lessons in the first year of the bachelor's programme, you learn to apply and recognize common harmonic structures and patterns by writing and playing cadences, sequences and other progressions. You develop your harmonic hearing and imagination, as well as a sense of voice leading, resulting in an increased awareness in the tonal language of music. During the first year, you will mainly explore diatonic harmony by writing and playing assignments in different textures, for example Choral and/or Keyboard textures. |
| Objectives:                             | At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to harmonise simple melodies and bass lines;</li> <li>▪ have developed harmonic hearing (incl. imagination) and awareness on a basic level;</li> <li>▪ have developed awareness in voice leading principles on a basic level;</li> <li>▪ have developed and are able to apply basic keyboard skills (by playing cadences, accompaniments etc.).</li> </ul>   |
| Programme objectives:                   | 1.A.1, 1.A.3, 1.A.4, 1.B.2, 1.B.6, 1.C.1   |
| Type of course:                         | Compulsory   |
| Level:                                  | Bachelor II  |
| Duration:                               | Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)   |
| Prior qualifications/<br>prerequisites: | -  |
| Teachers:                               | Arjen Berends, Inés Costales, Karst de Jong, Bert Mooiman, Santo Militello, Pim Witvrouw, Patrick van der Linden, Ward Spanjers  |
| Credits:                                | 3 ECTS   |
| Literature:                             | Materials will be provided by the teacher and may include (amongst other things) materials stemming from:<br>Shumway: Harmony and Ear Training at the Keyboard<br>Brings: A New Approach to Keyboard Harmony<br>Morris: Figured Harmony at the Keyboard  |
| Work form:                              | Group lesson   |
| Assessment:                             | Weekly evaluation of assignments and activities; exam in semester 1; Final exam in semester 2:<br>1) Portfolio (assignments and videos)<br>2) Written assignment<br>3) Practical exam  |

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|                        | <p>Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark.</p> <p>Three main assessment criteria for the written and practical work:</p> <ul style="list-style-type: none"> <li>• correctness of voice leading</li> <li>• choice of chords</li> <li>• musicality and creativity</li> </ul> <p>Please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p> |
| Grading system:        | Exam: Numeric  |
| Language:              | English or Dutch   |
| Schedule, time, venue: | See ASIMUT schedule  |
| Information:           | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)  |

## KEYBOARD SKILLS AND HARMONY 2

|                                      |  |
|--------------------------------------|--|
| Course title:                        | <b>Keyboard Skills and Harmony 2</b>   |
| Osiris course code:                  | KC-TH-KSH  |
| Course content:                      | You learn to apply and recognize more complex harmonic structures and patterns by writing and playing cadences, sequences and other progressions. You further develop your harmonic hearing and imagination, as well as a sense of voice leading, resulting in an increased awareness in the tonal language of music. During the second year, you will expand your harmonic vocabulary (exploring chromatic and enharmonic harmony) by writing and playing assignments in different textures, for example Choral and/or Keyboard textures. |
| Objectives:                          | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to harmonise more complex melodies and bass lines.</li> <li>▪ have developed harmonic hearing (incl. imagination) and awareness on a more advanced level</li> <li>▪ have developed awareness in voice leading principles on a more advanced level</li> <li>▪ have developed and are able to apply more advanced keyboard skills (by playing cadences, accompaniments etc.)</li> </ul>   |
| Programme objectives:                | 1.A.1, 1.A.3, 1.A.4, 1.B.2, 1.B.6, 1.C.1   |
| Type of course:                      | Compulsory   |
| Level:                               | Bachelor III   |
| Duration:                            | Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)   |
| Prior qualifications/ prerequisites: | Keyboard Skills and Harmony 1  |
| Teachers:                            | Arjen Berends, Inés Costales, Karst de Jong, Bert Mooiman, Santo Militello, Pim Witvrouw, Patrick van der Linden, Ward Spanjers  |
| Credits:                             | 3 ECTS   |



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| Literature:            | Materials will be provided by the teacher and may include (amongst other things) materials stemming from:<br>Shumway: Harmony and Ear Training at the Keyboard<br>Brings: A New Approach to Keyboard Harmony<br>Morris: Figured Harmony at the Keyboard   |
| Work form:             | Group lesson  |
| Assessment:            | Weekly evaluation of assignments and activities; Exam in semester 1, Final exam in semester 2:<br>1) Portfolio (assignments and videos)<br>2) Written assignment<br>3) Practical exam<br><br>Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark.<br><br>Three main criteria for the written and practical work: <ul style="list-style-type: none"> <li>• correctness of voice leading</li> <li>• choice of chords</li> <li>• musicality and creativity</li> </ul><br>Please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook. |
| Grading system:        | Exam: Numeric   |
| Language:              | English or Dutch  |
| Schedule, time, venue: | See ASIMUT schedule   |
| Information:           | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)   |

## RHYTHM CLASS 1

|                                      |  |
|--------------------------------------|--|
| Course title:                        | <b>Rhythm Class 1</b>  |
| Osiris course code:                  | KC-TH-RC   |
| Course content:                      | You enhance your rhythmic skills by means of practical and active lessons. During the lesson you use djembes and your own instrument – alongside the voice and other instruments. You learn to play rhythmically while reading or playing from memory or your musical imagination. |
| Objectives:                          | At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to play rhythmically from sheet music and from musical memory;</li> <li>▪ are able to read rhythm notation.</li> </ul>   |
| Programme objectives:                | 1.A.1, 1.A.4   |
| Type of course:                      | Compulsory   |
| Level:                               | Bachelor I   |
| Duration:                            | Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)   |
| Prior qualifications/ prerequisites: | -  |

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| Teachers:              | Niels van Hoorn  |
| Credits:               | 3 ECTS   |
| Literature:            | Duos, trios and quartets and exercises in pieces for one voice to be handed out by the teacher. Syllabus by Niels van Hoorn and compositions by Marc Zoutendijk.   |
| Work form:             | Group lesson   |
| Assessment:            | <p>Practical exam in semester 1 and semester 2, in which the elements as described under 'Objectives' are tested.</p> <p>The mark for the exam in semester 1 counts for 33%, and the mark for the exam in semester 2 counts for 67% of the final mark.</p> <p>Please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p> |
| Grading system:        | Exam: Numeric  |
| Language:              | English or Dutch   |
| Schedule, time, venue: | See ASIMUT schedule  |
| Information:           | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)  |

## PIANO CLASS

|                     |   |
|---------------------|---|
| Course title:       | <b>Piano Class</b>  |
| Osiris course code: | KC-TH-PK  |
| Course content:     | <p>1st year: Prima vista playing, basic keyboard harmony, partimento basic level, memorisation of chord progressions and musical structures, transposition. Written harmony and counterpoint: Classical Style.</p> <p>2nd year: Prima vista playing, advanced keyboard harmony, partimento advanced level, memorisation of chord progressions and more complex musical structures, analysis of literature at the piano. Written harmony and counterpoint: Renaissance and Baroque styles.</p> <p>3rd year: Improvisation: solo and duo improvisations, harmonic models, basic jazz harmony. Playing and analysis at the piano of tonal, modal and non-tonal styles. Written harmony and counterpoint: Romantic and Post-Romantic styles.</p>  |
| Objectives:         | <p>1<sup>st</sup> year: At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to sight-read music in different styles;</li> <li>▪ are able to harmonise basses and sopranos in the classical style, both written and by playing;</li> <li>▪ master basic elements of partimento realisation, and are able to play harmonic sequences and models of the Baroque, Classical and Romantic styles;</li> <li>▪ are able to play musical structures from memory and are able to transpose these to any key on the piano.</li> </ul> <p>2<sup>nd</sup> year: At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to sight-read music in different styles;</li> <li>▪ are able to harmonise basses and sopranos in Baroque style and are able to write polyphonic music in Renaissance and Baroque styles;</li> </ul> |

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|   | <ul style="list-style-type: none"> <li>▪ master advanced elements of partimento realisation, and are able to play harmonic sequences and models of the Baroque, Classical and Romantic styles;</li> <li>▪ are able to explain inner workings of pieces of the literature while illustrating this at the piano;</li> <li>▪ are able to play more complex musical structures from memory and are able to transpose these to any key on the piano.</li> </ul> <p>3<sup>rd</sup> year: At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ Are aware of, and able to use various harmonic models;</li> <li>▪ have a basic understanding of jazz harmony.</li> <li>▪ are able to play and perform solo and duo improvisations in various styles;</li> <li>▪ are able to improvise in tonal, modal and non-tonal styles, solo and with two pianos.</li> <li>▪ are able to harmonise basses and sopranos in Romantic style and are able to write music in Romantic and Post-Romantic styles</li> </ul>  |
| Programme objectives:                   | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.14, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.C.1  |
| Type of course:                         | Compulsory  |
| Level:                                  | Bachelor I-III  |
| Duration:                               | Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)  |
| Prior qualifications/<br>prerequisites: | You need to finish each year of this course before being allowed to enter the next.   |
| Teachers:                               | Bert Mooiman and Karst de Jong  |
| Credits:                                | BI: 2 ECTS per academic year<br>BII & BIII: 3 ECTS per academic year  |
| Literature:                             | Website Monuments of Partimenti, F. Moolenaar: 360 opgaven voor de vierstemmige zetting, A. Brings: A new approach to Keyboard Harmony, Reader Robert Gjerdingen for Partimento (Fenaroli selection)  |
| Work form:                              | Group lesson  |
| Assessment:                             | <p>Bachelor I:</p> <ul style="list-style-type: none"> <li>- exam 20 minutes individual, partly prepared (50%)</li> <li>- portfolio with written assignments (50%)</li> </ul> <p>Bachelor II:</p> <ul style="list-style-type: none"> <li>- exam 20 minutes individual, partly prepared (50%)</li> <li>- portfolio with written assignments (50%)</li> </ul> <p>Bachelor III: concert:</p> <ul style="list-style-type: none"> <li>- partly prepared improvisation, solo and duo performance (50%)</li> <li>- portfolio with written assignments (50%)</li> </ul> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• Knowledge of harmony and harmonic structures, Partimento and Keyboard harmony skills</li> <li>• Improvisational skills in various styles, including the ability to improvise together on 2 pianos</li> <li>• Analytical insight of the repertoire, demonstrated with the piano and is able to play harmonic reduction of scores</li> <li>• Sight reading skills</li> <li>• Harmonic and polyphonic writing showing correctness of voice leading, good choice of chords and musicality and creativity</li> </ul> |

