



**Royal  
Conservatoire  
The Hague**

# **Curriculum Handbook**

## **Bachelor of Music**

### **Choral/Wind Band/Orchestral Conducting**

**Royal Conservatoire The Hague**

2019-2020

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.

**This is version 1.2, November 2019. Update since last version: added teacher to Hospitium course.**

If you have any suggestions for improvement of this Curriculum Handbook, please send an email to [curricula@koncon.nl](mailto:curricula@koncon.nl). For questions about courses, you can get in touch with the contact person mentioned in the course description.

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## INTRODUCTION

When starting the Bachelor of Music in Conducting students must already have completed a vocal or instrumental principal study or possess equivalent musical experience. Conducting covers three disciplines: conducting choirs, conducting orchestras or conducting wood, wind and brass bands. The bachelor's programme focuses mainly on conducting amateur choirs, orchestras and ensembles, while in the master's phase students are trained to conduct professional orchestras and choirs.

In the first year the programme concentrates on baton technique, ear training, playing from scores and acquiring knowledge of the repertoire. Baton technique is taught in groups, with all the students working with the teacher. During the propaedeutic phase the objective is that the students will master the basic baton technique. Ear training is taught in groups of four students and is intended to enable students to faultlessly identify individual lines in a multipart composition (choir, string, woodwind and brass). This assumes that the students meet the regular requirements for solfège when they start the course. Playing from a score is taught individually. There are two objectives: one is to be able to play a four-part score without transposing instruments (choir), and on the other to play piano extracts from classical compositions (Mozart's Requiem, Haydn's Die Schöpfung).

Besides baton technique, solfège and playing from a score, the principal study also includes lessons on repertoire. The students discuss a specific list of items from the repertoire to gain an insight into the cultural and historical context that influences interpretation, stylistic principles, views on sound quality, etc. As far as possible the lessons are linked to the student's practical work with his choir or orchestra. One or more conducting projects are also organised within the conservatoire. The course on orchestra conducting also covers the subject of programming: the study of repertoire provides a deep insight into the scores and the context, which allows students to compose a well-balanced concert programmes.

Attention is devoted to methods of rehearsing with amateur ensembles, choral conductors receive singing lessons, orchestral conductors and conductors of wind and brass bands are required to study an orchestral instrument. All students of conducting take piano lessons. Gregorian chant is taught in the third or fourth year as a compulsory course. All conductors take part in the projects of colleagues in other disciplines so that the study time and availability of teachers is used to the full.

In this document you will find the programme objectives, details about the curriculum, course descriptions and assessment criteria for the final presentation. We recommend you to read this document, the study guide and the Education and Examination Regulations (EER) carefully.

*Please note: since the '18-'19 academic year, the Royal Conservatoire does not accept new students on the Orchestral Conducting programme.*

## PROGRAMME OBJECTIVES BACHELOR ORCHESTRAL/CHORAL/WIND BAND CONDUCTING

<i>Description programme objectives</i>	<i>corresponding course numbers</i>
<b>PRACTICAL SKILLS</b>	
<p><u>Skills in artistic expression</u> At the completion of their studies, students are expected to be able to create and realise their own artistic concepts and should have developed the necessary skills to express themselves.</p>	DI-OD DI-KD DI-HFB
<p><u>Repertoire skills</u> At the completion of their studies, students should have studied and performed a representative repertoire of the area of musical study. In the process, they should have had experience of a wide variety of appropriate styles.</p>	DO-LIPR DK-LIPR DH-LIPR DH-GBO
<p><u>Ensemble skills</u> At the completion of their studies, students are expected to be able to interact musically in ensembles, varied both in size and style.</p>	DI-OD DI-KD DI-HFB AL-FYF AL-K1JR DI-PNBV DI-MEL DI-G&K
<p><u>Practising and rehearsing skills</u> At the completion of their studies, students should have acquired effective practice and rehearsal techniques for improvement through self-study, of conducting skills as well as of rehearsal and performance skills.</p> <p>In the process the students should have acquired and be self-aware of good habits of technique and posture, which enable them to use their bodies in the most efficient and non-harmful way.</p>	AL-FYF DI-OD DI-KD DI-HFB DI- ST DO-ST DH-ST DI-MEL DI-G&K DI-OD DI-KD DI-HFB DI- ST DO-ST DH-ST
<p><u>Reading skills</u> At the completion of their studies, students should have acquired appropriate skills for the understanding, transmission and communication of notated musical structures.</p>	AL-K1JR DI-OD DI-KD DI-HFB DI-PNBV DI-PS DI-G&K KI-KK TH-ASA
<p><u>Aural, creative and re-creative skills</u> At the completion of their studies, students are expected to have fluency in recognising musical material by ear, as well as being able to memorize musical material and knowing an appropriate part of representative repertoire by heart.</p>	DI-OD DI-KD DI-HFB TD-SDKO

At the completion of their studies, students are expected to have acquired the skills to compose and arrange musical material creatively within practical settings.	TD-SDHA DI-PNBV TH-ASA TH-ASI TH-KSH
<u>Verbal skills</u> At the completion of their studies, students are expected to be able to talk and/or write intelligently about their music making.	AL-VBP Dx-LIPR DO-OBE DI-MEL DI-OE DI-PT TH-CMS
<u>Public Performance skills</u> At the completion of their studies, students are expected to be able to deal with the behavioural and communicative demands of performing in public under many different circumstances.	DI-OD DI-KD DI-HFB AL-FYF TH-CMS DK-ZG
<u>Pedagogical skills</u> students are expected to be able to teach the conducting of music at a variety of levels.	DI-MEL
<b>THEORETICAL SKILLS</b>	
<u>Knowledge and understanding of repertoire and musical materials</u> At the completion of their studies, students are expected to know a significant part of the mainstream as well as of the more specialist repertoire of their area of musical study.  Students should understand the melodic, harmonic and rhythmic organisational patterns and relations and their interaction.	AL-K1JR  DI-OD DI-KD DI-HFB Dx-LIPR DI-PNBV TD-SDKO TD-SDHA DI-MEL TH-ASA TH-ASI TH-KSH TH-RP
<u>Knowledge and understanding of context</u> At the completion of their studies, students are expected to know and understand the main outlines of music history and the writings associated with it. Students are expected to be familiar with musical styles, their associated performing traditions and aesthetics.	AL-K1JR DI-OD DI-KD DI-HFB Dx-LIPR DI-PNBV TD-SDKO TD-SDHA DI-MEL DI-PT TH-ASA TH-MG

Students are expected to have a broad understanding of how technology serves the field of music as a whole. They should be aware of new and on-going technological developments and be able to apply these on their main subject.	AL-VBP
Students are expected to have knowledge of the key financial, managerial and legal aspects of the music profession.	AL-VBP
At the completion of their studies, students should be aware of the interrelationships and interdependencies between all the elements above and between their theoretical and practical studies.	TH-ASA TH-CMS
<u>Improvisational skills</u> At the completion of their studies, students are expected to understand the fundamental patterns and processes which underlie improvisation.	DI-MEL TH-ASI TH-KSH
<u>Pedagogical skills</u> Students are expected to be familiar with the basic concepts and practices of pedagogy, especially as they relate to rehearsal technique	DI-OD DI-KD DI-HFB
<b>GENERIC LEARNING OUTCOMES</b>	
<u>Independence</u> At the completion of their studies, students are expected to be able to work independently on a variety of issues:	
<ul style="list-style-type: none"> <li>gathering, analysing and interpreting information;</li> </ul>	AL-VBP DI-OD DI-KD DI-HFB DI-OE TH-CMS
<ul style="list-style-type: none"> <li>developing ideas and arguments critically;</li> </ul>	Dx-LIPR TH-CMS
<ul style="list-style-type: none"> <li>being self-motivated and self-managing.</li> </ul>	AL-PF AL-VBP
<u>Psychological understanding</u> At the completion of their studies, students are expected to be able to make effective use, in a variety of situations, of:	
<ul style="list-style-type: none"> <li>their imagination;</li> </ul>	AL-FYF DI-OD DI-KD DI-HFB
<ul style="list-style-type: none"> <li>their intuition;</li> </ul>	DI-OD DI-KD DI-HFB
<ul style="list-style-type: none"> <li>their emotional understanding;</li> </ul>	DI-OD DI-KD DI-HFB
<ul style="list-style-type: none"> <li>their ability to think and work creatively when problem-solving</li> </ul>	DI-OD DI-KD DI-HFB Dx-LIPR

<ul style="list-style-type: none"> <li>• their ability to think and work flexibly, adapting to new and changing circumstances;</li> <li>• their ability to control and prevent anxiety and stress, as well as the interaction of these with physiological demands associated with performance.</li> </ul>	DO-OBE DK-KP DH-LM DI-OD DI-KD DI-HFB DI-MEL
<p><u>Critical awareness</u></p>	
<p>At the completion of their studies, students are expected to be:</p>	
<ul style="list-style-type: none"> <li>• critically self-aware</li> </ul>	AL-PF AL-VBP DI-OD DI-KD DI-HFB DI-MEL Dx-LIPR DI-MEL
<ul style="list-style-type: none"> <li>• able to apply their critical capabilities constructively to the work of themselves and of others;</li> </ul>	DI-OD DI-KD DI-HFB DI-MEL Dx-LIPR DI-MEL DO-OBE
<ul style="list-style-type: none"> <li>• able to reflect on social, scientific, and ethical issues relevant to their work.</li> </ul>	AL-PF DI-PT TH-CMS
<p><u>Communication skills</u></p>	
<p>At the completion of their studies, students are expected to have effective intercultural communication and social skills, including the ability to:</p>	
<ul style="list-style-type: none"> <li>• work with others on joint projects or activities, including in an international context;</li> </ul>	AL-FYF AL-K1JR DO-OBE DK-KP DI-OD DI-KD DI-HFB DI-MEL
<ul style="list-style-type: none"> <li>• show skills in teamwork, negotiation and organisation;</li> </ul>	AL-K1JR DI-OD DI-KD DI-HFB AL-FYF DI-PM
<ul style="list-style-type: none"> <li>• integrate with other individuals in a variety of cultural contexts;</li> </ul>	AL-FYF AL-K1JR DO-OBE DK-KP DI-OD

	DI-KD DI-HFB DI-MEL
<ul style="list-style-type: none"> <li>• present their work in accessible and audio-visually balanced form;</li> </ul>	AL-VBP DI-PT AL-PF
<ul style="list-style-type: none"> <li>• have appropriate ICT-skills.</li> </ul>	AL-VBP, DI-PT

## CURRICULUM OVERVIEWS

### CHORAL CONDUCTING

code	form	Choral Conducting	Year 1	Year 2	Year 3	Year 4
		<b>Bachelor of Music 2019-2020</b>				
<b>KC-</b>		<b>Artistic Development</b>				
DI-KD	x	Main Subject Choral Conducting*	16	14	18	38
DK-LIPR	i	Repertoire, Performance Practice, Programming and Method	3	3	3	3
DI-PS	i	Score Playing	2	2	2	2
DK-KP	z	Choir Projects	1	1	1	1
TD-SDKO	g	Ear Training for Conductors	4	4	4	
DK-ZG	i	Singing	2	2	2	
DI-PNBV	i	Piano	2	2	2	
		At least 2 of 3 languages:	4	4		
AZ-DU	g	German	2	2		
AZ-FR	g	French	2	2		
AZ-IT	g	Italian	2	2		
DK-OD	i	Introduction Orchestral Conducting			2	
DI-G&K	q	Gregorian Chant and Choir			2	
DI-MEL	g	Hospitium Rehearsing & Conducting				2
		<b>Subtotal</b>	<b>34</b>	<b>32</b>	<b>36</b>	<b>46</b>
<b>KC-</b>		<b>Musicianship Skills</b>				
AL-K1JR	g	First Year Choir	2			
TH-RC	g	Rhythm Class	3			
TH-ASA	g	Aural Skills and Analysis I-III	9	8	5	
TH-ASI	g	Aural Skills and Improvisation I-III	3	3	3	
TH-KSH	g	Keyboard Skills and Harmony I-II		3	3	
-	g	Music Theory Elective (whole year course)			4	
		<b>Subtotal</b>	<b>17</b>	<b>14</b>	<b>15</b>	
<b>KC-</b>		<b>Academic Skills</b>				
TH-MG	g	Music History I-II	3	3		
TH-CMS	g	Classical Music Studies I-III	2	1	1	
KI-PT	g	Extended Programme Notes Final Presentation				2
		<b>Subtotal</b>	<b>5</b>	<b>4</b>	<b>1</b>	<b>2</b>
<b>KC-</b>		<b>Professional Preparation</b>				
AL-FYF	g	First Year Festival	2			
AL-PF	g/i	Tutoring and Portfolio	2	2	2	
AL-VBP	g/i	Preparation for Professional Practice				4
DI-OE	g	Orientation on Educational Projects		2		
DI-PM	g	Production and Management				2
		<b>Subtotal</b>	<b>4</b>	<b>4</b>	<b>2</b>	<b>6</b>
		<b>Minors/Electives</b>				
-		Minor or Electives		6	6	
-		CDO/Internship/Individual Project/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>

