

Curriculum Handbook Bachelor of Music – Choral / Wind Band Conducting

Academic Year 2022/23

**Royal
Conservatoire
The Hague**

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

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

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

TABLE OF CONTENTS

Table of Contents	2
Introduction.....	4
Choral Conducting	4
Wind Band Conducting.....	4
Programme Objectives Bachelor Choral/Wind Band Conducting	5
Curriculum Overviews	8
Choral Conducting	8
Wind Band Conducting.....	9
Course Descriptions.....	10
Artistic Development: Choral Conducting.....	10
Main Subject Choral Conducting	10
Repertoire, Performance Practice, Programming and Method	14
Score Playing	15
Singing	16
German/French/Italian.....	17
Introduction Orchestral Conducting.....	17
Gregorian Chant and Choir.....	18
Artistic Development: Wind Band Conducting	20
Main Subject Wind Band Conducting.....	20
Repertoire and Programming Wind Band	24
Score Playing	25
Orchestration/Instrumentation.....	26
Orchestral Instrument	27
Introduction Orchestral Conducting.....	28
Musicianship Skills.....	29
First Year Choir	29
Rhythm Class 1	30
Aural Skills and Analysis 1	31
Aural Skills and Analysis 2	32
Aural Skills and Analysis 3	34

Guidelines for Aural Skills and Analysis 2 and 3 Exam	35
Aural Skills and Improvisation 1	36
Aural Skills and Improvisation 2	37
Aural Skills and Improvisation 3	39
Piano	40
Keyboard Skills and Harmony 1	43
Keyboard Skills and Harmony 2	44
Ear Training for Choral Conductors	46
Ear Training for Wind Band Conductors	46
Music Theory Elective	47
Academic Skills	48
Anatomy/Phonetics (for Choral conductors only)	48
Historical Development of Singing (for Choral conductors only)	49
Music History 1	51
Music History 2	52
Critical Music Studies 1 (Classical Music)	54
Critical Music Studies 2 (Classical Music)	55
Critical Music Studies 3 (Classical Music)	56
Historical Development of Wind Band Music (for Wind Band conductors only)	57
Extended Programme Notes Final Presentation	58
Professional Preparation	59
Tutoring	59
Educational Skills 1 (for Wind Band conductors only)	60
Educational Skills 2 (for Wind Band conductors only)	62
Educational Skills 3 (for Wind Band conductors only)	63
Orientation on Educational Projects (for Wind Band conductors only)	65
Production and Management (for Wind Band conductors only)	66
Career Skills: Start-Up!	67
Career Skills: Entrepreneurial Bootcamp	68
Career Skills: The Business of Music (for Choral conductors only)	69
Career Skills: Internship (for Choral conductors only)	71
Career Skills: Preparation for Professional Practice	72
Electives and Minors	75
External Activities – Career Development Office (CDO)	75
Assessment Criteria	79
Assessment Criteria Musicianship Skills Courses	79
Assessment Criteria Critical Music Studies (Classical Music)	80
Assessment Criteria Bachelor Conducting (Main Subject)	81
Grading Scales	82

INTRODUCTION

CHORAL CONDUCTING

Choral conducting is a complex discipline that calls for both a broad spectrum of artistic development and excellent social skills, because a conductor has to be able to lead groups of both amateur and professional musicians. Singers expect you to inspire them to perform to the highest possible standard. They expect you to have a vision of the repertoire and an understanding of the singing voice, but also to be efficient and capable of maintaining a good spirit during rehearsals.

The Bachelor's programme will train you to become a qualified conductor of good amateur choirs. You will develop your musical and communication skills and follow courses in baton technique, rehearsal methods, playing from a score and ear training. Considerable attention is devoted to repertoire and programming to give you the tools to compile your own engaging and challenging programmes for choirs of different levels. Naturally, you will also receive singing lessons.