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|                        | Please see also <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook. |
| Grading system:        | Numeric   |
| Language:              | English or Dutch  |
| Schedule, time, venue: | See ASIMUT schedule   |
| Information:           | Suzanne Konings (s.konings@koncon.nl)   |

## MUSIC THEORY ELECTIVE

|   |  |
|---|--|
|   | <b>Music Theory Elective</b>   |
| Osiris course code:                     | KC-TE-xx   |
| Course content:                         | In bachelor III you have to follow a music theory elective. You find the course descriptions of each music theory elective in the Bachelor Electives and Minors Handbook.  |
| Objectives:                             | The objectives depend on the chosen course   |
| Programme objectives:                   | The objectives depend on the chosen course   |
| Type of course:                         | Compulsory elective  |
| Level:                                  | Bachelor III   |
| Duration:                               | Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)   |
| Prior qualifications/<br>prerequisites: | Aural Skills and Analysis 1 and 2, Aural Skills and Improvisation 1 and 2, Keyboard Skills and Harmony 1   |
| Teachers:                               | Depending on the course  |
| Credits:                                | 4 ECTS   |
| Literature:                             | See each separate course description   |
| Work form:                              | Group lesson   |
| Assessment:                             | See each separate course description   |
| Grading system:                         | Numeric  |
| Language:                               | English  |
| Schedule, time, venue:                  | See ASIMUT schedule  |
| Information:                            | Suzanne Konings – Head of Music Theory ( <a href="mailto:s.konings@koncon.nl">s.konings@koncon.nl</a> )<br>Education Service Centre ( <a href="mailto:studentadministration@koncon.nl">studentadministration@koncon.nl</a> ) |

## ACADEMIC SKILLS

### HISTORICAL DEVELOPMENT

|                       |   |
|-----------------------|---|
| Course title:         | <b>Historical Development</b>   |
| Osiris course code:   | KI-HOVL (baroque and classical violin and viola)<br>KI-HOVC (viola da gamba and cello)<br>KI-HODB (violone and double bass)<br>EM-HOBFL (recorder)<br>KI-HOFL (traverso and flute)<br>KI-HORD (double reed instruments)<br>KI-HOCL (historical and classical clarinet)<br>KI-HOSX (sax)<br>KI-HOKB (brass)<br>KI-HOHP (baroque and classical harp)<br>KI-HOSL (percussion)<br>KI-HOGT (lute and guitar)<br>KI-HOAC (accordion)<br>KI-HOPI (fortepiano and classical piano)<br>EM-HOHC (harpsichord)   |
| Course content:       | <p>Historical Development is an introductory course of one year, that provides you with basic professional knowledge about your main subject and its context. It primarily concerns the science of musical instruments (organology), as well as the related playing techniques. Stylistic approaches of repertoire are illuminated with the implied playing instructions and conventions throughout the history of the instrument.</p> <p>The course is offered in an interactive learning environment in which you are expected to regularly respond to texts, notation issues, iconography, instruments, video and audio recordings etc. You will be introduced to a professional independence while exploring these topics that are important for your practice by training a critical approach towards information from the internet and other sources of reference.</p> <p>Many items will require you to also investigate via your instrument, so you will learn to translate research into your practice and vice versa. For these investigations you work together with other students and react to each other's contributions. To finalize the course, you will create a short article in an encyclopaedia format about a chosen topic, which after approval will be published internally on the Research Catalogue.</p> |
| Objectives:           | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to follow up your own questions related to your field/instrument/subject with search actions;</li> <li>▪ are able to share a basic knowledge of the organological development and technical functioning of your instrument with peers;</li> <li>▪ have acquired basic knowledge about performance conditions and circumstances in the historical contexts of your instrument.</li> </ul>   |
| Programme objectives: | 1.A.8, 1.A.10, 1.B.4, 1.B.7, 1.B.8, 1.C.1, 1.C.7  |
| Type of course:       | Compulsory  |
| Level:                | Bachelor I  |
| Duration:             | Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) – 14 lessons per semester.   |

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| Prior qualifications/<br>prerequisites: | none  |
| Teachers:                               | Inês d'Avena, Florencia Gomez, Pepe Garcia, Joost GeEVERS, Caroline Kang, Kolja MeeuwSEN, An Raskin, Quirijn van Regteren Altena, Eric Hoeprich, Jasper Grijpink, Fernando Riscado Cordas, Marieke Schoenmakers, Petra Somlai, Maggie Urquhart, Quirijn van Regteren Altena, Tony Overwater, Eduardo Valorz, Wouter Verschuren, Erik Jan de With and guest teachers.  |
| Credits:                                | 2 ECTS  |
| Literature:                             | t.b.a.  |
| Work form:                              | Group lesson  |
| Assessment:                             | <p>Attendance 80%</p> <p>During the year, students give presentations (the format is to be decided by the teacher). At the end of the course every student is required to produce a short article in an encyclopaedia format about a chosen topic, on the Research Catalogue.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• An active attitude and participation during the lessons. Missed lessons are incidentally compensated with catch up assignments.</li> <li>• The RC article reveals a clear insight in the chosen subject.</li> <li>• The RC article is shaped in a communicative way in language and/or visual documentation.</li> <li>• The RC article shows an awareness of the historical and/or other context of the chosen subject.</li> <li>• The RC article gives a justification of the sources that are involved.</li> </ul> |
| Grading system:                         | Short article: Pass/Fail  |
| Language:                               | English or Dutch  |
| Schedule, time, venue:                  | See ASIMUT schedule   |
| Information:                            | <p>Classical Music students: Else van Ommen – Coordinator Classical Music Department (e.vanommen@koncon.nl)</p> <p>Early Music students: Brigitte Rebel – Coordinator Early Music Department (b.rebel@koncon.nl)</p>  |

## MUSIC HISTORY 1

|                     |   |
|---------------------|---|
| Course title:       | <b>Music History 1</b>  |
| Osiris course code: | KC-TH-MG  |
| Course content:     | <p>In this first year cross-genre Music History course we will zoom in on the 20th and 21st centuries. Departing from a number of themes we will discover relevant repertoire, techniques and practices, as well as relevant cultural, social, economical and political circumstances. In the first semester we will be addressing a wide range of questions, including: what role does music play in political debates? How does musical notation impact the way we make and think about music?</p> <p>Several broad themes will form the starting point for the lectures in the 1st semester (teacher: Loes Rusch), such as Music and Technology, Music and Social Change, and Music and Writing.</p> |

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|                                      | In the 2nd semester (teacher: Aart Strootman) the focus lies on musical developments since the fall of the Berlin wall in 1989.  |
| Objectives:                          | At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are familiar with certain important technological and cultural developments in the twentieth and twenty-first century and how these developments impacted musical practices;</li> <li>▪ are able to reflect on your own musicianship in light of the topics discussed;</li> <li>▪ are able to communicate about this with colleagues.</li> </ul>  |
| Programme objectives:                | 1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7  |
| Type of course:                      | Compulsory   |
| Level:                               | Bachelor I   |
| Duration:                            | Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)   |
| Prior qualifications/ prerequisites: | -  |
| Teachers:                            | Loes Rusch and Aart Strootman  |
| Credits:                             | 3 ECTS   |
| Literature:                          | <ul style="list-style-type: none"> <li>- Rutherford-Johnson, Tim; <i>Music after the Fall</i> (University of California Press, 2017)</li> <li>- Material assigned by teacher, such as copies of score fragments and text written by composers. These materials will be handed out during the lessons and will also be shared via Teams.</li> </ul>   |
| Work form:                           | Lectures and individual study  |
| Assessment:                          | <p>Semester 1: written exam about the content of the lessons and lectures, and the assigned literature.</p> <p>Semester 2: portfolio consisting of various written assignments.<br/>Both count for 50% of the final mark, and for both exams a minimal result of 5,5 is required in order to pass this course.</p> <p>Assessment criteria: With regards to essay assignments in the exam, please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.</p> |
| Grading system:                      | Numeric  |
| Language:                            | English or Dutch   |
| Schedule, time, venue:               | See ASIMUT schedule  |
| Information:                         | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)  |

## MUSIC HISTORY 2

|                     |                        |
|---------------------|------------------------|
| Course title:       | <b>Music History 2</b> |
| Osiris course code: | KC-TH-MG               |

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| Course content:                      | In this second year we offer a critical view on the panorama of the History of Western Art Music. What is a canon and how is it constructed? The two semesters are both divided in two blocks covering four stylistic periods. Besides the regular teachers several experts are invited to reflect and give insights in their field of specialization. In addition, the students will explore and present various case studies through collaborative presentations.  |
| Objectives:                          | At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have insight in and an overview of significant developments in music from the Middle Ages until the 21st century;</li> <li>▪ are able to critically reflect on music historiography;</li> <li>▪ are able to communicate about this to various audiences;</li> <li>▪ are able to reflect on your own musicianship in light of the topics discussed.</li> </ul>   |
| Programme objectives:                | 1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7  |
| Type of course:                      | Compulsory   |
| Level:                               | Bachelor II  |
| Duration:                            | Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)   |
| Prior qualifications/ prerequisites: | Music History 1  |
| Teachers:                            | Loes Rusch and Aart Strootman  |
| Credits:                             | 2 ECTS   |
| Literature:                          | <p>Grout, Donald Jay, Donald Jay Grout, and Claude V. Palisca. A History of Western Music. New York: W.W. Norton &amp; Company, 2010.</p> <p>Ross, Alex, The rest is noise. Material assigned by teacher, such as copies of score fragments and text written by composers.</p> <p>Additional materials will be handed out during the lessons and will also be shared via Teams.</p> <p>Possible further reading:</p> <p>Bohlman, Philip V., ed. The Cambridge History of World Music. Cambridge: Cambridge University Press, 2013.</p> <p>Cook, Nicholas. Music: a very short Introduction, 51-73. Oxford: Oxford University Press, 1998.</p> <p>DeVeaux, Scott. 'Constructing the Jazz Tradition: Jazz Historiography,' Black American literature forum 25-3 (1991): 525-560.</p> <p>Kelly, Thomas Forrest. Early Music: A Very Short History. Oxford: Oxford University Press, 2011.</p> <p>Rutherford-Johnson, Tim. Music after the Fall: Modern Composition and Culture since 1989. Oakland, California: California University Press, 2017.</p> <p>Stanbridge, Alan. "Burns, Baby, Burns: Jazz History as a Contested Cultural Site," Jazz Research Journal 1/ 1 (2004), 82-100.</p> <p>Strohm, Reinhard. "The Balzan Musicology Project Towards a Global History of Music, the Study of Global Modernisation, and Open Questions for the Future." <i>mu3nkologicha/Musicology</i> 27 (2019): 1-29.</p> <p>Taruskin, Richard. Music in the Late Twentieth Century: The Oxford History of Western Music. Oxford: Oxford University Press, 2010.</p> |
| Work form:                           | Lectures and individual study  |
| Assessment:                          | <p>Active class participation, and various compulsory assignments during the lessons: a portfolio assignment, and one audiovisual group presentation.</p> <p>Two written exams (semester 1 and 2) about the content of the lessons and lectures, and the assigned literature. Both count for 50% of the final mark. Both</p>   |