## WIND BAND CONDUCTING

code	form	Wind Band Conducting	Year 1	Year 2	Year 3	Year 4
		<b>Bachelor of Music 2019-2020</b>				
<b>KC-</b>		<b>Artistic Development</b>				
DI-HFB	x	Main Subject Wind Band Conducting	15	15	17	29
DH-ST	i	Conducting Technique	4	4	4	4
DH-LIPR	i	Repertoire and Programming Wind Band	3	3	3	3
DI-PS	i	Score Playing	2	2	2	2
DH-OIN	n	Orchestration/ Instrumentation	2	2	2	2
TD-SDHA	g	Ear Training for Wind Band Conductors	4	4	4	
DI-OI	i	Orchestral Instrument	2	2	2	
Dx-PNBV	b	Piano	2			
DK-OD	i	Introduction Orchestral Conducting			2	
DI-MEL	g	Hospitium Rehearsing & Conducting				2
		<b>Subtotal</b>	<b>34</b>	<b>32</b>	<b>36</b>	<b>42</b>
<b>KC-</b>		<b>Musicianship Skills</b>				
AL-K1JR	g	First Year Choir	2			
TH-RC	g	Rhythm Class	3			
TH-ASA	g	Aural Skills and Analysis I-III	9	8	5	
TH-ASI	g	Aural Skills and Improvisation I-III	3	3	3	
TH-KSH	g	Keyboard Skills and Harmony I-II		3	3	
-	g	Music Theory Elective (whole year course)			4	
		<b>Subtotal</b>	<b>17</b>	<b>14</b>	<b>15</b>	
<b>KC-</b>		<b>Academic Skills</b>				
TH-MG	g	Music History I-II	3	3		
TH-CMS	g	Classical Music Studies I-III	2	1	1	
DH-GBO	n	Historical Development of Wind Band Music				4
KI-PT	g	Extended Programme Notes Final Presentation				2
		<b>Subtotal</b>	<b>5</b>	<b>4</b>	<b>1</b>	<b>6</b>
<b>KC-</b>		<b>Professional Preparation</b>				
AL-FYF	g	First Year Festival	2			
AL-PF	g/i	Tutoring and Portfolio	2	2	2	
AL-VBP	g/i	Preparation for Professional Practice				4
DI-OE	g	Orientation on Educational Projects		2		
DI-PM	g	Production and Management				2
		<b>Subtotal</b>	<b>4</b>	<b>4</b>	<b>2</b>	<b>6</b>
		<b>Minors/Electives</b>				
-		Minor or Electives		6	6	
-		CDO/internship/individual project/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>

**ORCHESTRAL CONDUCTING – NB: THERE ARE NO NEW STUDENTS BEING ACCEPTED TO THIS PROGRAMME**

code	form	Orchestral Conducting	Year 1	Year 2	Year 3	Year 4
		<b>Bachelor of Music 2019-2020</b>				
<b>KC-</b>		<b>Artistic Development</b>				
DI-OD	x	Main Subject Orchestral Conducting	20	18	13	37
DO-ST	i	Conducting Technique	4	4	4	4
DI-PS	i	Score Playing	2	2	2	2
TD-SDKO	g	Ear Training for Conductors	4	4	4	
DI-OI	i	Secondary Subject Orchestral Instrument	2	2	2	
DI-PNBV	i	Piano	2	2	2	
DI-MEL	g	Hospitium Rehearsing & Conducting			2	
DK-IKD	g	Introduction Choral Conducting			2	
DO-LIPR	i	Repertoire & Programming Orchestral Conducting			3	3
DI-G&K	q	Gregorian Chant and Choir				2
		<b>Subtotal</b>	<b>34</b>	<b>32</b>	<b>34</b>	<b>48</b>
<b>KC-</b>		<b>Musicianship Skills</b>				
AL-K1JR	g	First Year Choir	2			
TH-RC	g	Rhythm Class	3			
TH-ASA	g	Aural Skills and Analysis I-III	9	8	5	
TH-ASI	g	Aural Skills and Improvisation I-III	3	3	3	
TH-KSH	g	Keyboard Skills and Harmony I-II		3	3	
-	g	Music Theory Elective (whole year course)			4	
		<b>Subtotal</b>	<b>17</b>	<b>14</b>	<b>15</b>	
<b>KC-</b>		<b>Academic Skills</b>				
TH-MG	g	Music History I-II	3	3		
TH-CMS	g	Classical Music Studies I-III	2	1	1	
KI-PT	g	Extended Programme Notes Final Presentation				2
		<b>Subtotal</b>	<b>5</b>	<b>4</b>	<b>1</b>	<b>2</b>
<b>KC-</b>		<b>Professional Preparation</b>				
AL-FYF	g	First Year Festival	2			
AL-PF	g/i	Tutoring and Portfolio	2	2	2	
AL-VBP	g/i	Preparation for Professional Practice				4
DI-OE	g	Orientation on Educational Projects		2		
DI-PM	g	Production and Management			2	
		<b>Subtotal</b>	<b>4</b>	<b>4</b>	<b>4</b>	<b>4</b>
		<b>Minors and Electives</b>				
-		Minor or Electives		6	6	
-		CDO/internship/individual project/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>

## COURSE DESCRIPTIONS

### ARTISTIC DEVELOPMENT

#### ARTISTIC DEVELOPMENT: OVERLAPPING COURSES

#### SCORE PLAYING

<i>DI-PS</i>	<b>Score Playing</b>
Osiris course code:	KC-DI-PS
Course content:	You receive a weekly private lesson in which you develop the ability of playing a score on the piano. By doing so, you will gradually increase your ability in score reading which is vital for your professional competencies. The course is adjusted to your individual pianistic level.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to play symphonic scores (or parts of these) on the piano - if necessary in a slower tempo - but with the demanded musical expression and timing;</li> <li>▪ can act as your own teacher, by analysing what determines the quality of your playing and how to maintain and develop it.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	25 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:	Richard Ram
Credits:	2 ECTS per academic year
Literature:	Scores, to be determined by teacher
Work form:	Individual lesson
Assessment:	Compulsory attendance: 80% Bachelor I-II: individual test during the lesson, assessed by the teacher. The student is expected to play elements of a symphonic score in a musical way, adjusted to his level. Bachelor III: individual test during the lesson, assessed by the teacher. The student is expected to play movements of a symphonic score in a musical way. Bachelor IV: individual test, assessed by a jury. The student is expected to play symphonic scores in a musical way.
Grading system:	Final result: numeric (based on attendance and individual test)
Language:	English and/or Dutch
Schedule, time, venue:	By individual appointment, Royal Conservatoire
Information:	Wim Vos – Head of Orchestral and Wind Band Conducting (w.vos@koncon.nl) Monica Damen – Head of Choral Conducting (m.damen@koncon.nl)

## INTRODUCTION ORCHESTRAL CONDUCTING (CHORAL CONDUCTING & WIND BAND CONDUCTING)

<i>DK-OD</i>	<b>Introduction Orchestral Conducting</b>
Osiris course code:	KC-DK-OD
Course content:	This course is a group lesson for all students choral conducting. The course focuses on building practical knowledge of the specific demands of orchestral playing, and on developing the skills needed for conducting an orchestra.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have experienced conducting an orchestra, and are able to reflect on the different skills needed for orchestral and choral conducting;</li> <li>▪ are able to rehearse with an orchestra, taking the technical and musical qualities of the orchestra into account;</li> <li>▪ are able to conduct an orchestra in a musically stimulating way.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor III
Duration:	50 minutes per week (in case of one student the duration will be discussed with the Coordinator)
Prior qualifications/ prerequisites:	-
Teachers:	René Gulikers
Credits:	2 ECTS
Literature:	To be determined by teacher
Work form:	Group lesson
Assessment:	Compulsory attendance: 80% Active participation and preparation
Grading system:	Final result: qualifying
Language:	English
Schedule, time, venue:	Schedule provided by teacher
Information:	Wim Vos – Head of Orchestral and Wind Band Conducting (w.vos@koncon.nl)

## PIANO

<i>DI-PNBV</i>	<b>Piano</b>
Osiris course code:	KC-DI-PNBV
Course content:	<p>In this course, you learn to play the piano as an aid in your practical studies and future professional life.</p> <p>Important elements of this three-year course:</p> <ul style="list-style-type: none"> <li>• Developing technique and playing skills, in etudes and short exercises;</li> <li>• Sight reading skills, built up in phases towards 4 voiced pieces;</li> <li>• Transposing, as a preparation to play parts of instrument groups students;</li> <li>• Accompanying transposing instruments;</li> <li>• Studying 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 developed 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 ensemble skills at the piano.</li> </ul>
Type of course:	Compulsory
Level:	Choral and Orchestral Conducting: bachelor I-III Wind Band Conducting: bachelor I
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:	2 ECTS per academic year
Literature:	-
Work form:	Individual lessons
Assessment:	<p>Exams take place in June. Resits take place in December.</p> <p>Students are being assessed on showing a significant level of improvement by a consistent exam committee for each student throughout the years.</p> <p><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><u>Exam schedule:</u>            Bachelor I: 15 minutes + 5 minute committee discussion            Bachelor II: 20 minutes + 5 minute committee discussion            Bachelor III: 25 minutes + 5 minute committee discussion</p> <p>The exam consists of two parts:            A: performance of several works            B: practical assignments at the piano.</p> <p><i>NB: From the second exam on, elements of part B might be exempted depending on the students' level. Exam IV, being the final exam, contains no practical assignments.</i></p>

	<p>All pieces should be of contrasting styles and should be played at a higher level than the repertoire performed in the previous year.</p> <p><b><u>Exam bachelor I:</u></b>  A: You are required to:</p> <ul style="list-style-type: none"> <li>• play a solo piece at your own level, taking into consideration musicality, correctness and style;</li> <li>• accompany a fellow student, a singer, wind player, string player or a piano player (four-handed piano).</li> </ul> <p>The solo piece and accompaniment should be from different style periods.</p> <p>B:</p> <ol style="list-style-type: none"> <li>1. a prima vista playing</li> <li>2. transpose</li> <li>3. harmonic reduction</li> <li>4. improvisation/variation</li> </ol> <p>Assignments 3 and 4 can be prepared in advance; assignments 1 and 2 are assigned on the spot.</p> <p><b><u>Exam bachelor II:</u></b>  A: You are required to:</p> <ul style="list-style-type: none"> <li>• perform two solo pieces from contrasting style periods, at your own level</li> <li>• accompany a fellow student in a composition with a (transposing) wind instrument or a string instrument, or accompany a singer in an aria from an opera or oratorio.</li> </ul> <p>You are required to make another choice than at exam 1.</p> <p>B:</p> <ol style="list-style-type: none"> <li>1. a prima vista playing</li> <li>2. transpose</li> <li>3. harmonic reduction/harmonisation</li> </ol> <p>Assignments 1 and 2 are assigned on the spot. All assignments need to be performed at a higher level than in year 1.</p> <p><b><u>Exam bachelor III:</u></b>  A: You are required to perform a programme at your own level, at least one level higher than exam 2, containing:</p> <ul style="list-style-type: none"> <li>• a polyphonic solo piece</li> <li>• perform two solo pieces from contrasting style periods, at his own level</li> <li>• an ensemble piece</li> </ul> <p>B:</p> <ol style="list-style-type: none"> <li>1. a prima vista playing</li> <li>2. transpose</li> </ol> <p>Assignments 1 and 2 are assigned on the spot and need to be performed at a higher level than in year 2.</p>
Grading system:	Bachelor I, II: pass/fail. Bachelor III: numeric.
Language:	Dutch or English

Schedule:	Schedule to be agreed upon with the teachers. Lessons take place at the Royal Conservatoire.
Protocol:	<p><b>PROTOCOL PIANO</b></p> <p><b>Class protocol</b></p> <p><u>Beginning of the school year</u> 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.</p> <p><u>Attendance</u> 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.</p> <p><u>Notification</u> 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.</p> <p><b>Examination protocol</b></p> <p><u>Exemption</u> 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.</p> <p><u>Examination</u> 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.</p> <p>Exchange of examination times is allowed within the class of your own piano teacher. You can consult the piano teacher and the teacher arranges this with the chair of the 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.</p> <p><u>Resits</u> 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.</p>

	<p>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.</p> <p>NB If you fail an examination because your initial level was too low but you have nevertheless put in the requisite effort this is noted at your examination and the next examination will then count as the first examination.</p>
Information:	Rixt van der Kooij (R.vanderKooij@koncon.nl)