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|                        | <p>exams need to be passed with a minimal result of 5,5 and the compulsory assignments need to be completed in order to pass this course.</p> <p>Assessment criteria: With regards to essay assignments in the exam, please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.</p> |
| Grading system:        | Numeric   |
| Language:              | English or Dutch  |
| Schedule, time, venue: | See ASIMUT schedule   |
| Information:           | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)   |

## CRITICAL MUSIC STUDIES 1 (CLASSICAL MUSIC)

|   |   |
|---|---|
| Course title:                           | <b>Critical Music Studies 1 (Classical Music)</b>   |
| Osiris course code:                     | KC-TH-CMS   |
| Course content:                         | <p>In these classes you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on writing, listening and reading as academic skills.</p> <p>A collection of texts with various topics (introductions, newspaper articles, concert reviews, etc.) will be composed by the lecturers and will be collected by each CMS1 group. Lessons will be about reading these texts, how to make a good summary, about the relevant sources and where to find them. In these lessons, students also will compile an individual listening list.</p> |
| Objectives:                             | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have a basic understanding, through close reading, of (music) literature;</li> <li>▪ are able to find and use relevant sources</li> <li>▪ are able to reflect on audio recordings in a critical way</li> </ul>  |
| Programme objectives:                   | 1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11   |
| Type of course:                         | Compulsory  |
| Level:                                  | Bachelor I  |
| Duration:                               | Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.   |
| Prior qualifications/<br>prerequisites: | -   |
| Teachers:                               | tba   |
| Credits:                                | 2 ECTS  |
| Literature:                             | t.b.a.  |
| Work form:                              | Group lesson  |
| Assessment:                             | <ul style="list-style-type: none"> <li>• A written summary of three of the prescribed texts;</li> <li>• Based on these texts, you have to find one other related text, and must be able to justify why you choose this text;</li> <li>• A written critical review of an audio recording.</li> </ul>   |

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|                        | <p>All assessments are equally weighted.</p> <p>Assessment criteria: Please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.</p> |
| Grading system:        | Numeric   |
| Language:              | English or Dutch  |
| Schedule, time, venue: | See ASIMUT schedule   |
| Information:           | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)   |

## CRITICAL MUSIC STUDIES 2 (CLASSICAL MUSIC)

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

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| Assessment:            | <ul style="list-style-type: none"> <li>You have to choose four different and diverse sources (texts, images, auditory sources, newspapers, video, etc.) that are related to the chosen theme. You must be able to justify why you have chosen these sources and correctly use these sources in a short written essay.</li> <li>A presentation (15-20 minutes) about the theme, making use of four sources.</li> </ul> <p>Both assessments are equally weighted.</p> <p>Assessment criteria: Please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.</p> |
| Grading system:        | Numeric  |
| Language:              | English or Dutch   |
| Schedule, time, venue: | See ASIMUT schedule  |
| Information:           | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)  |

### CRITICAL MUSIC STUDIES 3 (CLASSICAL MUSIC)

|                                      |  |
|--------------------------------------|--|
| Course title:                        | <b>Critical Music Studies 3 (Classical Music)</b>  |
| Osiris course code:                  | KC-TH-CMS  |
| Course content:                      | <p>In these classes you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on critical thinking, writing and presenting as academic skills.</p> <p>In Critical Music Studies 3, you are prepared to write programme notes as will be required in the Extended Programme Notes Final Presentation course in BMus4. Attention is paid to research at Master level and the possibilities for publications of written work are examined. You can collaborate in small groups: for example attend the same concert, discuss the concert together and write a review individually.</p> |
| Objectives:                          | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>are able to design programme notes for a recital;</li> <li>are able to write according to the criteria for different formats, such as concert or CD reviews, articles for a journal or a magazine, or a call for papers for a conference.</li> </ul>   |
| Programme objectives:                | 1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11  |
| Type of course:                      | Compulsory   |
| Level:                               | Bachelor III   |
| Duration:                            | Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.  |
| Prior qualifications/ prerequisites: | Critical Music Studies 2   |

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| Teachers:              | tba  |
| Credits:               | 2 ECTS   |
| Literature:            | t.b.a.   |
| Work form:             | Group lesson   |
| Assessment:            | <ul style="list-style-type: none"> <li>• Design programme notes for your BMus3 recital, taking into account your own artistic reflection on the programme;</li> <li>• Choose a format that could be published (concert or CD review, magazine article, call for papers) and use this format as a model for a new text about a chosen topic. The text is to be submitted on the Research Catalogue.</li> </ul> <p>Both assessments are equally weighted.</p> <p>Assessment criteria: Please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.</p> |
| Grading system:        | Numeric  |
| Language:              | English or Dutch   |
| Schedule, time, venue: | See ASIMUT schedule  |
| Information:           | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)  |

## EXTENDED PROGRAMME NOTES FINAL PRESENTATION

|                       |   |
|-----------------------|---|
| Course title:         | <b>Extended Programme Notes Final Presentation</b>  |
| Osiris course code:   | KC-KI-PT / KC-DI-PT / KC-AZ-PT  |
| Course content:       | <p>As part of your bachelor's Final Presentation, you need to develop a set of programme notes, written in your own words. These programme notes should contain:</p> <ul style="list-style-type: none"> <li>• a reflection on your artistic development over the past years, and your future artistic visions;</li> <li>• relevant information on the compositions on the programme and the performers;</li> <li>• information about the historical context of the programme;</li> <li>• information on the rationale for the choice of repertoire.</li> </ul>            |
| Objectives:           | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to programme a final presentation in the form of a concert and explain the artistic and programmatic choices that have been made;</li> <li>▪ are able to reflect on your artistic development;</li> <li>▪ are able to put the concert programme into a wider context and underpin the programme with information relevant to the music presented;</li> <li>▪ are able to present the programme, its rationale and its context in an attractive way to a wider public.</li> </ul> |
| Programme objectives: | 1.A.8, 1.A.9, 1.A.10, 1.A.19, 1.B.1, 1.B.2, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.C.1, 1.C.6, 1.C.8, 1.C.11   |
| Type of course:       | Compulsory  |
| Level:                | Bachelor IV   |
| Duration:             | t.b.a.  |

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| Prior qualifications/<br>prerequisites: | -   |
| Teachers:                               | Various   |
| Credits:                                | 2 ECTS  |
| Literature:                             | t.b.a.  |
| Work form:                              | Individual coaching   |
| Assessment:                             | The quality of the programme notes will be assessed during the final presentation by the committee of examiners.                                      |
| Grading system:                         | Pass/Fail   |
| Language:                               | English or Dutch  |
| Schedule, time, venue:                  | n/a, n/a, Royal Conservatoire   |
| Information:                            | Classical Music students: Marlon Titre (m.titre@koncon.nl)<br>Vocal Studies students and Choral Conducting students: Monica Damen (m.damen@koncon.nl) |

## PROFESSIONAL PREPARATION

### TUTORING

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

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|   | <ul style="list-style-type: none"> <li>▪ have learned self-regulation tools and habits and are able to strategically put them to use in your own practice.</li> </ul>   |
| Programme objectives:                   | 1.A.2, 1.A.7, 1.A.10, 1.B.9, 1.C.1, 1.C.2, 1.C.3, 1.C.8, 1.C.16   |
| Type of course:                         | Compulsory  |
| Level:                                  | Bachelor I-III  |
| Duration:                               | Group meetings: in September, additional meetings to be decided by the tutor<br>Private meetings: by appointment (at least three, but more individual meetings can take place if required)  |
| Prior qualifications/<br>prerequisites: |   |
| Tutors:                                 | Daniël Brügger, Lilita Dunska, Carolien Drewes, Noa Frenkel, Manon Heijne, Miro Herak, Jarmo Hoogendijk, Anne La Berge, Gabriel Paiuk, Roger Regter, Ana Sanchez Donate, Yvonne Smeets, Julia Stegeman, Rixt van der Kooij, Susan Williams  |
| Credits:                                | 2 ECTS per academic year  |
| Literature:                             | Handouts from your tutor, the tutoring toolbox and the reflective practicing journal 'Musician's Log' by Susan Williams. These can be found in the Tutoring Team on MS Teams.   |
| Work forms:                             | Group and individual meetings   |
| Assessment:                             | <p>At the end of each academic year, your tutor will assess your development related to your self-regulation skills and habits. Together with your tutor you will design a custom assignment that addresses those elements from the tutoring toolbox that are most relevant for your development. The assignment can lead to evidence through activities, assignments and study habits in which you show that you have monitored and engaged with your personal development in a professional, autonomous and critical manner.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• reflective skills</li> <li>• strategic pursuit of goals</li> <li>• initiative</li> <li>• communication</li> </ul> |
| Grading system:                         | Pass/Fail   |
| Language:                               | English or Dutch  |
| Schedule, time, venue:                  | Group and individual sessions. As for the individual meetings, both you and your tutor can take the initiative.   |
| Information:                            | Yvonne Smeets – coordinator Tutoring ( <a href="mailto:y.smeets@koncon.nl">y.smeets@koncon.nl</a> )   |

## EDUCATIONAL SKILLS 1

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| Course title:       | <b>Educational Skills 1</b> |
| Osiris course code: | KC-ED-ES1                   |

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| Course content:                         | <p>During this course you will experience learning processes from different perspectives and learn about the various roles of musicians in an educational context.</p> <p>You will approach skills and knowledge about the learning process in relation to your own development as a student and musician, as well as from a teaching perspective. You will acquire knowledge about learning processes, the teacher-pupil relationship and about creating positive learning environments. With your fellow students, you will practise providing and receiving feedback and instruction, coached by Educational Skills teachers. You will explore and practise different work forms that musicians can use in an educational context.</p> <p>Furthermore, you will visit an educational activity together with a fellow student and discover how education plays an important role in the present-day field of work.</p> <p>This course consists of two strands:</p> <ul style="list-style-type: none"> <li>- Methods and Didactics (lessons about education in relation to your own instrument)</li> <li>- Pedagogy (self-study of material about teaching and learning processes)</li> </ul> |
| Objectives:                             | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have an understanding of your own musical learning processes;</li> <li>▪ understand the characteristics of a positive learning environment;</li> <li>▪ have an understanding of some well-known theories about learning and teaching;</li> <li>▪ possess basic skills in providing instruction and feedback and in using simple work forms;</li> <li>▪ are aware of the importance of artisticity in an educational context;</li> <li>▪ have an impression of the role of education in the present-day field of work.</li> </ul>   |
| Programme objectives:                   | 1.A.7, 1.A.10, 1.A.15, 1.A.16, 1.B.2, 1.B.4, 1.B.9, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.14  |
| Type of course:                         | Compulsory   |
| Level:                                  | Bachelor II  |
| Duration:                               | 12 weeks, semester 1<br>Methods and Didactics, 12 lessons of 60 minutes + educational field visit<br>Pedagogy, self-study (approx. 8 hours)  |
| Prior qualifications/<br>prerequisites: | -  |
| Teachers:                               | Various  |
| Credits:                                | 3 ECTS   |
| Literature:                             | Pedagogy materials shared in Teams   |
| Work form:                              | Group lessons and self-study   |
| Assessment:                             | <p>1) Methods &amp; Didactics reflective report (50%):<br/>Reflective report about your own musical development, your teaching experiences during the course and your educational field visit.<br/>This report should also include a description of feedback you received from your teacher, for instance about how you provided instructions and used work forms, with fellow students during the Methods and Didactics lessons. The report is due in January.</p>  |

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|                        | <p>2) Pedagogy essay (750-1250 words) (50%):<br/>An essay describing your views, examples of learning and teaching practices or illustrations of topics that have been presented in the course. The essay is due in December.</p> <p>Assessment criteria (reflective report):</p> <ul style="list-style-type: none"> <li>• level of understanding of and reflective thinking about (your) musical learning processes and about artisticity in music education</li> <li>• ability to provide instruction and feedback and to use simple work forms</li> <li>• observation and reflection on educational field visit</li> </ul> <p>Assessment criteria (pedagogy essay):</p> <ul style="list-style-type: none"> <li>• degree of theoretical and practical understanding</li> <li>• degree of argumentation</li> <li>• quality of writing</li> </ul> <p>Both the reflective report and the pedagogy essay will have to be passed in order to pass this course.<br/>Active participation / 80% presence</p> |
| Grading system:        | Pass/Fail   |
| Language:              | English   |
| Schedule, time, venue: | See ASIMUT schedule   |
| Information:           | Marijke van den Bergen ( <a href="mailto:m.vdbergen@koncon.nl">m.vdbergen@koncon.nl</a> )   |

## EDUCATIONAL SKILLS 2

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| Course title:       | <b>Educational Skills 2</b>  |
| Osiris course code: | KC-ED-ES2  |
| Course content:     | <p>In this course you reflect upon and analyse the skills needed for your own instrument, and you explore various methods to develop and teach the skills needed at different levels. General educational skills that have been covered in Educational Skills 1, like interacting with different types of pupils, formulating questions and giving instructions will be put into practice during the Methods and Didactics lessons. You will also develop an understanding of learning music theory on various levels and get tools to teach this with a musically practical approach. Together with your Methods and Didactics teacher and your fellow students you will get the opportunity to put all these skills into practise by working with test pupils.</p> <p>After having visited the educational field in Educational Skills 1, you will do online research on projects in the educational field, for example in your own country. You will analyse an education activity or project of your choice that you consider to be an inspiring example.</p> <p>There are two parallel strands of lessons:</p> <ul style="list-style-type: none"> <li>- Methods and Didactics (lessons about teaching in relation to your own instrument)</li> <li>- Music Theory in Education (lessons about teaching and understanding music theory with a musically practical approach)</li> </ul> |



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| Objectives:                             | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have an understanding of the various stages of the learning trajectories in your own discipline;</li> <li>▪ have knowledge of repertoire and methodological materials;</li> <li>▪ are able to design a framework for an annotated repertoire list;</li> <li>▪ are able to provide instruction and feedback and to use various work forms;</li> <li>▪ are aware of the importance to take into account the level and needs of a pupil in your approach;</li> <li>▪ know and are able to make use of tools to teach the understanding of music theory with a musically practical approach;</li> <li>▪ have a clearer picture of the educational field and the various roles of musicians within.</li> </ul>  |
| Programme objectives:                   | 1.A.7, 1.A.10, 1.A.15, 1.A.16, 1.B.2, 1.B.4, 1.B.9, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.14  |
| Type of course:                         | Compulsory   |
| Level:                                  | Bachelor II  |
| Duration:                               | 12 weeks, semester 2<br>Methods and Didactics, weekly lessons of 60 minutes<br>Music Theory in Education, 6 lessons of 60 minutes  |
| Prior qualifications/<br>prerequisites: | Educational Skills 1   |
| Teachers:                               | Various  |
| Credits:                                | 3 ECTS   |
| Literature:                             | Susan Williams, Quality Practice   |
| Work form:                              | Group lessons, self-study and peer learning in teaching experiences  |
| Assessment:                             | <p>1) Framework for an annotated repertoire list (33,3%).<br/>In this framework you are asked to structure the methods and music analysed during the lessons in a methodical way (this framework can be developed further in your future teaching).</p> <p>2) Description of the practical use of music theory work forms (33,3%).</p> <p>3) Reflective report on your teaching experiences with your test pupils and your analysis of a project or activity in the educational field (33,3%).</p> <p>The assignments are due in June.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• ability to recognise the level of methods and techniques (1)</li> <li>• understanding of the use of music theory work forms (2)</li> <li>• awareness of the level and needs of a test pupil (3)</li> <li>• ability to formulate clear questions, give apt instructions and employ work forms to develop a variety of skills, including music theory (3)</li> <li>• level of reflective thinking about music education and past and future teaching experiences (3)</li> </ul> <p>Active participation / attendance 80%</p> |
| Grading system:                         | Pass/Fail  |
| Language:                               | English  |
| Schedule, time, venue:                  | See ASIMUT schedule  |

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| Information: | Marijke van den Bergen ( <a href="mailto:m.vdbergen@koncon.nl">m.vdbergen@koncon.nl</a> ) |
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### EDUCATIONAL SKILLS 3

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| Course title:                           | <b>Educational Skills 3</b>   |
| Osiris course code:                     | KC-ED-ES3   |
| Course content:                         | <p>In this course you will not only attend lessons, but you will also teach your own pupil throughout the semester. Your focus will be on the use of teaching materials, planning and preparing lessons, handling your pupil's homework and putting to practice acquired knowledge and skills explored in Educational Skills 1 and 2. During the process of preparing and evaluating your lessons you will receive coaching from your teacher and feedback from fellow students.</p> <p>In the Ensemble Teaching lessons you will develop skills specific for working with groups: how to musically lead a group of pupils, how to select, adapt or create apt material and how to recognise and handle group dynamics. In this semester the educational field visit will be related to group teaching. You will put this into practice by working with a group of amateurs.</p> <p>There are three parallel strands:</p> <ul style="list-style-type: none"> <li>- Internship (15 weekly lessons with one pupil, together with a fellow student)</li> <li>- Methods, Didactics &amp; Coaching (lessons about teaching in relation to your internship, including coaching time)</li> <li>- Ensemble Teaching (lessons about teaching and leading groups with students of your own department and a practical assignment with a group of amateurs)</li> </ul> |
| Objectives:                             | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to teach a pupil for a semester and know how to employ objectives, lesson plans, methods and homework assignments;</li> <li>▪ are able to apply musical material in a flexible manner for a group of pupils;</li> <li>▪ possess basic skills in how to lead a group and how to provide a group with instruction and feedback;</li> <li>▪ have further developed your perspective on learning and teaching through reflection on your experiences and through peer learning.</li> </ul>   |
| Programme objectives:                   | 1.A.7, 1.A.10, 1.A.15, 1.A.16, 1.B.2, 1.B.4, 1.B.9, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.14   |
| Type of course:                         | Compulsory  |
| Level:                                  | Bachelor III  |
| Duration:                               | <p><u>15 weeks, semester 1</u></p> <p>Internship, weekly lessons of 50 minutes (or shorter, depending on the age of your pupil)</p> <p>Methods, Didactics &amp; Coaching, 15 lessons of 60 minutes</p> <p>Ensemble Teaching, 6 lessons of 90 minutes + 1 work field experience</p>  |
| Prior qualifications/<br>prerequisites: | Educational Skills 2  |
| Teachers:                               | Various   |
| Credits:                                | 4 ECTS  |
| Literature:                             | t.b.d.  |