## HOSPITIUM REHEARSING AND CONDUCTING

<i>DI-MEL</i>	<b>Hospitium Rehearsing and Conducting</b>
Osiris course code:	KC-DI-MEL
Course content:	In this incidental group lesson, combined with an internship in a professional organisation, students develop knowledge and opinions about the backgrounds of leading and conducting a group of people at a high musical level, and develop practical skills that allow them to transfer their knowledge to others.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to evaluate the leading and conducting in a professional organisation;</li> <li>▪ are able to evaluate the implications for the interacting between conductor and ensemble;</li> <li>▪ are able to reflect on your own approach of conducting and how to inform others about the musical and didactical implications of ensemble leading;</li> <li>▪ are able to communicate about this topic both in speaking and in writing.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	1 semester
Prior qualifications/ prerequisites:	-
Teachers:	Alex Schillings (hafabra), Jos Vermunt (choral conducting)
Credits:	2 ECTS
Literature:	To be determined by teacher
Work form:	Introductory lessons – internship of at least a week – writing report and discussing with teacher
Assessment:	The student has to deliver a written report, in which he demonstrates his knowledge and professional opinions on ensemble leading, based on his internship observations and self-reflection.
Grading system:	Pass/fail
Language:	English and/or Dutch
Schedule, time, venue:	By individual appointment
Information:	Wim Vos – Head of Orchestral and Wind Band Conducting (w.vos@koncon.nl) Monica Damen – Head of Choral Conducting (m.damen@koncon.nl)

## CHORAL CONDUCTING

### MAIN SUBJECT CHORAL CONDUCTING

<i>DI-DK</i>	<b>Main Subject Choral Conducting</b>
Osiris course code:	KC-DI-KD
Course content:	<p>Your individual development as a choral conductor is the main issue of this course. This concerns both the applied conducting technique of choral repertoire and the interpretation of specific compositions. You are informed about rehearsal methodics, vocal training, and on historic informed performance practice. The difference in approach between a cappella repertoire and of mixed instrumental-vocal repertoire is an important part of the course content.</p> <p>There are learning objectives with regard to conducting technique and there is a programme which takes the development of your knowledge of repertoire into account. The focus is on your personal development as a professional musician and as an inspired and inspiring interpreter.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"><li>▪ can act as your own teacher, by analysing what determines the quality of your conducting and how to maintain it;</li><li>▪ have a conducting technique that can be qualified as 'correct, communicative and consistent';</li><li>▪ can act as your own teacher, by analysing what determines the quality of your conducting and how to maintain it;</li><li>▪ have developed effective self-practice techniques;</li><li>▪ have studied and experienced the dynamics of a choir during rehearsals and performances, and are able to establish a healthy working-relationship;</li><li>▪ are able to convey your artistic vision through effective choir rehearsal techniques;</li><li>▪ have experienced a variety of musical styles and have studied and performed representative repertoire;</li><li>▪ are able to create and realise your own artistic concept and have developed the necessary skills for your expression;</li><li>▪ are able to communicate and cooperate at a good level with choir managements and choir members;</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>
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	75 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:	Jos Vermunt, Wiecher Mandemaker (guest teacher)					
Credits:	16 – 14 – 18 – 38 ECTS per academic year					
Literature:	Repertoire to be discussed with teacher					
Work form:	Weekly individual lesson, combined with a group lessons with practical training					
Assessment, grading system and exam requirements:	<b>Year</b>	<b>Month</b>	<b>Type of assessment</b>	<b>Duration<sup>1</sup></b>	<b>Grading system<sup>2</sup></b>	<b>Programme requirements*</b>
	Bachelor I	May/June	Propaedeutic exam	20' + 20'	Qualifying	Student choir, repertoire t.b.d., mostly a cappella repertoire + meeting with jury, discussing knowledge of the repertoire and concert programmes composed by the student. This exam also consists of the test score reading and playing.
	Bachelor II	May/June	II-III exam ( <i>overgangstentamen</i> )	20' + 20'	Qualifying	Student choir, repertoire t.b.d. + meeting with jury, discussing knowledge of the repertoire and concert programmes composed by the student. This exam includes the test score reading and playing.
	Bachelor III	May/June	III-IV exam ( <i>overgangstentamen</i> )	30' + 30'	Qualifying	Student choir, repertoire t.b.d. + meeting with jury, discussing knowledge of the repertoire and concert programmes composed by the student. This exam also consists of the test score reading and playing.
	Bachelor IV	May/June	Final presentation (p) <sup>3</sup>	50' + 30'	Numeric	Combination of student choir and professional singers Programme consists of a cappella repertoire and repertoire for choir and orchestra + meeting with jury, discussing knowledge of the repertoire and concert programme composed by the student. The final presentation requires <b>programme notes</b> , which could be a booklet, or oral presentation (see course description Extended Programme Notes Final Presentation). This should be of good quality, expressing knowledge of the music, ability to make a concert programme and the wish to

<sup>1</sup> Every assessment takes place during an orchestra rehearsal and consists of a performance (of 20, 30 or 50 minutes), and a discussion with the jury (of 20 or 30 minutes).

<sup>2</sup> Grade scale of 10, in halves

<sup>3</sup> **P = public examination**

						<p>communicate with the audience. This presentation will be assessed and the finding will influence the grade for the final presentation.</p> <p>The student receives two grades that together make up the final grade for the final presentation: one for the rehearsal (1/3) and one for the concert (2/3).</p>
	<p><b>*NB</b></p> <p>The Royal Conservatoire wishes to educate its students to be <b>informed musicians</b>. Students should be able to show, at every level, they know the historical background of the music they perform, and that they are aware of their responsibility and possibilities as a communicative educator, enjoying with curiosity the wonderful occasion of presenting music to an audience.</p> <p>The final presentation is assessed using the Assessment Criteria Bachelor Conducting that can be found in the Appendix of the Curriculum Handbook Bachelor Conducting.</p> <p>At each examination or presentation, you have to present a programme sheet, and preferably also give a short oral presentation. For all other practical exam conditions, please see '<b>Information on the practical organisation of (final) presentations in the Bachelor and Master of Music programmes</b>' (this document can be obtained at the Education Service Centre and on the intranet) and for the overall examination regulations the 'Education and Examination Regulations' (EER).</p>					
Language:	English and/or Dutch					
Schedule, time, venue:	5 hours per month, schedule to be prepared by coordinator. Royal Conservatoire.					
Information:	Monica Damen – Head of Choral Conducting ( <a href="mailto:m.damen@koncon.nl">m.damen@koncon.nl</a> )					

## REPERTOIRE, PERFORMANCE PRACTICE, PROGRAMMING AND METHOD

<i>DK-LIPR</i>	<b>Repertoire, Performance Practice, Programming and Method Choral Conducting</b>
Osiris course code:	KC-DK-LIPR
Course content:	The course aims to develop your knowledge of choral repertoire and its context. Furthermore, you learn to put together innovative concert programmes that convince both creatively as well as artistically and historically. The focus is on your personal development as a professional musician and concert programmer. You are systematically informed about performance practice of choral music.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to compile original choral concert programmes, based on relevant research as well as professional knowledge of repertoire, and taking into consideration the national concert practice and public outreach;</li> <li>▪ are able to underpin, explain and motivate the choices for composing these programmes for specialist and non-specialist audiences;</li> <li>▪ are able to design and develop a good, complete and effective rehearsal plan;</li> <li>▪ are able to use and integrate knowledge about voice types, voice techniques and voice training;</li> <li>▪ are able to act as your own teacher, by analysing what determines the quality of your programming.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	70 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:	Jos Vermunt, Wiecher Mandemaker (guest teacher)
Credits:	3 ECTS per academic year
Literature:	t.b.d.
Work form:	Group lesson
Assessment:	Compulsory attendance: 80% Presentations during the course, active participation
Grading system:	Final result: qualifying
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Choral Conducting (m.damen@koncon.nl)

## CHOIR PROJECTS

<i>DK-KP</i>	<b>Choir Projects (Choral Conducting)</b>
Osiris course code:	KC-DK-KP
Course content:	For this course, you should participate as a singer in choir projects of your own choice - preferably within, but also outside the conservatoire. By doing so, you are learning a variety of repertoire and interpretation, and experiences what it is like to work under a conductor.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have experience with a considerable amount of repertoire;</li> <li>▪ have knowledge of the background and context of this repertoire;</li> <li>▪ are able to rehearse and conduct this repertoire.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	Four projects in 4 years, every project consists of rehearsals and concerts, reflection and reporting, and coaching.
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Jos Vermunt
Credits:	1 ECTS per academic year
Literature:	t.b.a.
Work form:	Project to be finished with a written report
Assessment:	Written reflective report, in which the student describes the process of being part of a choir.
Grading system:	Qualifying result
Language:	English and/or Dutch
Schedule, time, venue:	One project each year, participation to be organised by the student himself
Information:	Monica Damen – Head of Choral Conducting (m.damen@koncon.nl)

## EAR TRAINING FOR CONDUCTORS

<i>TD-SDKO</i>	<b>Ear Training for Conductors (choral and orchestral)</b>
Osiris course code:	KC-TD-SDKO
Course content:	This is a joint course for choral and orchestral conductors. You receive weekly group lessons in which you develop a professional ability in inner hearing. This ability is necessary for the rehearsal processes: does the produced sound correspond with the inner representation of what I am reading in the score?
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to write down a performed polyphonic piece, at least three-part (from sound to sign);</li> <li>▪ are able to recognise faults in a performed score (sound versus sign);</li> <li>▪ are able to sing a part from a performed score (from sign to sound);</li> <li>▪ can act as your own teacher, by analysing what determines the quality of your hearing and how to maintain and develop it.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I-III
Duration:	Weekly group lesson of 100 minutes, 36 weeks per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Ward Spanjers
Credits:	4 ECTS per academic year
Literature:	To be determined by teacher
Work form:	Group lesson
Assessment:	Compulsory attendance: 80% Annual individual test in May/June, assessed by teacher
Grading scale:	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings ( <a href="mailto:s.konings@koncon.nl">s.konings@koncon.nl</a> )

## SINGING

<i>DK-ZG</i>	<b>Singing (Choral Conducting)</b>
Osiris course code:	KC-DK-ZG
Course content:	You receive a weekly private lesson in which you develops the ability to sing. By doing so, you will gradually increase your ability in singing vocal repertoire. Special interest will be given to choral repertoire. The course is adjusted to your individual technical and musical level.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> <li>▪ are able to sing with musical quality, at your own technical level;</li> <li>▪ can act as your own teacher, by analysing what determines the quality of your singing and how to maintain and develop it;</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I-III
Duration:	Bachelor I: 25 minutes per week, 34 weeks per academic year Bachelor II and III: 25 minutes per week, 17 weeks per academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Various vocal teachers
Credits:	2 ECTS per academic year
Literature:	t.b.d.
Work form:	Individual lesson
Assessment and exam requirements:	Compulsory attendance: 80%, active participation & preparation. Bachelor I+II: individual test of 10 minutes, assessed by the teacher. Bachelor III: individual test of 25 minutes, assessed by a jury.
Grading system:	Bachelor I-II-III: final result: qualifying (based on active participation & preparation and an individual test)
Language:	English and/or Dutch
Schedule, time, venue:	Individual appointment with teacher
Information:	Monica Damen – Head of Choral Conducting (m.damen@koncon.nl)

**GERMAN/FRENCH/ITALIAN**

<i>AZ-DU / AZ-FR / AZ-IT</i>	<b>German/French/Italian (choral conducting)</b>
Osiris course code:	KC-AZ-DU KC-AZ-FR KC-AZ-IT
Course content:	Please see the course description on <a href="http://www.koncon.nl">www.koncon.nl</a> (curriculum Bachelor Vocal Studies Classical Music)

## GREGORIAN CHANT AND CHOIR

<i>DI-G&amp;K</i>	<b>Gregorian Chant and Choir (Choral &amp; Orchestral Conducting)</b>
Osiris course code:	KC-DI-G&K
Course content:	This course introduces you to the basics of Gregorian Chant: modern and historical forms of notation, interpretation, history and liturgy, modality. The different styles and genres of chant are explored by singing characteristic pieces from the vast repertoire. The chants are also used to illustrate capita selecta of the early history of music.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to read and transcribe early chant notation forms into modern notation;</li> <li>▪ are able to perform a piece of chant and make an interpretation with the help of early neume notation;</li> <li>▪ are able to perform and conduct chant in a choir in a liturgical and historical setting;</li> <li>▪ are able to analyse a chant in terms of its structure, style and modality;</li> <li>▪ are able to place a chant in its liturgical and historical context.</li> </ul>
Type of course:	Compulsory
Level:	Choral Conducting: bachelor III Orchestral Conducting: bachelor IV
Duration:	100 minutes per week, 20 weeks per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Marcel Zijlstra
Credits:	2 ECTS
Literature:	David Hiley: Gregorian Chant. Cambridge 2009
Work form:	Group lesson
Assessment:	Compulsory attendance: 100% Early March: written exam. May: a performance in liturgical context, with assessment of conducting skills. June: oral exam in which the personal interpretation of a given chant will be assessed The student is assessed by the teacher of the course.
Grading system:	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Choral Conducting (m.damen@koncon.nl)