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| Work form:             | Group lessons, self-study and internship with coaching  |
| Assessment:            | <p><b>Methods, Didactics &amp; Coaching</b><br/> 1) Teaching report &amp; presentation (66%) (qualifying result)<br/> Your report must include:</p> <ul style="list-style-type: none"> <li>○ a learning trajectory of a series of lessons for your pupil;</li> <li>○ video material of one or more lessons you taught;</li> <li>○ a reflection on your teaching experiences during Educational Skills 3</li> </ul> <p>During the final lesson Methods, Didactics &amp; Coaching, you will give a 10-minute presentation on the development of your educational skills related to your own teaching. Your presentation will be followed by questions from your teacher and from fellow students about topics addressed in your report and/or presentation. The teaching report is due in January.</p> <p><b>Ensemble Teaching</b><br/> 2) Arranging and Leading (33%) (Pass/Fail)<br/> A short arrangement of a piece of music for a group of pupils;<br/> Working with a group of amateurs during a rehearsal. The arrangement is due in December.</p> <p>Assessment criteria (Methods, Didactics &amp; Coaching):</p> <ul style="list-style-type: none"> <li>• methodical insight</li> <li>• using a considered approach when teaching</li> <li>• being able to employ objectives, lesson plans, methods and homework assignments</li> <li>• ability to choose apt musical material</li> <li>• reflective thinking about music education and past and future teaching experiences</li> <li>• ability to give a clear picture of your teaching experiences and to answer critical questions</li> </ul> <p>Assessment criteria (Ensemble Teaching):</p> <ul style="list-style-type: none"> <li>• ability to choose and adapt material for a group of amateurs</li> <li>• understanding of group dynamics</li> <li>• ability to lead an amateur group rehearsal</li> </ul> <p>Active participation / attendance 80%</p> |
| Grading system:        | Methods, Didactics & Coaching: Qualifying result<br>Ensemble Teaching: Pass/Fail  |
| Language:              | English   |
| Schedule, time, venue: | See ASIMUT schedule   |
| Information:           | Marijke van den Bergen ( <a href="mailto:m.vdbergen@koncon.nl">m.vdbergen@koncon.nl</a> )   |

## TRAINING ORCHESTRAL PARTS

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| Course title:       | <b>Training Orchestral Parts</b>  |
| Osiris course code: | KC-KI-TROS  |
| Course content:     | In this course, you work intensively on a range of orchestral scores: in the first year common repertoire and general orchestral techniques, in the |

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|   | <p>second year also including pieces that are often requested at auditions. You practice the pieces that are to be played in the Classical Music Department's orchestral projects, individually or by section. If your main subject is the flute, you will also receive separate training in the piccolo.</p> <p>In bachelor III, you have group lessons with your own instrument group. In bachelor IV, you receive individual lessons. The schedule is sometimes revised, for example in preparation for the audition of the National Youth Orchestral of The Netherlands.</p>  |
| Objectives:                             | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have studied representative orchestral repertoire;</li> <li>▪ know the specific technical and artistic skills required for executing orchestral excerpts and are able to demonstrate that you master these skills at a good level;</li> <li>▪ are able to prepare independently for auditions for orchestras like the EUYO, and perform at the required level of the entrance exam of the Orchestra Master of the Royal Conservatoire and Residentie Orkest The Hague;</li> <li>▪ are able to cooperate with other musicians within an orchestral section.</li> </ul> |
| Programme objectives:                   | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.B.2, 1.B.3, 1.B.4, 1.C.3, 1.C.4, 1.C.9, 1.C.11   |
| Type of course:                         | Compulsory  |
| Level:                                  | Bachelor III-IV   |
| Duration:                               | Bachelor III: group lessons of 50 minutes per week, 36 weeks<br>Bachelor IV: individual lessons of 25 minutes per week, 34 weeks  |
| Prior qualifications/<br>prerequisites: | You need to finish the first year of this course before being allowed to enter the second.  |
| Teachers:                               | See <a href="http://www.koncon.nl">www.koncon.nl</a> for list of orchestral part teachers   |
| Credits:                                | bachelor III: 4 ECTS; bachelor IV: 4 ECTS<br>bachelor Flute III: 2 ECTS; bachelor Flute IV: 2 ECTS (due to separate course Lesson Piccolo).   |
| Literature:                             | Repertoire to be chosen by the teacher  |
| Work form:                              | bachelor III: group lessons, bachelor IV: individual lessons  |
| Assessment:                             | <p>Bachelor III: Participation &amp; compulsory attendance: 80%</p> <p>Bachelor IV: A 20-minute exam in January. For Percussion, the exam takes place in May/June. For most instruments this exam includes a first movement of a concerto and 7 or 8 orchestral excerpts.<br/>For detailed information, please see the Exam Requirements that can be found in Appendix 1 of the Curriculum Handbook.</p> <p>For assessment criteria, see <a href="#">Appendix 2</a>.</p>  |
| Grading system:                         | Bachelor III: Participation sufficient/insufficient<br>Bachelor IV: Numeric   |
| Language:                               | English or Dutch  |
| Schedule, time, venue:                  | See ASIMUT schedule   |
| Information:                            | Course teachers   |

## CAREER SKILLS: START-UP!

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| Course title:                           | <b>Start-Up!</b>   |
| Osiris course code:                     | KC-AL-FYF  |
| Course content:                         | <p>Start-Up! has two main goals:</p> <ol style="list-style-type: none"> <li>1. Helping you build a broad network of fellow students;</li> <li>2. Making a smooth start at the Royal Conservatoire.</li> </ol> <p>Start-Up! introduces new students to the Royal Conservatoire and its practical, educational, creative, social and artistic possibilities. During a full week of music making, attending lectures, cooperating and exploring future educational opportunities, Start-Up! engages you right from the start. Start-Up! consists of daily rehearsals with the First Year Choir, as well as many workshops, lectures, meetings and performances.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p> |
| Objectives:                             | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ know your way around the Royal Conservatoire;</li> <li>▪ have started to build your network of fellow students from all departments;</li> <li>▪ are well-informed about your study programme;</li> <li>▪ have gained greater awareness of what is required to be a successful student;</li> <li>▪ have a greater awareness of health &amp; wellbeing in the music profession (e.g. you know how to protect your ears);</li> <li>▪ have gained insight into how the Royal Conservatoire could contribute to reaching your goals as a professional musician.</li> </ul>  |
| Programme objectives:                   | 1.A.5, 1.C.4, 1.C.11, 1.C.13   |
| Type of course:                         | Compulsory   |
| Level:                                  | Bachelor I   |
| Duration:                               | One week full-time   |
| Prior qualifications/<br>prerequisites: |  |
| Teachers:                               | A large variety of teachers from the Royal Conservatoire and from the professional field related to your future practice.  |
| Credits:                                | 2 ECTS   |
| Literature:                             | Start-Up! brochure and information on the KC Portal. A list of resources and information about how to set up as an independent artist can be found at the <a href="#">Career Development Office and Podiumbureau page</a> on the KC Portal.  |
| Work forms:                             | Plenary sessions, workshops, group lessons   |
| Assessment:                             | A minimum of 80% attendance  |
| Grading system:                         | Participation sufficient/insufficient  |
| Language:                               | English  |
| Schedule, time, venue:                  | Monday to Friday during the first week of the academic year, at the Royal Conservatoire, The Hague   |

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| Information: | Caroline Cartens ( <a href="mailto:startup@koncon.nl">startup@koncon.nl</a> ) |
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## CAREER SKILLS: ENTREPRENEURIAL BOOTCAMP

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| Course title:                           | <b>Entrepreneurial Bootcamp</b>   |
| Osiris course code:                     | KC-AL-EB  |
| Course content:                         | <p>In an intensive week, you will work in small groups to prepare short musical performances or musical interventions. These performances will be created for and presented in specific social contexts with the aim to reach out to new audiences. Performances can take place in unusual venues and spaces thus exploring new markets for and exposure of musical creations. You will run your own 'businesses' and acquire hands-on experiences with career skills such as project management, communication and presentation. You will film your performances and interventions and present your projects to an audience of first year Bachelor students at the end of this week.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p> |
| Objectives:                             | <p>At the end of this course, you will:</p> <ul style="list-style-type: none"> <li>▪ be able to take initiative and recognise opportunities as a performing musician;</li> <li>▪ have explored your artistic identity in a social context;</li> <li>▪ have further developed your collaborative skills;</li> <li>▪ have developed your communicative skills.</li> </ul>   |
| Programme objectives:                   | 1.A.1, 1.A.5, 1.A.6, 1.A.10, 1.A.13, 1.A.14, 1.A.15, 1.A.16, 1.A.17, 1.A.19, 1.B.9, 1.B.10, 1.B.11, 1.B.12, 1.C.4, 1.C.5, 1.C.8, 1.C.11, 1.C.13, 1.C.14   |
| Type of course:                         | Compulsory  |
| Level:                                  | Bachelor II   |
| Duration:                               | A five day intensive course, plus two online meetings   |
| Prior qualifications/<br>prerequisites: | -   |
| Teachers:                               | Renee Jonker and others   |
| Credits:                                | 2 ECTS  |
| Literature:                             | A list of resources and information about how to set up as an independent artist can be found at the <a href="#">Career Development Office and Podiumbureau page</a> on the KC Portal.  |
| Work forms:                             | Workshops, laboratory, coaching   |
| Assessment:                             | 80% attendance  |
| Grading system:                         | Participation sufficient/insufficient   |

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| Language:              | English   |
| Schedule, time, venue: | Two online meetings for preparation, a five day intensive course from Monday 29 August to Friday 2 September 2022 from 09:00 till 22:00 every day, venue t.b.a. |
| Information:           | Isa Goldschmeding (i.goldschmeding@koncon.nl)   |