## WIND BAND CONDUCTING

### MAIN SUBJECT WIND BAND CONDUCTING

<i>DI-HFB</i>	<b>Main Subject Wind Band Conducting</b>
Osiris course code:	KC-DI-HFB
Course content:	<p>Your individual development as a wind conductor is the main issue of this course. This concerns both the applied conducting technique of wind band repertoire and the interpretation of specific compositions. You are informed about rehearsal methodics and instrumental training, both of the orchestral members and the youth department. The difference in approach between brass band repertoire and of symphonic wind repertoire is an important part of the course content.</p> <p>There are clear learning objectives with regard to conducting technique and there is a programme which takes the development of your knowledge of repertoire into account. The focus is on your personal development as a professional musician and as an inspired and inspiring interpreter.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"><li>▪ are able to perform on a level that can be qualified as ‘high at a national level’;</li><li>▪ can act as your own teacher, by analysing what determines the quality of your conducting and how to maintain it;</li><li>▪ have developed effective self-practice techniques;</li><li>▪ have studied and experienced the dynamics of a wind band during rehearsals and performances, and are able to establish a healthy working-relationship;</li><li>▪ are able to convey your artistic vision through effective wind band rehearsal techniques;</li><li>▪ have experienced a variety of musical styles and have studied and performed representative repertoire;</li><li>▪ are able to create and realise your own artistic concept and have developed the necessary skills for your expression;</li><li>▪ are able to communicate and cooperate at a good level with wind band managements and members;</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>
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	75 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:	Alex Schillings					
Credits:	15 – 15 – 17 – 29 ECTS per academic year					
Literature:	Repertoire to be discussed with teacher					
Work form:	Weekly individual lesson, combined with a group lessons with practical training					
Assessment, grading system and exam requirements:	<b>Year</b>	<b>Month</b>	<b>Type of assessment</b>	<b>Duration<sup>4</sup></b>	<b>Grading system<sup>5</sup></b>	<b>Programme requirements*</b>
	Bachelor I	May/June	Propaedeutic exam	20' + 20'	Numeric	Student orchestra, repertoire t.b.d.: wind band repertoire + meeting with jury, discussing knowledge of the repertoire and concert programmes composed by the student
	Bachelor II	May/June	II-III exam ( <i>overgangstentamen</i> )	20' + 20'	Numeric	Student orchestra, repertoire t.b.d.: wind band repertoire + meeting with jury, discussing knowledge of the repertoire and concert programmes composed by the student
	Bachelor III	May/June	III-IV exam ( <i>overgangstentamen</i> )	30' + 30'	Numeric	Student orchestra, repertoire t.b.d.: wind band repertoire + meeting with jury, discussing knowledge of the repertoire and concert programmes composed by the student
	Bachelor IV	May/June	Final presentation (p) <sup>6</sup>	50' + 30'	Numeric	High level orchestra Programme consists of a concerto and a symphonic wind band work + meeting with jury, discussing knowledge of the repertoire and concert programmes composed by the student. The final presentation requires <b>programme notes</b> , which could be a booklet, or oral presentation (see course description Extended Programme Notes Final Presentation). This should be of good quality, expressing knowledge of the music, ability to make a concert programme and the wish to communicate with the audience. This presentation will be assessed and the finding will influence the grade for the final presentation.

<sup>4</sup> Every assessment takes place during an orchestra rehearsal and consists of a performance (of 20, 30 or 50 minutes), and a discussion with the jury (of 20 or 30 minutes).

<sup>5</sup> Grade scale of 10, in halves

<sup>6</sup> **P = public examination**

						The student receives two grades that together make up the final grade for the final presentation: one for the rehearsal (1/3) and one for the concert (2/3).
	<p><b>*NB</b></p> <p>The Royal Conservatoire wishes to educate its students to be <b>informed musicians</b>. Students should be able to show, at every level, they know the historical background of the music they perform, and that they are aware of their responsibility and possibilities as a communicative educator, enjoying with curiosity the wonderful occasion of presenting music to an audience.</p> <p>The final presentation is assessed using the Assessment Criteria Bachelor Conducting that can be found in the Appendix of the Curriculum Handbook Bachelor Conducting.</p> <p>At each examination or presentation, you have to present a programme sheet, and preferably also give a short oral presentation. For all other practical exam conditions, please see '<b>Information on the practical organisation of (final) presentations in the Bachelor and Master of Music programmes</b>' (this document can be obtained at the Education Service Centre and on the intranet) and for the overall examination regulations the 'Education and Examination Regulations' (OER).</p>					
Language:	English and/or Dutch					
Schedule, time, venue:	5 hours per month, schedule to be prepared by coordinator. Royal Conservatoire					
Information:	Wim Vos – Head of Orchestral and Wind Band Conducting (w.vos@koncon.nl)					

## CONDUCTING TECHNIQUE

<i>DO-ST</i>	<b>Conducting Technique (Wind Band &amp; Orchestral Conducting)</b>
Osiris course code:	KC-DO-ST KC-DH-ST
Course content:	This course is a weekly group lesson of 90 minutes for all conducting students. During the lesson, you focus on different aspects of conducting technique. There are clear learning objectives with regard to conducting technique. The focus is on your personal development as a professional musician and the development of your gestures expressing the personal musical message of the conductor towards the orchestra.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to perform on a level that can be qualified as 'correct, clear, communicative and consistent';</li> <li>▪ can show a sense of craftsmanship, which enables you to realise your musical intentions;</li> <li>▪ have experienced a variety of musical styles and have studied and performed representative repertoire;</li> <li>▪ can act as your own teacher, by analysing what determines the quality of your conducting and how to maintain it;</li> <li>▪ have developed effective practice and rehearsal techniques.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	90 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:	Alex Schillings
Credits:	4 ECTS per academic year
Literature:	Repertoire to be discussed with teacher
Work form:	Group lessons
Assessment, grading system and exam requirements:	Compulsory attendance: 80% This course is assessed as part of the assessment of the main subject orchestral/choir/wind band conducting.
Language:	English and/or Dutch
Schedule, time, venue:	Schedule provided by teacher, Royal Conservatoire
Information:	Wim Vos – Head of Orchestral and Wind Band Conducting (w.vos@koncon.nl)

## REPERTOIRE AND PROGRAMMING WIND BAND

<i>DO-LIPR</i>	<b>Repertoire and Programming Wind Band Conducting</b>
Osiris course code:	KC-DH-LIPR
Course content:	The course aims to develop your knowledge of wind band repertoire and its context. Furthermore, you learn to put together innovative concert programmes that convince both creatively as well as artistically and historically. The focus is on your personal development as a professional musician and concert programmer.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to compile original orchestral concert programmes, based on relevant research as well as professional knowledge of repertoire, and taking into consideration the national concert practice;</li> <li>▪ are able to underpin, explain and motivate the choices for composing this programme;</li> <li>▪ are able to communicate about repertoire and the choices for programming with specialist and non-specialist audiences;</li> <li>▪ are able to act as your own teacher, by analysing what determines the quality of your programming.</li> </ul>
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:	Alex Schillings
Credits:	3 ECTS per academic year
Literature:	t.b.d.
Work form:	Group lesson
Assessment:	Compulsory attendance: 80% At the end of the year, students have to take an oral theory test.
Grading system:	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	Schedule provided by teacher
Information:	Wim Vos – Head of Orchestral and Wind Band Conducting (w.vos@koncon.nl)

## ORCHESTRATION/INSTRUMENTATION

<i>DH-OIN</i>	<b>Orchestration/Instrumentation (Wind Band Conducting)</b>
Osiris course code:	KC-DH-OIN
Course content:	During this four year course, you learn how to orchestrate compositions for wind band. You make orchestrations/instrumentations of a variety of works in different styles, for harmonies, fanfares and brass bands.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to orchestrate compositions for wind bands of a diverse nature, and in a variety of genres.</li> </ul>
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:	Alex Schillings
Credits:	2 ECTS per academic year
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	Compulsory attendance: 80% Throughout the year, students need to make orchestrations/instrumentations. These are assessed by the teacher of the course at the end of each year. At their bachelor IV final presentation, students need to hand in their assignments of four years, which are then assessed by the committee.
Grading system:	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	Schedule provided by teacher
Information:	Wim Vos – Head of Orchestral and Wind Band Conducting (w.vos@koncon.nl)

## EAR TRAINING FOR WIND BAND CONDUCTORS

<i>TD-SDHA</i>	<b>Ear training for Wind Band Conductors</b>
Osiris course code:	KC-TD-SDHA
Course content:	This is a course for wind band conductors. You receive weekly group lessons in which you develop a professional ability in inner hearing. This ability is necessary for the rehearsal processes: does the produced sound correspond with the inner representation of what I am reading in the score?
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to write down a performed polyphonic piece of at least three parts (from sound to sign);</li> <li>▪ are able to recognise faults in a performed score (sound versus sign);</li> <li>▪ are able to sing a part from a score (from sign to sound);</li> <li>▪ can act as your own teacher, by analysing what determines the quality of your hearing and how to maintain and develop it.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I-III
Duration:	100 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:	Ward Spanjers
Credits:	4 ECTS per academic year
Literature:	t.b.d.
Work form:	Group lesson
Assessment:	Compulsory attendance: 80% Annual individual test in May/June, assessed by teacher
Grading system:	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings ( <a href="mailto:s.konings@koncon.nl">s.konings@koncon.nl</a> )

## ORCHESTRAL INSTRUMENT

<i>DI-OI</i>	<b>Orchestral Instrument</b>
Osiris course code:	KC-DI-OI
Course content:	You receive a weekly private lesson in which you develops the ability of playing an orchestral instrument. By doing so, you will gradually increase your ability in playing instrumental repertoire. Special interest will be given to orchestral repertoire. The course is adjusted to your individual technical and musical level.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to play an orchestral instrument with musical quality, at your own technical level;</li> <li>▪ can act as your own teacher, by analysing what determines the quality of your playing and how to maintain and develop it.</li> </ul>
Type of course:	<ul style="list-style-type: none"> <li>▪ Compulsory</li> </ul>
Level:	Bachelor I-III
Duration:	Bachelor I: 25 minutes per week, 34 weeks per academic year Bachelor II and III: 25 minutes per week, 17 weeks per academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Depends on the choice of instrument
Credits:	2 ECTS per academic year
Literature:	To be discussed with teacher
Work form:	Individual lesson
Assessment and exam requirements:	Compulsory attendance: 80% Bachelor I+II: individual test of 10 minutes, assessed by the teacher. Bachelor III: individual test of 25 minutes, assessed by a jury.
Grading system:	Final result: qualifying (based on active participation & preparation and an individual test)
Language:	English and/or Dutch
Schedule, time, venue:	To be mutually agreed upon with the teacher
Information:	Wim Vos – Head of Orchestral and Wind Band Conducting (w.vos@koncon.nl)

## ORCHESTRAL CONDUCTING

### MAIN SUBJECT ORCHESTRAL CONDUCTING

<i>DI-OD</i>	<b>Main Subject Orchestral Conducting</b>
Osiris course code:	KC-DI-OD
Course content:	<p>This course is a continuous master class in the form of monthly lessons for all students orchestral conducting. It is always realised with two pianists and sometimes with an instrumental ensemble. During the master class the main teacher is coaching on different levels, both technical and musical as well as psychological.</p> <p>There are clear learning objectives with regard to conducting technique and there is a programme which takes the development of your knowledge of repertoire into account. The focus is on your personal development as a professional musician and as an inspired and inspiring interpreter.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"><li>▪ are able to perform on a level that can be qualified as ‘high at a national level’;</li><li>▪ can act as your own teacher, by analysing what determines the quality of your conducting and how to maintain it;</li><li>▪ have developed effective self-practice techniques;</li><li>▪ have studied and experienced the dynamics of an orchestra during rehearsals and performances, and are able to establish a healthy working-relationship;</li><li>▪ are able to convey your artistic vision through effective orchestral rehearsal techniques;</li><li>▪ have experienced a variety of musical styles and have studied and performed representative repertoire;</li><li>▪ are able to create and realise your own artistic concept and have developed the necessary skills for your expression;</li><li>▪ are able to communicate and cooperate at a good level with orchestra managements and orchestra members;</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>
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	75 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:	Jac van Steen, Kenneth Montgomery, René Gulikers

Credits:	20 – 18 – 13 – 37 ECTS per academic year					
Literature:	Repertoire to be discussed with teacher					
Work form:	Group lessons, master classes					
Assessment, grading system and exam requirements:	<b>Year</b>	<b>Month</b>	<b>Type of assessment</b>	<b>Duration<sup>7</sup></b>	<b>Grading system<sup>8</sup></b>	<b>Programme requirements*</b>
	Bachelor I	May/June	Propaedeutic exam	20' + 20'	Numeric	Student orchestra, repertoire t.b.d., mostly symphonic repertoire for a classical orchestra + meeting with jury, discussing knowledge of the repertoire and concert programmes composed by the student
	Bachelor II	May/June	II-III exam ( <i>overgangs-tentamen</i> )	20' + 20'	Numeric	Student orchestra, repertoire t.b.d. + meeting with jury, discussing knowledge of the repertoire and concert programmes composed by the student
	Bachelor III	May/June	III-IV exam ( <i>overgangs-tentamen</i> )	30' + 30'	Numeric	Student orchestra, repertoire t.b.d. + meeting with jury, discussing knowledge of the repertoire and concert programmes composed by the student
	Bachelor IV	May/June	Final presentation (p) <sup>9</sup>	50' + 30'	Numeric	(Semi-) Professional orchestra Programme consists of a concerto and a symphonic work + meeting with jury, discussing knowledge of the repertoire and concert programmes composed by the student. The final presentation requires <b>programme notes</b> , which could be a booklet, or oral presentation (see course description Extended Programme Notes Final Presentation). This should be of good quality, expressing knowledge of the music, ability to make a concert programme and the wish to communicate with the audience. This presentation will be assessed and the finding will influence the grade for the final presentation.

<sup>7</sup> Every assessment takes place during an orchestra rehearsal and consists of a performance (of 20, 30 or 50 minutes), and a discussion with the jury (of 20 or 30 minutes).

<sup>8</sup> Grade scale of 10, in halves

<sup>9</sup> **P = public examination**

						The student receives two grades that together make up the final grade for the final presentation: one for the rehearsal (1/3) and one for the concert (2/3).
	<p><b>*NB</b></p> <p>The Royal Conservatoire wishes to educate its students to be <b>informed musicians</b>. Students should be able to show, at every level, they know the historical background of the music they perform, and that they are aware of their responsibility and possibilities as a communicative educator, enjoying with curiosity the wonderful occasion of presenting music to an audience.</p> <p>The final presentation is assessed using the Assessment Criteria Bachelor Conducting that can be found in the Appendix of the Curriculum Handbook Bachelor Conducting.</p> <p>At each examination or presentation, you have to present a programme sheet, and preferably also give a short oral presentation. For all other practical exam conditions, please see '<b>Information on the practical organisation of (final) presentations in the Bachelor and Master of Music programmes</b>' (this document can be obtained at the Education Service Centre and on the intranet) and for the overall examination regulations the 'Education and Examination Regulations' (EER).</p>					
Language:	English and/or Dutch					
Schedule, time, venue:	5 hours per month, schedule to be prepared by coordinator. Royal Conservatoire					
Information:	Wim Vos – Head of Orchestral and Wind Band Conducting (w.vos@koncon.nl)					

## REPertoire AND PROGRAMMING ORCHESTRAL CONDUCTING

<i>DO-LIPR</i>	<b>Repertoire and Programming Orchestral Conducting</b>
Osiris course code:	KC-DO-LIPR
Course content:	This course is made up of 6 intensive workshops of 4 hours for all orchestral conducting students. The course aims to develop your knowledge of orchestral repertoire and its context. Furthermore, you learn to put together innovative concert programmes that convince both creatively as well as artistically and historically. The focus is on your personal development as a professional musician and concert programmer.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to compile original orchestral concert programmes, based on relevant research as well as professional knowledge of repertoire, and taking into consideration the national concert practice and public outreach;</li> <li>▪ are able to underpin, explain and motivate the choices for composing this programme;</li> <li>▪ are able to communicate about repertoire and the choices for programming with specialist and non-specialist audiences;</li> <li>▪ are able to act as your own teacher, by analysing what determines the quality of your programming.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor III-IV
Duration:	6 sessions of 4 hours each
Prior qualifications/ prerequisites:	You need to finish the first year of this course before being allowed to enter the second.
Teachers:	Guest teachers: Sven Arne Tepl, Maarten Brandt, Wim Vos, et al.
Credits:	3 ECTS per academic year
Literature:	To be discussed with teacher
Work form:	Group lessons
Assessment:	Compulsory attendance: 80% At the end of the year, the student has to give a presentation of a concert programme of his own design. The student is assessed by a committee consisting of the Head of Department and another teacher. The assessment criteria are: <ul style="list-style-type: none"> <li>▪ quality of the programme</li> <li>▪ knowledge and understanding of the major repertoire</li> <li>▪ knowledge and understanding of the working reality of professional orchestras</li> <li>▪ quality of the debate: verbal skills, quality of the arguments</li> </ul>
Grading system:	Jaar III: pass/fail Jaar IV: numeric result
Language:	English and/or Dutch
Schedule, time, venue:	Schedule provided by coordinator
Information:	Wim Vos – Head of Orchestral and Wind Band Conducting (w.vos@koncon.nl)

## **CONDUCTING TECHNIQUE**

See course description Conducting Technique under 'Artistic Development' – 'Wind Band Conducting' in this handbook.

## **GREGORIAN CHANT AND CHOIR**

See course description Gregorian Chant and Choir under 'Artistic Development' – 'Choral

## MUSICIANSHIP SKILLS

### FIRST YEAR CHOIR

<i>AL-K1JR</i>	<b>First Year Choir</b>
Osiris course code:	KC-AL-K1JR
Course content:	<p>On a weekly basis, the First Year Choir starts with a vocal warming-up to teach basic singing techniques, canon singing and aural awareness. Choral repertoire is then rehearsed. There might be split rehearsals to speed up the tempo of studying.</p> <p>You are obliged to write marks in your parts and it is also important to study at home and be well-prepared for the rehearsal. Every week, the conductor will announce what is to be studied in the next rehearsal. The First Year Choir performs several times every academic year, with two final concerts in March.</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>
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Weekly rehearsals of 1.5 hours, September to April
Prior qualifications/ 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.
Grading system:	Attendance sufficient/insufficient
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen (m.vdbergen@koncon.nl)

## AURAL SKILLS AND ANALYSIS 1

<i>TH-ASA</i>	<b>Aural Skills and Analysis 1</b>
Osiris course code:	KC-TH-ASA
Course content:	<p>You develop your 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, compositions are built up from the background elements, so that 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>
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 musicianship and musical literacy;</li> <li>▪ have a basic understanding of elementary concepts in music (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>
Type of course:	Compulsory
Level:	Bachelor I
Duration:	2 lessons per week (2 x 75 minutes), 2 semesters. Two analysis lectures about the orchestral project of the department.
Prior qualifications/ prerequisites:	-
Teachers:	Arjen Berends, Inés Costales, Patrick van Deurzen, Suzanne Konings, Santo Militello, Daniel Salbert, Ida Vujovic, Pim Witvrouw
Credits:	9 ECTS
Literature:	Leon Stein: Structure & Style Jeffrey Evans: Exploring Music Theory with Practica Musica
Work form:	Group lesson
Assessment:	<p>Compulsory attendance 80%; Weekly evaluation of assignments and activities; Half-term evaluation in December; Exam in June:</p> <ul style="list-style-type: none"> <li>▪ Portfolio of studied repertoire, assignments, literature</li> <li>▪ Solfège and ear training exam</li> <li>▪ Written exam in general music theory</li> <li>▪ Written analysis exam</li> </ul> <p>Students perform music showing their musicianship skills: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills.</p>

	Please see <i>Information Assessment Musicianship Skills Courses and Classical Music Studies</i> , and <i>Assessment Criteria Musicianship Skills Courses</i> in the Curriculum Handbook of your department.
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

<i>TH-ASA</i>	<b>Aural Skills and Analysis 2</b>
Osiris course code:	KC-TH-ASA
Course content:	<p>Following the first year classes in Aural Skills and Analysis you further develop your 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. In analysis activities compositions are build up from the background elements, so that you learn to understand musical constructs and concepts from the inside of a composition. The aural skills and analysis activities are not only tools, but represent artistic value in themselves. Students take initiative in choosing repertoire and designing practical assignments.</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 musicianship and musical literacy, and are beginning to integrate these skills in your own practising and rehearsing techniques;</li> <li>▪ have an intermediate understanding of elementary concepts in music (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>
Type of course:	Compulsory
Level:	Bachelor II
Duration:	2 lessons per week (2 x 75 minutes), 2 semesters
Prior qualifications/ prerequisites:	Aural Skills and Analysis 1

Teachers:	Arjen Berends, Inés Costales, Patrick van Deurzen, Suzanne Konings, Santo Militello, Daniel Salbert, Ida Vujovic, Pim Witvrouw
Credits:	8 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<p>Compulsory attendance 80%; Weekly evaluation of assignments and activities; Half-term evaluation in December; Exam in June:</p> <ul style="list-style-type: none"> <li>▪ Portfolio of studied repertoire, assignments, literature</li> <li>▪ Solfège and ear training exam</li> <li>▪ Written exam in analysis and general music theory</li> <li>▪ Analysis presentation</li> </ul> <p>Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam, <i>Information Assessment Musicianship Skills Courses and Classical Music Studies</i>, and <i>Assessment Criteria Musicianship Skills Courses</i> in the Curriculum Handbook of your department.</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

<i>TH-ASA</i>	<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 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>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ show high level of skills in musicianship and musical literacy, and are able to integrate these skills in your own practising and rehearsing techniques;</li> <li>▪ have an advanced understanding of elementary concepts in music (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> <li>▪ are able to apply the learned skills in a role as music teacher.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor III

Duration:	2 lessons per week (2 x 75 minutes), 2 semesters
Prior qualifications/ prerequisites:	Aural Skills and Analysis 2
Teachers:	Arjen Berends, Inés Costales, Patrick van Deurzen, Suzanne Konings, Santo Militello, Daniel Salbert, Ida Vujovic, Pim Witvrouw
Credits:	5 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<p>Compulsory attendance 80%; Weekly evaluation of assignments and activities; Half-term evaluation in December; Exam in June:</p> <ul style="list-style-type: none"> <li>▪ Portfolio of studied repertoire, assignments, literature</li> <li>▪ Solfège and ear training exam</li> <li>▪ Written exam in analysis and general music theory</li> <li>▪ Analysis presentation</li> </ul> <p>Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam, <i>Information Assessment Musicianship Skills Courses and Classical Music Studies</i>, and <i>Assessment Criteria Musicianship Skills Courses</i> in the Curriculum Handbook of your department.</p>
Grading system:	Attendance pass/fail 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 2 AND 3 EXAM

### Portfolio (can be in digital form!)

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

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

Missing assignments will be marked with grade '1'

### Presentation

- The student shows the use of appropriate tools for analysis
- The student shows aural understanding of the chosen composition
- The student chooses the composition for the presentation (in agreement with the teacher) at the beginning of the second semester
- The student provides an annotated score
- The student includes literature with comments and / or own written texts /analysis

- A live performance can be part of the presentation, to demonstrate a possible relation between analysis and performance

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

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

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

## AURAL SKILLS AND IMPROVISATION 1

<i>TH-ASI</i>	<b>Aural Skills and Improvisation 1</b>
Osiris course code:	KC-TH-ASI
Course content:	<p>You learn to recognize and play melodies and harmonic progressions from compositions from different style periods by ear. You also learn to play variations on these melodic and harmonic models by 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. Continuous canon playing is an example of a group activity where the musical listening, understanding, memory, and playing by ear are exercised through your own instrumental playing. These classes lead to more extended practical musicianship skills in addition to the Aural Skills and Analysis classes. Terms and concepts will be connected to what is learned in the practical activities. Examples of classroom activities and assignments are:</p> <ul style="list-style-type: none"> <li>▪ continuous canon playing and other group exercises</li> <li>▪ transposing / transforming of short new musical fragments and studied fragments</li> <li>▪ playing from memory: simple models from music literature</li> <li>▪ playing variations on short new musical fragments and studied fragments</li> <li>▪ partimento-exercises: rule of the octave, melodic and harmonic / contrapuntal sequences</li> </ul>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>• are able to play your instrument by ear on a basic, but reliable level;</li> <li>• are able to imagine and play relatively simple melodic and harmonic models, alone and together with the teacher or other students;</li> <li>• are able to copy by ear short melodic and harmonic fragments that are played by the teacher or fellow students;</li> <li>• are able to play variations on short studied models;</li> <li>• are able to shape and/or create music in ways which go beyond the notated score;</li> <li>• can approach musical materials in a creative and informed way;</li> <li>• have learned to deal with technical aspects of the instrument by playing by ear;</li> <li>• are able to control your playing by ear;</li> <li>• are able to use terms for musical concepts as a beginning professional musician.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I
Duration:	1 lesson per week (50 minutes), 2 semesters