## CAREER SKILLS: MEET THE PROFESSIONALS

|                       |   |
|-----------------------|---|
| Course title:         | <b>Meet the Professionals</b>   |
| Osiris course code:   | KC-AL-AE  |
| Course content:       | <p>In this course, you have the opportunity to meet various professionals from the music industry and become familiar with their work and career paths. The course takes the form of live interviews and each year's line-up includes different guests such as performing musicians, programmers, festival curators, media producers and cultural leaders. Our guests share personal stories, experiences, tips and best practices and students get to ask questions. We speak about a vast array of topics, including (online) reputation management, digital streaming &amp; royalties, networking &amp; relationship building, finding new audiences through inter-disciplinary cooperation, sound registration &amp; media production.</p> <p>Our aim is to inspire you to start thinking about your own future. Who do you want to be as a musician, and do you believe you have the necessary skills and competencies to be happy and successful in the new music industry that awaits you? You are presented with different sides of the industry and are given the opportunity to add these guests to your professional network.</p> <p>You are requested to study literature and/or video registrations (publications and concerts ) in anticipation of the sessions. At the end of the course, you will be required to submit an assignment.</p> <p><i>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</i></p> |
| Objectives:           | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ become familiar with different career paths within the music industry;</li> <li>▪ gain insights in the way these professionals have used a variety of skills and strategies to accomplish their professional goals;</li> <li>▪ critically reflect on career choices and strategies given by professionals;</li> <li>▪ are able to start mapping out individual career paths for yourself.</li> </ul>  |
| Programme objectives: | 1.A.7, 1.A.10, 1.A.15, 1.B.7, 1.B.9, 1.B.12, 1.B.13, 1.B.14, 1.C.1, 1.C.2, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.16   |
| Type of course:       | Compulsory  |
| Level:                | Bachelor III  |
| Duration:             | Two semesters: four interviews per semester, a total of eight sessions with eight different guests  |

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| Prior qualifications/<br>prerequisites: |   |
| Teachers:                               | Various professionals from the music industry<br>Interviews conducted by Amber Rap, KC Alumni Office.   |
| Credits:                                | 2 ECTS  |
| Literature:                             | Publications will be made available once the visiting guests are announced. A list of resources and information about how to set up as an independent artist can be found at the <a href="#">Career Development Office and Podiumbureau page</a> on the KC Portal.  |
| Work forms:                             | Reading material, group sessions, one assignment (written, vlog, podcast or video).   |
| Assessment:                             | Active participation in the group activity during the sessions.<br>A reflective assignment, done individually or in small groups of students. If written: approx.1500-2000 words. By way of vlog or video: 10-15 min, podcast 15-20 min. The reflective assignment is due by mid-April.<br><br>Assessment criteria: <ul style="list-style-type: none"> <li>• quality of participation during the group activities (participation)</li> <li>• analytical insight in the reading materials (final assignment)</li> <li>• application of concepts from the reading materials to an individual or hypothetical case (final assignment)</li> </ul> All elements of assessment have to be passed in order to pass the course. |
| Grading system:                         | Pass/Fail   |
| Language:                               | English   |
| Schedule, time, venue:                  | Live in one of the KC studio's in Amare<br>Semester I dates: TBD<br>Semester II dates: TBD  |
| Information:                            | Amber Rap ( <a href="mailto:a.rap@koncon.nl">a.rap@koncon.nl</a> )  |

## CAREER SKILLS: PREPARATION FOR PROFESSIONAL PRACTICE

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|---------------------|--|
| Course title:       | <b>Preparation for Professional Practice<br/>(classical music and conducting departments)</b>  |
| Osiris course code: | KC-AL-VBP  |
| Course content:     | <p>The cultural field is in a constant state of change. For musicians young and old, there is an increasing demand for new approaches, not only to ensure life sustainability but also to realise artistic goals. It is not only about playing your instrument really well; being successful in your professional career these days is built on a strong foundation that consists of many components. Building that architecture takes time; this course addresses the building blocks and helps you to start realising your own foundation.</p> <p>The objective of this course is to support you in your professional career from an organisational and life skills perspective: “What do you need to make it these days?”. In order to address this question, we will look into tools and tricks that can be beneficial, building an appropriate mind-set for the challenges ahead,</p> |



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|  | <p>and share experiences, life stories and best practices between ourselves and interesting guest speakers.</p> <p>The course is structured around eight collective sessions build around a specific theme. In addition to these sessions there are two rounds of workgroups with a more dynamic approach in which the students will work together on important issues. As part of the course, you are required to write a Personal Activities Plan, consisting of several assignments. The approach to compiling this Personal Activities Plan may differ per department.</p> <p>We will reflect on your assignments in two 30-minute coaching sessions, one mid-term and one at the end, where we will not only address your plan, but also other ideas and questions related to your personal professional practice. From developing a business perspective, reflecting on current and future professional practices, looking at identity and visibility, to practical sides of organising yourself and realising dreams and productions, this course aims to help you on your way in the present musical field. You will have analysed your personal strengths and weaknesses, gained industry awareness and developed a richer understanding of the music field, you will have worked on your promotion material, taken steps in giving a pitch, you will have worked with planning tools, learned about project applications and funding organisations, and so on.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p> |
| Objectives:                              | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to critically reflect on your artistic identity and future career plans;</li> <li>▪ have a better understanding on how to get started with your projects and how to fuel your ideas;</li> <li>▪ have learned and worked with concepts, skills, and tools that constitute an entrepreneurial hands-on approach</li> <li>▪ are able to independently search for information about the music profession and know where to go for advice;</li> <li>▪ are able to critically reflect on your role in the profession as well as in society, and can contribute to it;</li> <li>▪ have an understanding of action strategies, how to raise industry awareness, organisation, mindset and production tools;</li> <li>▪ have considered your professional identity;</li> <li>▪ have constructed your own Personal Activity Plan that can serve as a starting point for enhancing your career.</li> </ul>   |
| Programme objectives:                    | 1.A.10, 1.A.12, 1.B.9, 1.B.12, 1.C.1, 1.C.2, 1.C.3, 1.C.4, 1.C.5, 1.C.8, 1.C.9, 1.C.10, 1.C.16   |
| Type of course:                          | Compulsory   |
| Level:                                   | Bachelor IV  |
| Duration:                                | Eight sessions of 1,5-2 hours, two 2-hour long workgroups, two 30-minute 1-on-1 talks  |
| Prior qualifications/<br>Pre-requisites: | -  |
| Teachers:                                | Anton van Houten   |
| Credits:                                 | 4 ECTS   |
| Literature:                              | To be determined by the teacher.<br>A list of resources and information about how to set up as an independent artist   |

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|             | can be found at the <a href="#">Career Development Office and Podiumbureau page</a> on the KC Portal.  |
| Work form:  | Group sessions and individual supervision  |
| Assessment: | <p>A Personal Activities Plan, which consists of the following elements:<br/> Introduction/preface<br/> Chapters:<br/> <ol style="list-style-type: none"> <li>1. You</li> <li>2. The Field</li> <li>3. Your Professional Practices</li> <li>4. Organizing Yourself</li> <li>5. From Spark to Spotlight</li> <li>6. Marketing</li> <li>7. Mindset</li> <li>8. Wrapping up</li> </ol> Conclusion</p> <p>Attention is also given to writing an artistic vision, your future plans or Master Project Plan.</p> <p>Attendance:<br/> The collective sessions are mandatory: you have to attend at least 6 out of 8 sessions to finish the course successfully. If you are unable to attend one of the sessions you are still required to submit the corresponding assignment. The workgroups and individual talks take place twice each and are also compulsory.</p> <p>To finish the course you need to hand in all eight assignments that together constitute your PAP.</p> <p>After every session you will receive a specific assignment for the corresponding theme which has to be handed in before a deadline. The deadlines are scheduled twice a year; once after the first four sessions and before the first individual coaching session, the second after the last four sessions and before the final coaching session.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• The ability to reflect critically on yourself and your field</li> <li>• The ability to reflect on your present and future career, practices, skills and needs</li> <li>• To have an understanding of practical know-how that is relevant for our field – such as legal structures, freelancing, taxes, funding and fair practice</li> <li>• To show knowledgeability in working on professional identity and visibility, both conceptually as well as practically</li> <li>• To understand how to get ‘from dream to production’, using a variety of concepts, beliefs and tools</li> </ul> <p>In order to complete the course, your final mark has to be at least 5.5 out of 10. The mark is constructed as follows:</p> <p>Final mark = mark based upon your assignments – deductions</p> <p>The final mark of your assignments is as follows: per assignment you can get 100 points (a 10). With six assignments the maximum is 600 points. Your final mark = (score based upon your assignments/6) X 0,1.</p> <p>For the deductions: you get one full point deduction per:</p> <ul style="list-style-type: none"> <li>• Missed deadline (there are two deadlines so max -2)</li> </ul> |

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|                        | <ul style="list-style-type: none"> <li>• Missed attendance rate (when there are more than 2 missed sessions)</li> <li>• Missed workgroup (two occasions, max -2)</li> <li>• Missed one-on-one coaching session (two occasions, max -2)</li> </ul> <p>If your final mark is below a 5.5 you have the chance to do a retake before the start of the new academic year.</p> |
| Grading system:        | Numeric  |
| Language:              | English or Dutch   |
| Schedule, time, venue: | See ASIMUT<br>All students have to personally register for workgroups and individual talks, as they are not scheduled in ASIMUT. Students will receive an invitation to sign up through an online form.  |
| Contact:               | Anton van Houten ( <a href="mailto:a.vanhouten@koncon.nl">a.vanhouten@koncon.nl</a> )  |

## ELECTIVES AND MINORS

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

## EXTERNAL ACTIVITIES – CAREER DEVELOPMENT OFFICE (CDO)

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| Course title:       | <b>External Activities - Career Development Office (CDO)</b>   |
| Osiris course code: | KC-B-AL-CDO(4)   |
| Course content:     | <p>In this course, you can obtain credits for your professional activities which take place <i>outside</i> of the conservatoire. These can be activities that you have found or organised yourself, or activities that have been done through the Career Development Office (CDO).</p> <p>The <b>Career Development Office</b> (CDO) is a central place in the Royal Conservatoire where you can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities, as well as information on and assistance with work-related issues such as job applications, CVs, the Dutch tax system etc. For more information, contact Dominy Clements on <a href="mailto:d.clements@koncon.nl">d.clements@koncon.nl</a></p> <p>You can choose External Activities - Career Development Office as an optional elective in the 2nd and 3rd academic years. The course is compulsory in the 4th year for students who are not completing or continuing a KC minor in year 4.</p> <p>You are asked to fill in a form which includes a reflective section, and upload any supporting materials. The CDO will process the forms and the CDO teachers will allocate the relevant credits. The CDO has the administrative task of processing these credits.</p> <p>Proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> <li>- gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations.</li> </ul> |