Prior qualifications/ prerequisites:	-
Teachers:	Arjen Berends, Inés Costales, Laurence Fish, Karst de Jong, Bert Mooiman, Santo Militello, Pim Witvrouw
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:	Compulsory attendance: 80%. Weekly evaluation of assignments and activities; Half-term evaluation in December; Exam in June: <ul style="list-style-type: none"> <li>▪ Practical exam with individual and group activities</li> </ul> <p>Please see <i>Information Assessment Musicianship Skills Courses and Classical Music Studies</i>, and <i>Assessment Criteria Musicianship Skills Courses</i> in the Curriculum Handbook of your department.</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

<i>TH-ASI</i>	<b>Aural Skills and Improvisation 2</b>
Osiris course code:	KC-TH-ASI
Course content:	<p>You learn to recognize and play more complex melodies and harmonic progressions from compositions from different style periods by ear. You learn to play variations on these melodic and harmonic models by 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. Continuous canon playing is an example of a group activity where the musical listening, understanding, memory, and playing by ear are exercised through your own instrumental playing. These classes lead to more extended practical musicianship skills in addition to the Aural Skills and Analysis classes. Terms and concepts will be connected to what is learned in the practical activities. Examples of classroom activities and assignments are:</p> <ul style="list-style-type: none"> <li>▪ continuous canon playing and other group exercises</li> <li>▪ transposing / transforming of longer musical fragments</li> <li>▪ playing from memory: models from music literature</li> <li>▪ playing variations on longer and more complex musical fragments</li> <li>▪ partimento-exercises: rule of the octave, melodic and harmonic / contrapuntal sequences</li> </ul>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to play your instrument by ear in a more fluent way:</li> <li>▪ are able to imagine and play more complex melodic and harmonic models, alone and together with the teacher or other students;</li> </ul>

	<ul style="list-style-type: none"> <li>▪ are able to copy by ear longer melodic and harmonic fragments that are played by the teacher or fellow students;</li> <li>▪ are able to play variations on studied models;</li> <li>▪ are able to shape and/or create music in ways which go beyond the notated score;</li> <li>▪ can approach musical materials in a creative and informed way;</li> <li>▪ have learned to deal with technical aspects of the instrument by playing by ear;</li> <li>▪ are able to control your playing by ear;</li> <li>▪ are able to use terms for musical concepts as a professional musician.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor II
Duration:	1 lesson per week (50 minutes), 2 semesters
Prior qualifications/ prerequisites:	Aural Skills and Improvisation 1
Teachers:	Arjen Berends, Inés Costales, Laurence Fish, Karst de Jong, Bert Mooiman, Santo Militello, Pim Witvrouw
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>Compulsory attendance: 80%. Weekly evaluation of assignments and activities; Half-term evaluation in December; Exam in June:</p> <ul style="list-style-type: none"> <li>▪ Practical exam with individual and group activities</li> </ul> <p>Please see <i>Information Assessment Musicianship Skills Courses and Classical Music Studies</i>, and <i>Assessment Criteria Musicianship Skills Courses</i> in the Curriculum Handbook of your department.</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

<i>TH-ASI</i>	<b>Aural Skills and Improvisation 3</b>
Osiris course code:	KC-TH-ASI
Course content:	<p>You learn to recognize and play complex melodies and harmonic progressions from compositions from different style periods by ear. You learn to play variations on these melodic and harmonic models by 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. Group activities are about musical listening, understanding, memory, improvisation and playing by ear. These classes lead to advanced practical musicianship skills in addition to the Aural Skills and Analysis classes. Terms and concepts will be connected to what is learned in</p>

	<p>the practical activities. You can take a leading role in the musical activities and reflect on how the activities can be used in a teaching practice. Examples of classroom activities and assignments are:</p> <ul style="list-style-type: none"> <li>▪ continuous canon playing and other group exercises</li> <li>▪ transposing / transforming complex musical fragments</li> <li>▪ playing from memory: advanced level models from music literature</li> <li>▪ playing variations on advanced level musical fragments</li> <li>▪ partimento-exercises: rule of the octave, melodic and harmonic / contrapuntal sequences</li> </ul>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>• are able to play your instrument by ear in a fluent way;</li> <li>• are able to imagine and play complex melodic and harmonic models, alone and together with the teacher or other students;</li> <li>• are able to copy by ear complex melodic and harmonic fragments that are played by the teacher or fellow students;</li> <li>• are able to play variations on studied models;</li> <li>• can approach musical materials in a creative and informed way;</li> <li>• are able to shape and/or create music in ways which go beyond the notated score;</li> <li>• have learned to deal with technical aspects of the instrument by playing by ear;</li> <li>• are able to control your playing by ear;</li> <li>• are able to use terms for musical concepts as a professional musician;</li> <li>• are able to apply the learned skills in a role as music teacher.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor III
Duration:	1 lesson per week (50 minutes), 2 semesters
Prior qualifications/ prerequisites:	Aural Skills and Improvisation 2
Teachers:	Arjen Berends, Inés Costales, Laurence Fish, Karst de Jong, Bert Mooiman, Santo Militello, Pim Witvrouw
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>Compulsory attendance 80%. Weekly evaluation of assignments and activities; Half-term evaluation in December; Exam in June:</p> <ul style="list-style-type: none"> <li>▪ Practical exam with individual and group activities</li> </ul> <p>Please see <i>Information Assessment Musicianship Skills Courses and Classical Music Studies</i>, and <i>Assessment Criteria Musicianship Skills Courses</i> in the Curriculum Handbook of your department.</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 1

<i>TH-KSH</i>	<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 your keyboard skills in harmonising melodies with simple chords and suitable voice leading in different textures. You also learn to play accompaniments (or reductions) for pieces for solo-instruments or voice and piano. The keyboard instrument is also used in exercises for playing chord progressions and as a tool in realising written exercises in harmony and counterpoint.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to harmonize simple melodies with standard chords and texture on the keyboard instrument;</li> <li>▪ are able to play a basic (reduced) accompaniment to a solo-piece;</li> <li>▪ are able to play and write simple assignments in harmony, basso-continuo, counterpoint with suitable voice leading in different textures;</li> <li>▪ are able to play and write simple musical phrases (antecedent-consequent, variations).</li> </ul>
Type of course:	Compulsory
Level:	Bachelor II
Duration:	1 lesson per week (50 minutes), 2 semesters
Prior qualifications/ prerequisites:	-
Teachers:	Arjen Berends, Inés Costales, Karst de Jong, Bert Mooiman, Theo Verbey, Santo Militello, Pim Witvrouw
Credits:	3 ECTS
Literature:	Pilling: Harmonization of melodies at the keyboard; Barham Johnson: Keyboard Harmony for Beginners; Shumway: Harmony and Ear Training at the Keyboard; Hunt: Harmony at the Keyboard; Brings: A New Approach to Keyboard Harmony; Morris: Figured Harmony at the Keyboard.
Work form:	Group lesson
Assessment:	Compulsory attendance 80%; Weekly evaluation of assignments and activities; Half-term evaluation in December; Exam in June: <ul style="list-style-type: none"> <li>▪ Practical exam in solo playing and accompaniment</li> <li>▪ Portfolio with written assignments and video's of studied exercises</li> </ul> <p>Please see <i>Information Assessment Musicianship Skills Courses and Classical Music Studies</i>, and <i>Assessment Criteria Musicianship Skills Courses</i> in the Curriculum Handbook of your department.</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

<i>TH-KSH</i>	<b>Keyboard Skills and Harmony 2</b>
Osiris course code:	KC-TH-KSH
Course content:	You learn to apply keyboard skills in harmonising melodies with chords and suitable voice leading in more complicated musical styles. You play or arrange accompaniments for pieces for solo-instruments or voice and piano. The keyboard instrument is also used in exercises for playing chord progressions and as a tool in realising more advanced written exercises in harmony and counterpoint.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to harmonize more difficult and melodies with chord progressions and in different textures on the keyboard instrument;</li> <li>▪ are able to play an accompaniment to a solo-piece;</li> <li>▪ are able to make reductions for accompanying a piece on the keyboard instrument;</li> <li>▪ are able to play and write more advanced assignments in harmony, basso-continuo, counterpoint with suitable voice leading in different textures;</li> <li>▪ are able to play and write musical phrases (antecedent-consequent, variations, small musical forms like minuet, trio, song, etc.).</li> </ul>
Type of course:	Compulsory
Level:	Bachelor III
Duration:	1 lesson per week (50 minutes), 2 semesters
Prior qualifications/ prerequisites:	Keyboard Skills and Harmony 1
Teachers:	Arjen Berends, Inés Costales, Karst de Jong, Bert Mooiman, Theo Verbey, Santo Militello, Pim Witvrouw
Credits:	3 ECTS
Literature:	Pilling: Harmonization of melodies at the keyboard; Barham Johnson: Keyboard Harmony for Beginners; Shumway: Harmony and Ear Training at the Keyboard; Hunt: Harmony at the Keyboard; Brings: A New Approach to Keyboard Harmony; Morris: Figured Harmony at the Keyboard.
Work form:	Group lesson
Assessment:	Compulsory attendance 80%; Weekly evaluation of assignments and activities; Half-term evaluation in December; Exam in June: <ul style="list-style-type: none"> <li>▪ Practical exam in solo playing and accompaniment</li> <li>▪ Portfolio with written assignments and video's of studied exercises</li> </ul> <p>Please see <i>Information Assessment Musicianship Skills Courses and Classical Music Studies</i>, and <i>Assessment Criteria Musicianship Skills Courses</i> in the Curriculum Handbook of your department.</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)

**RHYTHM CLASS 1**

<i>TH-RP</i>	<b>Rhythm Class 1</b>
Osiris course code:	KC-TH-RP
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 a prima vista 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>
Type of course:	Compulsory
Level:	Bachelor I
Duration:	50 minutes per week or 100 minutes every other week, 36 lessons in 2 semesters
Prior qualifications/ prerequisites:	-
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:	Practical exam, in which the elements as described under 'Objectives' are tested. Compulsory attendance: 80%  <i>Please see Information Assessment Musicianship Skills Courses and Classical Music Studies, and Assessment Criteria Musicianship Skills Courses in the Curriculum Handbook of your department.</i>
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)

## MUSIC THEORY ELECTIVE

<i>Course title:</i>	<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 Curriculum Handbook Minors and Electives.
Objectives:	The objectives are depending on the course
Type of course:	Compulsory elective
Level:	Bachelor III
Duration:	36 lessons, 75 minutes per week
Prior qualifications/ 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:konings@koncon.nl">konings@koncon.nl</a> ) Education Service Centre ( <a href="mailto:electives@koncon.nl">electives@koncon.nl</a> )

## ACADEMIC SKILLS

### MUSIC HISTORY 1

<i>TH-MG</i>	<b>Music History 1</b>
Osiris course code:	KC-TH-MG
Course content:	A series of lectures about the music of the 20th century till the present. In the first semester the focus lies primarily on Stravinsky and Schönberg. In the second semester other composers and phenomena are central: Varèse, Shostakovich, Weill, Darmstadt, minimal music and post-modernism.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have an overview of, and are starting to get an insight into, the most important developments in music from 1900;</li> <li>▪ are able to communicate about this with colleagues and laymen.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I
Duration:	75 minutes per week, 32 classes during 2 semesters
Prior qualifications/ prerequisites:	-
Teachers:	Peter Lurvink
Credits:	3 ECTS
Literature:	- Alex Ross, <i>The Rest is Noise</i> (New York, 2007). NB: please don't use the Dutch translation! The most important musical examples used in the book can be found online: <a href="http://www.therestisnoise.com/noise/">http://www.therestisnoise.com/noise/</a> . - Material assigned by teacher, such as copies of score fragments and text written by composers. - On the KC Intranet page, you can find the musical fragments that are used in class, as well as lyrics and translations of vocal works, video's etc. It also contains an overview of the chapters from Ross that need to be studied, and mentions the exam dates. Intranet: click Students -> Education -> Departments -> Music Theory -> Music History Documents
Work form:	Lectures and individual study
Assessment:	Two written exams about the content of the lectures and the assigned literature. For both exams, a minimum score of 5.5 needs to be obtained.
Grading system:	Exam 1: numeric (50%) Exam 2: numeric (50%)
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

<i>TH-MG</i>	<b>Music History 2</b>
Osiris course code:	KC-TH-MG
Course content:	Lectures about the outlines of music history stretching from the Middle Ages until the late 19th century. The first semester concerns the Middle Ages until the baroque era. The second semester concerns the later part of the 18th, and the 19th century.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have insight in and an overview of the most important developments in music from the Middle Ages until the 19th century;</li> <li>▪ are able to communicate about this with colleagues and laymen.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor II
Duration:	75 minutes per week, 32 classes during 2 semesters
Prior qualifications/ prerequisites:	Music History 1
Teachers:	Peter Lurvink
Credits:	3 ECTS
Literature:	- J. Peter Burkholder, Donald Jay Grout and Claude V. Palisca, 'A History of Western Music' (W.W. Norton & Company, New York/London), 8 <sup>th</sup> edition or newer version (please don't use older versions). - Material assigned by teacher, mainly copies of score fragments - On the KC Intranet page, you can find the musical fragments that are used in class, as well as lyrics and translations of vocal works, video's etc. It also contains an overview of the chapters from Grout that need to be studied, and mentions the exam dates. Intranet: click Students -> Education -> Departments -> Music Theory -> Music History Documents
Work form:	Lectures and individual study
Assessment:	The course is concluded with a written exam at the end of each semester. For both exams, the grade obtained should be a minimum of 5.5.
Grading system:	Exam 1: numeric (50%) Exam 2: numeric (50%)
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

## CLASSICAL MUSIC STUDIES 1

<i>TH-CMS</i>	<b>Classical Music Studies 1</b>
Osiris course code:	KC-TH-CMS
Course content:	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. Basic research skills are trained, preparing for a possible master's study. Reading and writing skills are applied to writing programme notes, concert reviews, short articles, web site texts or columns for newspapers. You will also learn to present your ideas in debating situations. The use and reading of sources for elementary to more advanced research activities is an important element in the course, but a more 'free' approach is also possible: for example reading novels, visiting concerts, organising playing and debating evenings, etc.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to read and understand (music) literature;</li> <li>▪ are able to present what you perceive and want to realise in the professional performance practice in an interesting way;</li> <li>▪ are able to realise interesting programme notes (spoken or written) to performances for an audience of professionals and/or laymen;</li> <li>▪ are able to use various sources,</li> <li>▪ have an understanding of the cultural world.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I
Duration:	1 lesson per week (50 minutes), during one semester (18 lessons)
Prior qualifications/ prerequisites:	-
Teachers:	Joao Ferreira, Peter Lurvink
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	Compulsory attendance 80%; Weekly evaluation of assignments and participation <ul style="list-style-type: none"> <li>▪ Portfolio with assignments</li> </ul> <p>Please see <i>Information Assessment Musicianship Skills Courses and Classical Music Studies</i>, and <i>Assessment Criteria Classical Music Studies</i> in the Curriculum Handbook of your department.</p>
Grading system:	Portfolio: numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

## CLASSICAL MUSIC STUDIES 2

<i>TH-CMS</i>	<b>Classical Music Studies 2</b>
Osiris course code:	KC-TH-CMS
Course content:	You are stimulated to become an independent and critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. Research skills are trained, preparing for a possible master's study. Reading and writing skills are applied to writing programme notes, concert reviews, short articles, web site texts or columns for newspapers. You will also learn to present your ideas in debating situations. The use and reading of sources for more advanced research activities is an important element in the course, but a more 'free' approach is also possible: for example reading novels, visiting concerts, organising playing and debating evenings, etc.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to read and understand (music) literature independently;</li> <li>▪ are able to present what you perceive and wants to realise in the professional performance practice in an interesting way;</li> <li>▪ are able to realise interesting programme notes (spoken or written) to performances for an audience of professionals and/or laymen;</li> <li>▪ are able to use various sources;</li> <li>▪ have a broad understanding of the cultural world.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor II
Duration:	1 lesson per week (50 minutes), during one semester (18 lessons)
Prior qualifications/ prerequisites:	Classical Music Studies 1
Teachers:	Joao Ferreira, Kolja Meeuwsen
Credits:	1 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	Compulsory attendance 80%; Weekly evaluation of assignments and participation <ul style="list-style-type: none"> <li>▪ Portfolio with assignments</li> </ul> <p>Please see <i>Information Assessment Musicianship Skills Courses and Classical Music Studies</i>, and <i>Assessment Criteria Classical Music Studies</i> in the Curriculum Handbook of your department.</p>
Grading system:	Portfolio: numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

## CLASSICAL MUSIC STUDIES 3

<i>TH-CMS</i>	<b>Classical Music Studies 3</b>
Osiris course code:	KC-TH-CMS
Course content:	You become an independent and critical thinker in relation to the repertoire you perform and in relation to the professional cultural world you will be working in. More advanced research skills are trained, preparing for a possible master's study. Reading, writing and debating skills are applied to diverse practical and relevant assignments.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to read and understand (music) literature independently and on a professional level;</li> <li>▪ are able to present what you perceive and want to realise in the professional performance practice in an interesting way;</li> <li>▪ are able to apply reading, writing and debating skills in different 'real life' situations;</li> <li>▪ are able to use various sources in a professional way;</li> <li>▪ have a good understanding of the cultural world.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor III
Duration:	1 lesson per week (50 minutes), during one semester (18 lessons)
Prior qualifications/ prerequisites:	Classical Music Studies 2
Teachers:	Joao Ferreira, Peter Lurvink, Kolja Meeuwsen
Credits:	1 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	Compulsory attendance 80%; Weekly evaluation of assignments and participation <ul style="list-style-type: none"> <li>▪ Portfolio with assignments</li> </ul> <p>Please see <i>Information Assessment Musicianship Skills Courses and Classical Music Studies</i>, and <i>Assessment Criteria Classical Music Studies</i> in the Curriculum Handbook of your department.</p>
Grading system:	Portfolio: numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

## HISTORICAL DEVELOPMENT OF WIND BAND MUSIC

<i>DH-GBO</i>	<b>Historical Development of Wind Band Music (only for Wind Band Conducting students)</b>
Osiris course code:	KC-DH-GBO
Course content:	This course deals with the history of wind band music, from the classical period until contemporary music. It also includes the development of instruments (Adolphe Sax) and repertoire.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to describe the history of the wind band, from the classical period until nowadays;</li> <li>▪ are able to describe the development of the new instruments by Adolphe Sachs;</li> <li>▪ are able to describe the development of repertoire for the variety of wind bands.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	2 x 1 semester, 1 hour weekly + literature study
Prior qualifications/ prerequisites:	
Teachers:	Alex Schillings
Credits:	4 ECTS
Literature:	t.b.a.
Work form:	Lectures and self-study
Assessment:	Compulsory attendance: 80% Written test
Grading system:	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Wim Vos – Head of Orchestral and Wind Band Conducting (w.vos@koncon.nl)

## EXTENDED PROGRAMME NOTES FINAL PRESENTATION

<i>KC-KI-PT, KC-DI-PT KC-AZ-PT</i>	<b>Extended Programme Notes Final Presentation</b>
Osiris course code:	KC-KI-PT, KC-DI-PT, KC-AZ-PT
Course content:	As part of your final bachelor's presentation, you need to develop a set of programme notes, written in your own words. These programme notes should contain (at a minimum) relevant information on the compositions on the programme and the performers. In addition, further information about the historical context and the rationale for the choices for the programme should be presented in either written form (as part of the programme notes), verbally or through another form of presentation. The presentation should in any case be attractive for a broader concert audience. This module is also meant as a preparation for the research activities in the master's programme.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to programme a final presentation in the form of a concert and explain the artistic and programmatic choices that have been made;</li> <li>▪ are able to 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>
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	t.b.a.
Prior qualifications/ prerequisites:	-
Teachers:	Various
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Individual coaching
Assessment:	As stated in ' <b>Information on the practical organisation of (final) presentations in the Bachelor and Master of Music programmes</b> ', you must hand in your programme notes at the student administration 2 weeks before the final presentation. You should make sufficient copies for the general public attending the presentation. The programme notes need to be signed by your main subject teacher. The quality of the programme notes will be taken into account as an integral part of the final examination assessment 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) Orchestral and Wind Band Conducting students: Wim Vos (w.vos@koncon.nl) Vocal Studies students and Choral Conducting students: Monica Damen (m.damen@koncon.nl)

## PROFESSIONAL PREPARATION

### FIRST YEAR FESTIVAL (FYF)

<i>AL-FYF</i>	<b>First Year Festival (FYF)</b>
Osiris course code:	KC-AL-FYF
Course Content:	<p>The First Year Festival (FYF) has two main goals:</p> <ol style="list-style-type: none"><li>1. It helps you build a broad network of fellow students;</li><li>2. Making a smooth start at the Royal Conservatoire.</li></ol> <p>The First Year Festival 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, the festival engages you right from the start. The festival consists of daily rehearsals with the First Year Choir, as well as many workshops, lectures, meetings and performances.</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>▪ 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>
Type of course:	Compulsory
Level:	Bachelor I
Duration:	One week full-time
Teachers:	A large variety of teachers from the Royal Conservatoire and from the professional field related to your future practice.
Credits:	2 ECTS
Work forms:	Plenary sessions, workshops, group lessons
Assessment:	A minimum of 80% attendance
Sort of grading:	Attendance sufficient/insufficient
Language:	English
Schedule:	t.b.a.
Time:	Monday to Friday during the first week of the academic year
Venue:	Royal Conservatoire, The Hague
Information:	Festival brochure and <a href="http://intranet.koncon.nl/firstyears">http://intranet.koncon.nl/firstyears</a>
Contact:	<a href="mailto:festival@koncon.nl">festival@koncon.nl</a>

## TUTORING AND PORTOFOLIO

<i>AL-PF</i>	<b>Tutoring and Portfolio</b>
Osiris course code:	KC-AL-PF
Course content:	<p>First-year students entering the Royal Conservatoire are assigned a tutor. You remain with a tutor for the first three years of the bachelor's course. The tutor's role is to help you to reflect on your study and to monitor your progress. This is accomplished in two ways:</p> <p>§ By conducting consultations with students individually or in small groups.</p> <p>§ By supervising the development of a personal portfolio and discussing it during individual meetings.</p> <p>You are required to keep a personal record of your study progress from the first year until the end of the programme. This portfolio helps you to steer your personal and artistic development. It may contain materials relating to the various activities you undertake and any items you produce during the programme, which can range from a recording or an analysis of a performance, to a report for an elective subject or a personal evaluation of how your studies are progressing. It is important to choose a form that suits you so that the portfolio is something that you can identify with and are happy to work on. In other words, the portfolio should not be regarded as an additional burden, but as a study aid that could eventually serve as a professional calling card. For students in the performance and Art of Sound departments, the portfolio lays the groundwork for Preparation for Professional Practice, a course in the fourth year.</p> <p>More information can be found on intranet.</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 by verbalizing it, in communication with others and through creating a professional portfolio;</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>
Type of course:	Compulsory
Level:	Bachelor I–III
Duration:	Group meetings: to be decided by the tutor Private meetings: by appointment
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	<p>Art of Sound: Bert Kraaijpoel            Composition: Gabriel Paiuk            Conducting: Manon Heijne, Ana Sanchez, Julia Stegeman            Early Music: Daniël Brüggen, Susan Williams, Pete Saunders            Jazz: Carolien Drewes, Manon Heijne, Jarmo Hogendijk, (Yvonne Smeets)            Theory of Music: Manon Heijne            Vocal Studies Classical Music: Carolien Drewes, Manon Heijne, Ana Sanchez, Julia Stegeman            Vocal Studies Early Music: Daniel Brüggen, Pete Saunders            Sonology: Gabriel Paiuk            Classical wood winds: Ana Sanchez, Carolien Drewes, Pietia van Proosdij            Classical brass: Ana Sanchez</p>

	<p>Classical strings: Carolien Drewes, Noa Frenkel, Roger Regter  Classical percussion: Julia Stegeman  Classical keyboard: Julia Stegeman  Classical plucked instruments: Julia Stegeman, Pietia van Proosdij  Organ: Roger Regter</p>
Credits:	2 ECTS per academic year
Literature:	The 'Document studievoortgang en portfolio' (NL) and 'Document study progress and portfolio' (EN) can be found on intranet.
Work form:	Group and individual meetings
Assessment:	<p>Every year the tutor will assess the progress of the assigned students on the basis of the following criteria:</p> <ul style="list-style-type: none"> <li>• Evidence that the student has monitored and improved his personal development in a professional, autonomous and critical manner.</li> <li>• The student has demonstrated this in the portfolio and the individual meetings with his tutor.</li> </ul> <p>If your participation in the course and the development of your portfolio are regarded as sufficient, you will receive two credit points. NB It is not the quality of the portfolio itself, but the way in which you have used it as a 'reflective tool' that is assessed.</p>
Grading system:	Pass/fail
Language:	English or Dutch
Schedule:	During the first year the tutors will organise a number of group sessions. Both you and your tutor can take the initiative for a meeting. Consultations with the tutor are confidential, but the tutor will inform the Head of Department in the event of study delays.
Time:	Two group meetings and two 2 appointments with your tutor (one in November/December and one in April)
Venue:	Royal Conservatoire
Information:	Paul Deneer – tutoring coordinator ( <a href="mailto:p.deneer@koncon.nl">p.deneer@koncon.nl</a> )