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|   | <ul style="list-style-type: none"> <li>- creating an own ensemble, band, or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions.</li> <li>- making a website and engaging with online media platforms such as Instagram or Facebook.</li> <li>- engaging in challenging activities such as (online) competitions/masterclasses.</li> <li>- engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity.</li> <li>- broadening of repertoire through engagement with unfamiliar genres.</li> <li>- involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations.</li> <li>- setting up your own teaching practice or participate in other educational activities</li> <li>- producing online content (recordings, tutorials, etc.)</li> <li>- small scale research activities</li> </ul> |
| Objectives:                             | <p>Following these activities, you:</p> <ul style="list-style-type: none"> <li>▪ are able to take initiatives with regard to your employment;</li> <li>▪ are capable of reflecting on and learning from your experiences in the field;</li> <li>▪ have developed administrative and management skills with regard to your own professional activities.</li> </ul>   |
| Programme objectives:                   | 1.A.7, 1.A.10, 1.A.11, 1.A.12, 1.A.14, 1.B.14, 1.C.2, 1.C.3, 1.C.4, 1.C.9, 1.C.10, 1.C.11   |
| Type of course:                         | Bachelor II-III: elective<br>Bachelor IV: compulsory for students not completing or continuing a KC minor   |
| Level:                                  | Bachelor II-IV  |
| Duration:                               | <p><b>Please note:</b></p> <p>Bachelor II and III students: you can obtain CDO credits from activities from 01-09-22 to 31-08-23.</p> <p>Bachelor IV students: you can normally obtain CDO credits from activities from 01-09-22 to 01-05-23 (deadline for completing your CDO requirement).</p> <p>If the activity occurs outside those dates it will not be valid for the 22/23 academic year.</p>  |
| Prior qualifications/<br>prerequisites: | -   |
| Teachers:                               | Rita Dams (vocal studies)<br>Rik Mol (jazz)<br>Wouter Verschuren (early music)<br>Hans Zonderop (classical music)<br>Jaïke Bakker (conducting)<br>Martijn Padding (composition)<br>Kees Tazelaar (sonology)   |
| Credits:                                | Bachelor II-III: a minimum of 2 and a maximum of 4 ECTS per academic year<br>Bachelor IV: 6 ECTS<br>(Please note: sonology students may choose CDO as elective in Bachelor IV but only for a minimum of 2 and a maximum of 4 ECTS)  |
| Literature:                             | See CDO portal pages for recommendations and further information:<br><a href="https://denhaagkabk.sharepoint.com/sites/CareerDevelopmentOffice-Podiumbureau">https://denhaagkabk.sharepoint.com/sites/CareerDevelopmentOffice-Podiumbureau</a>  |
| Work form:                              | Individual work; work relevant towards the achieving of career aims   |
| Assessment:                             | Evaluation of activities on the basis of the submitted form, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). Bachelor IV CDO forms must be submitted by 1 May 2023. See the appendix for further information and the assessment criteria below.   |

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|   | <p><b>Procedure</b></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> |  |
| Assessment criteria:  | Pass  | Fail   |
| <ul style="list-style-type: none"> <li>• <i>Basic information (hours invested etc.)</i></li> </ul>    | Times and dates clearly indicated and hours invested are accurate and divided where necessary.  | Not credible, unclear or absent, project dates are outside the enrolment period or academic year.                                  |
| <ul style="list-style-type: none"> <li>• <i>Learning experience/ability to reflect</i></li> </ul>     | Much information about and reflection on learning experiences during project/activity. Perspective on plans for future projects/activities with points for improvement where necessary.   | Little or no information about content and lack of reflection with regard to what has been learned during the project or activity. |
| <ul style="list-style-type: none"> <li>• <i>Project content</i></li> </ul>                            | Challenging project that has a relevant connection to the course or study. Student has been involved in many aspects of the project (organisation/promotion etc.).  | Level is too low or not relevant to the course or study. Passive rather than active involvement in masterclasses.                  |
| <ul style="list-style-type: none"> <li>• <i>Proofs/publicity material (where possible)</i></li> </ul> | Programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.   | Photos, programme or other proofs not present.   |
| Grading system:   | Pass/Fail   |  |
| Language:   | English or Dutch  |  |
| Schedule, time, venue:  | -   |  |
| Information:  | Dominy Clements ( <a href="mailto:D.Clements@koncon.nl">D.Clements@koncon.nl</a> )  |  |
| Appendix:   | <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> <p>- Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir will not usually qualify for ECTS.</p>  |  |

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|  | <ul style="list-style-type: none"> <li>- Teaching for a few hours per week for a year = on average 3 ECTS. Maximum credits for teaching are set at 4 ECTS per year (bachelor) and 6 ECTS (master).</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>- Events planned but cancelled due to the COVID-19 pandemic can be considered for CDO credits. Students are also encouraged to include online activities and any other innovative work undertaken during lockdown conditions, or while the options for performance at venues with live audiences are scarce.</p> <p><b>CLASSICAL:</b></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><b>CONDUCTING:</b></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><b>VOCAL STUDIES:</b></p> <ul style="list-style-type: none"> <li>- Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS.</li> <li>- Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average no more than 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: EXAM REQUIREMENTS CLASSICAL MUSIC DEPARTMENT

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

#### Exam schedule:

|              |          |                    |           |                |     |
|--------------|----------|--------------------|-----------|----------------|-----|
| Bachelor I   | Dec/Jan  | Provisional test   | 15' (20') | Pass/Fail      |     |
|              | May/June | I-II test          | 15' (20') | Pass/Fail      |     |
| Bachelor II  | May/June | II-III test        | 15' (20') | Pass/Fail      |     |
| Bachelor III | May/June | Presentation       | 25' (35') | Pass/Fail      | (p) |
| Bachelor IV  | Dec/Jan  | TOP                | 20' (30') | Numeric result |     |
|              | May/June | Final presentation | 50' (60') | Numeric result | (p) |
|              |          |                    | ---       |                |     |
| Master I     | Dec/Jan  | TOP                | 25' (35') | Numeric result |     |
|              | May/June | Presentation       | 50' (60') | Pass/Fail      | (p) |
| Master II    | Dec/Jan  | TOP                | 25' (35') | Numeric result |     |
|              | May/June | Final presentation | 80' (90') | Numeric result | (p) |

#### Remarks:

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

#### NB

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

## VIOLIN - BACHELOR

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### 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 - up to the teacher whether and what the student plays

### Propaedeutic exam

- one study
  - 2 performance pieces of different styles
- Committee chooses which pieces are to 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

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### 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

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#### Entrance exam

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

#### Progress exam

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

#### Propaedeutic exam

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

#### II-III exam

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

#### Presentation

free choice programme containing at least 2 different style periods

#### TOP

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

#### Final presentation

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

## VIOLA - MASTER

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#### 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

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#### Entrance exam

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

#### Progress exam

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

#### Propaedeutic exam

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

#### II-III exam

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

#### Presentation

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

#### TOP

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

#### Final presentation

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

## CELLO - MASTER

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#### 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

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Entrance exam

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

Progress exam

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

Propaedeutic exam

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

II-III exam

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

Presentation

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

TOP

- \* 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

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Entrance exam

- \* 1 concerto, 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

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### 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

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### Entrance exam

\* performance pieces: in total at least 3 style periods of which 1 baroque or classical and 1 contemporary (20th century)  
\* 2 studies  
*when relevant, pieces with relation to the Master Project Plan*

### TOP I

\* 14 orchestra parts of which 4 piccolo (to be played: choice of the committee of examiners)  
\* solo concerto: one year, a choice of Mozart flute concert in g or d major, the other year a choice of a concerto by Ibert/Nielsen/Reinecke

### Presentation

Concert

### TOP II

\* 14 orchestra parts of which 4 piccolo (to be played: choice of the committee of examiners)  
\* solo concerto: one year, a choice of Mozart's flute concert in g or d major, the other year a choice of a concerto by Ibert/Nielsen/Reinecke  
\* Vivaldi piccolo concerto in c major Rv 443 1<sup>st</sup> and 2<sup>nd</sup> movement

### Final presentation

Concert

## OBOE - BACHELOR

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### Entrance exam

\* two studies with different characters  
Wiedemann 45 studies

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

#### Progress exam

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

#### Propaedeutic exam

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

#### II-III exam

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

#### Presentation

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

#### TOP

\* 8 orchestra parts, including 2 English horn parts

#### Final presentation

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

## OBOE - MASTER

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#### 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

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#### Entrance exam

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

#### Progress exam

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

#### Propaedeutic exam

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

#### II-III exam

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

#### Presentation

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

#### TOP

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

#### Final presentation

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

## CLARINET - MASTER

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#### 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

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#### Entrance exam

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

#### Progress exam

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

Propaedeutic exam

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

II-III exam

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

Presentation

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

Final presentation

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

## SAXOPHONE - MASTER

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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

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Entrance exam

Progress exam

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

Propaedeutic exam

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

II-III exam

\* 2 performance pieces in different styles

\* 2 studies with different characters

Presentation

\* 1 solo piece

\* 1 or 2 performance pieces

TOP

\* 8 orchestra parts, including 2 contrabassoon parts

Final presentation

\* 1 chamber music piece

\* 1 solo piece (preferably played by heart)

\* in total at least 3 pieces and 2 style periods

(originality of repertoire choice is encouraged)

## BASSOON - MASTER

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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

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### 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

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### 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

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### 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 - up to the teacher whether and what the student plays

### Propaedeutic exam

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

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

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### 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

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

### Propaedeutic exam

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

### II-III exam

\* Full performance of a standard solo piece with piano  
\* Short contrasting piece  
\* 1 study in French style e.g. Masson, Charlier etc.  
\* 1 contrasting study e.g. Blazevich, Bordogni Book II etc.  
\* 1 major, 1 melodic minor scale 2/3 (depending on key) octaves in standard pattern\* in any key upon request plus triad pattern major, minor, diminished, augmented

### Presentation

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

### TOP

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

### Final presentation

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

\* From Scale Pyramid PDF that all students receive

## TROMBONE – MASTER

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### 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

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

#### Presentation

Free choice.

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

\* Must include at least one item of chamber music, and one contemporary work. May include work with orchestra, brass ensemble, or band, early music, light music, world music, avant-garde etc.

#### TOP II

\* 1st movements of concertos by Tomasi, David and Gordon Jacob on tenor and Albrechtsberger on alto

\* Choice by the committee of 7 from a list of 16 prepared orchestral excerpts including 3 for alto

#### Final presentation

concert

## BASS TROMBONE - BACHELOR

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#### Entrance exam

\* 2 studies in contrasting character (melodic/technical ) Bordogni. Kopprasch, Grigoriev.

\* One piece or movement with piano accompaniment.

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 - up to the teacher whether and what the student plays

#### Propaedeutic exam

\* 2 solo pieces of contrasting character

\* Legato Etude Bordogni, or similar

\* Articulation / slide technique study e.g. Kopprasch, Pederson, Ostrander

\* 1 major and 1 harmonic minor scale in standard pattern\* upon request. 2 octaves

#### II-III exam

\* Full performance of a standard solo piece with piano, e.g. Bozza, Handel, Hindemith, Jacob

\* 1 study, phrasing/legato/register e.g. Nightingale, Pederson

\* 1 contrasting study, articulation/slide technique e.g. Blazhevich, Kopprasch

\* 1 major, 1 melodic minor scale 2/3 (depending on key) octaves in standard pattern\* in any key upon request plus triad pattern major, minor, diminished, augmented

#### Presentation

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

#### TOP

\* Lebedev – concerto in one movement or Sachse – Concerto in F Major

\* 6-8 orchestral excerpts to be chosen by the panel from a set list of standard EU audition excerpts.

#### Final presentation

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

\* From Scale Pyramid PDF that all students receive

## BASS TROMBONE - MASTER

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#### Entrance exam

\*2 pieces or movements with piano accompaniment. For instance:

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

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

#### TOP I

\* Lebedev – concerto in one movement or Sachse – Concerto in F Major or Bozza – New Orleans.

\* Choice by the committee of 7 from a list of 10 prepared orchestral excerpts

#### Presentation

Free choice.

\* Must include at least one item from the advanced standard trombone repertoire such as Bozza, 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

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### Entrance exam

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

### Progress exam

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

### Propaedeutic exam

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

### II-III exam

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

### Presentation

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

### TOP

- \* Vaughan Williams concerto, 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 - up to the teacher whether and what the student plays

### Propaedeutic exam

- varied programme (3 performance pieces in different styles):
- \* Baroque period e.g. Bach Wohltemperierte Klavier 1 & 2
  - \* period before 1980 e.g. Brehme Herbstelegie, Keyser Arabesques, Solotarjow Kindersuites, Lundquist Partita Piccola
  - \* period after 1980 e.g. Kusiakov Winterbilder, Van Holmboe Sonate - committee of examiners makes a choice)

### II-III exam

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

### Presentation

- \* 2 or 3 performance pieces in different styles

### Final presentation

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

## ACCORDION - MASTER

---

### Entrance exam

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

### Progress exam

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

### Propaedeutic exam

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

### II-III exam

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

### Presentation

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

### Final presentation

- \* varied programme with 3 different styles including one chamber music piece (duo included)

## GUITAR - MASTER

---

### Entrance exam

At least 3 pieces in 3 different styles (Renaissance, Baroque, Classical, Romantic, Contemporary), which are substantial pieces from the concert repertoire (suite or sonata)  
*when relevant, pieces with relation to the Master Project Plan*

### Presentation

concert

### Final presentation

concert

## HARP - BACHELOR

---

### Entrance exam

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

### Progress exam

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

### Propaedeutic exam

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

### II-III exam

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

### Presentation

free choice programme containing different style periods

### TOP

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

### Final presentation

concert programme with candidate's own signature

## HARP - MASTER

---

### Entrance exam

\* 2 solo pieces in different styles  
e.g. G. Fauré Impromptu/Une châtelaine en sa tour, A. Ma'ayani Maqamat/Toccata, L. Spohr Fantaisie, L. Berio Sequenza II, G. Tailleferre Sonate, C.P.E. Bach Sonate, J.S. Bach Suite or Prelude and Fuga from the Wohltemperierte Klavier, A. Roussel Impromptu  
\* 1 part of a solo concerto  
e.g. Mozart, Boïeldieu, Händel, Debussy, Ginastera  
*when relevant, pieces with relation to the Master Project Plan*

### TOP I

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

### Presentation

concert

### TOP II

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

Final presentation

concert

## PIANO - BACHELOR

---

Entrance exam

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

Progress exam

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

Propaedeutic exam

- Polyphony: one work chosen from:
  - J.S. Bach
    - Three-part sinfonias
    - Wohltemperierte Klavier
    - some movements from one of the Suites or Partitas
    - a comparable work
- Classical sonata: one or more movements from a sonata by:
  - J. Haydn
  - W.A. Mozart
  - L. van Beethoven
  - F. Schubert
- Studies, for example from:
  - Chopin opus 10 and 25
  - Cramer
  - Moszkovski
  - Moscheles
  - Debussy
- 2 performance pieces from different style periods

II-III exam

To be determined by the teacher

Presentation

Concert

Final presentation

Concert containing 3 pieces in different styles.

## PIANO - MASTER

---

### Entrance exam

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

### Presentation

concert

### Final presentation

concert

## PERCUSSION – BACHELOR

---

Entrance exam:

**snare drum:**

open and closed rolls in varying dynamics

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

**timpani:**

rolls / tuning exercises

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

**xylophone/marimba/vibraphone:**

scales and arpeggios up to four sharps and flats

two studies from e.g. Goldenberg, Friedman

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

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

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

Bachelor I:

**snare drum:**

M. Peters Intermediate Snare drum Studies / Advanced Studies

C. Wilcoxon

G. Whaley Rhythmic Patterns of Contemporary Music

E. Keune Kleine Tromschule

R. Carroll orchestra parts

- open rolls and rudiments

- develop closed roll

**xylophone:**

- scales, arpeggio's

Goldenberg

G.H. Green - ragtimes

R. Carroll - orchestra parts

**orchestra parts:**

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

**timpani:**

Nick Woud Symphonic Studies of The Timpani Challenge

Jacques Delecluse

Orchestra parts: Beethoven 9, Mozart Zauberflöte

**marimba:**

Eric Sammut - Rotations

C.O. Musser - Studies

J.S. Bach parts of Suite in G

Akira Miyoshi - Conversation

Paul Smadbeck - Rhythm Song

Keiko Abe - several pieces

**Vibraphone:**

D. Friedman - Etudes

E. Sejourne - Etudes

R. Wiener – 1 and 2

**set-up:**

Theo Loevendie - Pieces for set-up

Paul Thermos - KK

**percussion ensemble:**

John Cage - Construction in Metal

Steve Reich - Music for pieces of Wood

Steve Reich - Marimba Phase

John Cage - Quartet

L. Harrison / J. Cage - Double Music

**music theatre:**

Phillip Glass 1+1

Bachelor II: examples of level

**snare drum:**

M. Peters – Advanced Snare drum Studies

C. Wilcoxon

Delecluse - Studio M (1 en 2)

R. Carroll - Orchestral Studies

G. Whaley – Rhythmic Patterns of Contemporary Music

**xylophone:** continuation / G.H. Green - ragtimes**orchestra parts:** continuation**timpani:**

Elliot Carter - Improvisation

Orchestra parts: Beethoven 1&amp;7&amp;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 - Phappa

Y. Xenakis – Rebonds A and B

P. Norgard - I Ching

Kh. Stockhausen - Zyklus

**music theatre:**

Globokar - Toucher

Kagel - Dressur, Exotica

**percussion ensemble:**

Y. Xenakis - Pleiades

F. Donatoni - Darkness

J. Wood - Village Buria

## PERCUSSION - MASTER

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### Entrance exam Master

- 2 solo mallet pieces (marimba or/and vibraphone)
  - 1 solo set-up piece
  - snare drum: studies/orchestra parts/technique
  - timpani: studies/orchestra parts/technique
  - xylophone/Glockenspiel: orchestral parts
- when relevant, pieces with relation to the Master Project Plan*

### TOP I

Orchestral parts or official audition programme from an orchestra

### Presentation

concert

### TOP II

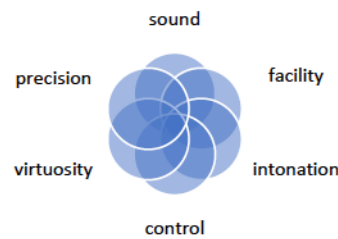
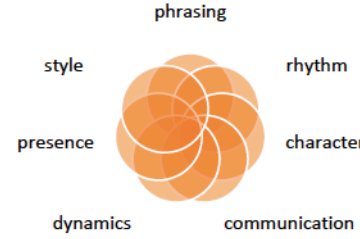
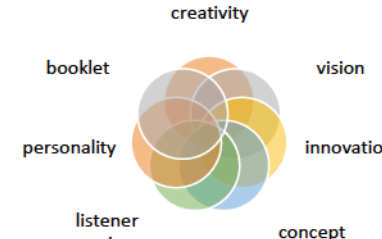
Orchestral parts or official audition programme from an orchestra

### Final presentation

concert

## APPENDIX 2: ASSESSMENT CRITERIA

### BACHELOR CLASSICAL MUSIC – MAIN SUBJECT; TRAINING ORCHESTRAL PARTS; CHAMBER MUSIC; DUO CLASS

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

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

## ASSESSMENT CRITERIA MUSICIANSHIP SKILLS COURSES

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

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

## ASSESSMENT CRITERIA CRITICAL MUSIC STUDIES (CLASSICAL MUSIC)

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

## APPENDIX 3: 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 |
|--------------|-------------|--------|------------------------|--------------|----------------|---------------------|--------|-------------|------------------|

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 4: OVERVIEW EXEMPTIONS BACHELOR CLASSICAL MUSIC

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



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