## PREPARATION FOR PROFESSIONAL PRACTICE

<i>AL-VBP</i>	<b>Preparation for Professional Practice</b>
Osiris course code:	KC-AL-VBP
Course content:	<p>In the Bachelor of Music programme at the Royal Conservatoire, you focus on developing your artistic and technical skills. These musical aspects are, of course, very important. However, to find employment as musicians and music teachers in the Netherlands or elsewhere, it is also important to learn about the more entrepreneurial and organisational aspects of a musician's career. Particularly during the fourth and final year of the programme, you need to carefully consider your future as a professional musician. This course is designed to help you to make the transition from studies to professional practice.</p> <p>The course consists of two elements:</p> <ol style="list-style-type: none"> <li>1. You have to attend sessions organised by your department covering a range of topics relating to the professional music world. These sessions will generally be given by experts in the professional domain (including employees of funds, management agencies and festivals) or alumni.</li> <li>2. You have to write a Personal Activities Plan (PAP). The PAP must include a well-written curriculum vitae and a personal strengths/weaknesses analysis as an aid to planning a future professional career. An extensive explanation of what a PAP could contain can be found in the document 'Guidelines for writing a Personal Activities Plan (PAP) and Master Plan for fourth year students in the Bachelor of Music Programme', which can be found in the Student Administration section of the Intranet. Departments may choose to set other requirements.</li> </ol>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to critically reflect on your future career plans;</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 reflect on your role, task and position in the profession as well as in society, and can contribute to it.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	2 semesters
Prior qualifications/ prerequisites:	-
Teachers:	<p>Anton van Houten (Classical Music), Manon Heijne (Vocal Studies), Rebecca Huber (Early Music), Yvonne Smeets (Jazz), Daan van Aalst (Art of Sound), possibly guest teachers.</p> <p><i>Conducting students will be assigned to the supervisors in the other departments depending on their instrument or field. Please contact your Head of Department for further instructions.</i></p>
Credits:	4 ECTS
Literature:	To be determined by supervisors; a list with literature and web-based information sources is included in the 'Guidelines for writing a Personal Activities Plan (PAP) and Master Plan for fourth year students in the Bachelor of Music Programme'
Work form:	Individual supervision as well as group sessions
Assessment:	<p>Compulsory attendance at sessions: 80%.</p> <p>You must hand in your Personal Activities Plan before the designated deadline to the course teacher. For further requirements, please see 'Guidelines for writing a</p>

	Personal Activities Plan (PAP) and Master Plan for fourth year students in the Bachelor of Music Programme' and/or the information provided by the course teacher.
Grading system:	Pass/fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	PPP supervisors as mentioned above

## ORIENTATION EDUCATIONAL PROJECTS

<i>DI-OE</i>	<b>Orientation Educational Projects</b>
Osiris course code:	KC-DI-OE
Course content:	You fulfil project tasks at professional institutions (choirs and/or orchestras). You visit the Educational Department of an institution, study their programmes, join one or two specific programmes and talk with professionals in this field. You complete this course by writing a critical self-evaluation in connection with conducting and education.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have observed and participated in a professional educational programme and are able to reflect on it;</li> <li>▪ can identify the various elements that make up a solid educational programme;</li> <li>▪ are able to design and review an educational programme in a professional way.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor II
Duration:	One full week outside the conservatoire followed by writing a professional report
Prior qualifications/ prerequisites:	-
Teachers:	Jos Vermunt
Credits:	2 points
Literature:	To be determined by teacher
Work form:	Group lesson
Assessment	You have to hand in a written report that demonstrates your knowledge and professional opinions regarding educational projects. This report consist of three parts: first an elaborated description of the educational framework of the visited organisation; second: a detailed description of the project which you have participated in, combined with a critical self-reflection of this participation, and third: the outlines of a personal educational vision (you in the position of a manager of a professional orchestra or choir).
Grading system	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	By individual appointment
Information:	Wim Vos – Head of Orchestral and Wind Band Conducting (w.vos@koncon.nl) Monica Damen – Head of Choral Conducting (m.damen@koncon.nl)

## PRODUCTION AND MANAGEMENT

<i>DI-PM</i>	<b>Production and Management</b>
Osiris course code:	KC-DI-PM
Course content:	You fulfil project tasks within the conservatoire by assisting one of the production leaders in an official conservatoire project. Next to this, you follow regular lessons on this subject. You complete the course by designing a professional project plan, including planning and budgeting.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have observed and participated in the organisation of a professional project and are able to reflect on it;</li> <li>▪ can identify the various elements that make up a solid project plan, including planning and budget;</li> <li>▪ are able to review a project plan in a professional way.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	50 minutes per week
Prior qualifications/ prerequisites:	-
Teachers:	Alex Schillings
Credits:	2 ECTS
Literature:	To be determined by teacher
Work form:	Group lesson
Assessment	Compulsory attendance: 80%. Active participation Project plan and project report. Being able to demonstrate knowledge and professional opinions on production and management.
Grading system:	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	Schedule provided by teacher, Royal Conservatoire
Information:	Wim Vos – Head of Orchestral and Wind Band Conducting (w.vos@koncon.nl) Monica Damen – Head of Choral Conducting (m.damen@koncon.nl)

## MINORS AND ELECTIVES

For the course descriptions of all minors and electives, please see the **Curriculum Handbook Bachelor Minors and Electives** on [www.koncon.nl/electives](http://www.koncon.nl/electives).

<i>AL-CDO</i>	<b>CDO/Career Development Office, External Personal/ Professional Projects</b>
Osiris course code:	KC-B-AL-CDO(4)
Course content:	<p>The Career Development Office (CDO) is a central place in the Royal Conservatoire where students can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities. Via the CDO students can earn study credits within the bachelor's curriculum for activities completed outside the conservatoire. The possibility of receiving study credits in the bachelor's curriculum exists as part of the free space in the 2nd and 3rd study years, and is a required part of the curriculum in the 4th year. The CDO has the administrative task of processing these study credits.</p> <p>The proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> <li>- gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations.</li> <li>- creating an own ensemble, band, or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions.</li> <li>- making a website.</li> <li>- engaging in challenging activities such as 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> </ul> <p>Information about work placement as part of the course, or internship contract forms, can be obtained via the CDO.</p>
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>
Type of course:	Bachelor II-III: elective Bachelor IV: compulsory for students not completing a Minor
Level:	Bachelor II-IV
Duration:	<p><b>Please note:</b> Bachelor II and III students: you can obtain CDO credits from activities from 01-09-19 to 31-08-20. Bachelor IV students: you can obtain CDO credits from activities from 01-09-19 to 01-05-20. If the project occurs outside those dates it will not be valid for the 19/20 academic year.</p>
Prior qualifications/ prerequisites:	-

Teachers:	-
Credits:	Bachelor II-III: a minimum of 2 and a maximum of 4 credit points per academic year Bachelor IV: minimum 6 credit points
Literature:	-
Work form:	Individual work; work relevant towards the achieving of career aims
Assessment:	<p>Evaluation of activities on the basis of forms submitted, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.).</p> <p><b>Procedure</b> If you apply for CDO study credits for activities outside the conservatoire, you need to do this via a form which is available from the CDO, or which can be downloaded via intranet. With this form you can ask for approval from your Head of Department in advance for the activity with which you would like to receive study credits. You must fill in the report part of the form once the activity has been completed, and add any relevant materials (promotional materials, programmes, recordings etc.). The completed form must then be returned to the CDO for approval by the CDO and the relevant Head of Department. After an evaluation by the Head of Department, the relevant number of study credits will be allocated to the task (see appendix).</p> <p>Allocation of CDO credits is done by the Head of Department or by a teacher nominated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.</p>
Grading system:	Pass/fail
Language:	English or Dutch
Schedule, time, venue:	-
Information:	Dominy Clements (podium@koncon.nl)
Appendix:	<p>Indications of credit (ECTS) allocation and restrictions for activities under the CDO.</p> <p>GENERAL: CDO ECTS credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main study.</p> <ul style="list-style-type: none"> <li>- Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir does not qualify for ECTS.</li> <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>CLASSICAL:</p> <ul style="list-style-type: none"> <li>- One week working with a professional orchestra/ensemble = 2 ECTS.</li> </ul>

	<ul style="list-style-type: none"> <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 capella, 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 can, depending on the repertoire = up to 2 ECTS.</li> <li>- Participation in competitions or masterclasses is seen as close to the usual main study activities. Value depends on level, degree of involvement etc. = average 1 ECTS.</li> </ul>
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## ASSESSMENT CRITERIA

### INFORMATION ASSESSMENT MUSICIANSHIP SKILLS COURSES & CLASSICAL MUSIC STUDIES

**This information is applicable to all Musicianship courses (except First Year Choir), and the Academic Skills course Classical Music Studies.**

Assessment consists of two elements: attendance and result / performance.

Attendance should be at least 80% of the lessons. Homework assignments are also part of the attendance assessment. The teacher will register the attendance of the students in ASIMUT.

Result / Performance in the exam is assessed with a grade.

•Attendance = pass	Exam 5 to 5.4	Final grade 'Pass' (credits received)
•Attendance = pass	Exam lower than 5	Final grade 'Insufficient' (fail, no credits received)
•Attendance = pass	Exam 5.5 or higher	Final grade 5.5 or higher (pass, credits received)
•Attendance = pass	Exam not taken	Final grade 'No participation' (fail, no credits received)
•Attendance = fail	Exam 7 or higher	Final grade 7 or higher (pass, credits received)
•Attendance = fail	Exam lower than 7	Final grade 'Insufficient' (fail, no credits received)
•Attendance = fail	Exam not taken	Final grade 'No participation' (fail, no credits received)

The diagnostic test in December does not count toward the final grade, but is intended to provide an indication of the study progress. Students may receive a warning letter in January, depending on the outcome of the diagnostic test.

## ASSESSMENT CRITERIA MUSICIANSHIP SKILLS COURSES

Applicable to: Aural Skills and Analysis, Aural Skills and Improvisation, and Keyboard Skills and Harmony

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 CLASSICAL MUSIC STUDIES

### Applicable to: Classical Music Studies

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>

## ASSESSMENT CRITERIA – BACHELOR CONDUCTING

	9 - 10	7,5 – 8,5	5,5 - 7	0 - 5
<b>Musical awareness</b>	Shows personal concepts on a very high artistic level combined with outstanding ways of expression.	Shows personal, artistically interesting concepts and clear ways of expression.	Shows less original concepts, but has sufficient ways of expression.	No sign of original concepts, insufficient ways of expression.
<b>Communication</b>	Makes his ideas completely clear to the orchestra/choir/wind band and the audience verbally and by gesture in an inspiring way.	Has sufficient means to make his ideas clear to the orchestra/choir/wind band and the audience.	There are moments of misunderstanding between conductor and orchestra/choir/wind band but the performance comes out in an acceptable manner.	There are too many moments of misunderstanding between conductor and orchestra/choir/wind band leading to a poor performance.
<b>Rehearsal technique</b>	Shows great pedagogical, didactical and psychological skills in improving the quality of the orchestra/choir/wind band.	Shows pedagogical, didactical and psychological insight to improve the quality of the orchestra/choir/wind band.	Manages to improve the orchestra/choir/wind band on a technical level but lacks profound psychological insight.	Does not manage to improve the orchestra/choir/wind band due to a lack of didactical skills and poor non-verbal means.
<b>Conducting technique</b>	Shows full understanding of the score, transmits his musical ideas non-verbally in a completely clear manner.	Shows good understanding of the score, transmits his musical ideas non-verbally in a clear and proficient manner.	Is able to transmit his ideas non-verbally but lacks means to make contact with the orchestra/choir/wind band in an inspiring way.	Does not show a sufficient understanding of the score. Serious impediments in the non-verbal communication with the orchestra/choir/wind band.
<b>Programme/Programme notes/ Presentation</b>	Artistically meaningful and innovative programme. Clear vision on the current musical landscape Illuminating presentation and personal view on the programme.	Artistically, in attractive programme, with affinity with the current musical landscape. Good presentation with a personal view on the programme.	Artistically well-chosen programme, taking into consideration practical and artistic limits. General presentation of the programme.	Programme lacks originality and a personal view. Presentation with apparent mistakes.