You will immediately be able to put everything you have learned into practice at the weekly practicums where, under the supervision of the teachers, you will conduct the practicum choir yourself. The practicum choir is formed by a combination of the students of choral conducting and students whose main subject is vocal studies. The teacher of choral conducting as a main subject, Jos Vermunt, is a highly experienced choral conductor.

For the final exam in the Bachelor programme you will conduct a concert at which you will be expected to demonstrate your ability to guide a choir through a convincing artistic performance of your vision of the score. You will be evaluated on your expressiveness and awareness of style and your ability to convey to the choir what you wish to say with the music in a professional manner.

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

WIND BAND CONDUCTING

The Bachelor in Wind Band Conducting programme trains you as a qualified conductor of good amateur orchestras. Conducting is a complex discipline that demands a good artistic development since you will sometimes be conducting large groups of musicians. The technical, musical, but also social skills required of prospective conductors are high. Without a good relationship with the orchestra, a conductor is shooting in the dark.

During the course you will develop your musical communication skills, knowledge of repertoire, baton technique, ear training and arrangement. You will study some additional subjects in depth, including instrumentation, orchestration and solfège specifically for conductors. You will also have lessons in an orchestral instrument. You will learn about repertoire and programming, so that you are able to compile your own musical programme.

For the final exam in the Bachelor programme you will personally conduct a concert to demonstrate your ability to get an orchestra to perform your vision of a score in an artistically convincing manner. You will be evaluated on personal expressiveness and awareness of style. In short, you will show yourself to be an effective

musical communicator who is capable of conveying to the orchestra what you wish to say with the music in a professional manner.

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

PROGRAMME OBJECTIVES BACHELOR CHORAL/WIND BAND CONDUCTING

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

The bachelor programme objectives are divided in three categories: A) practical outcomes, B) theoretical outcomes and C) generic outcomes – and are numbered for ease of reference. In the course descriptions, the field ‘programme objectives’ refers to these codes, e.g. 1.A.1, 1.B.5, 1.C.11. This means that the course contributes to obtaining the skills and knowledge described in those programme objectives. There may be several courses contributing to the same objectives.

At the end of the Bachelor of Music in Conducting programme, you:

A. Practical (skills-based) outcomes

- 1.A.1. Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within your discipline or genre for practical purposes and settings.
- 1.A.2. Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.
- 1.A.3. Demonstrate evidence of craft skills in relation to a variety of representative repertoire, styles, etc.
- 1.A.4. Recognise, interpret, manipulate, realise and/or memorise the materials of music through notation and/or by ear².
- 1.A.5. Engage musically in varied ensemble and other collaborative contexts.
- 1.A.7. Identify key questions about, and undertake self-reflective enquiry into, your own artistic practice.
- 1.A.8. Explore, evaluate, apply and challenge existing knowledge, research and performing practices.
- 1.A.9. Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.
- 1.A.10. Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences through a range of media and presentation formats.
- 1.A.12. Evidence skills in the use of new media for promotion and dissemination.
- 1.A.13. Demonstrate a range of communication, presentation and self-management skills associated with public performance.
- 1.A.14. Recognise and respond appropriately to a range of performing contexts, spaces and environments.
- 1.A.15. Recognise, reflect upon and develop your own personal learning style, skills and strategies.
- 1.A.16. Lead and/or support learning and creative processes in others, creating a constructive learning environment.
- 1.A.17. Engage with a range of audience and/or participant groups across a range of professional working contexts.

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

² Manipulate’ should be understood as ‘compose’, ‘arrange’, etc. ‘Musical materials’ include signs, symbols and structures.

- 1.A.18. Exhibit awareness of, and actively engage with, issues affecting the personal physical and mental health.
- 1.A.19. Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.

B. Theoretical (knowledge-based) outcomes

- 1.B.1. Demonstrate knowledge of practices, languages, forms, materials, and techniques in music relevant to the discipline, and their associated texts, resources and concepts.
- 1.B.2. Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.
- 1.B.3. Exhibit comprehensive knowledge of relevant representative repertoire within your area of musical study, demonstrating the ability to create and provide coherent musical experiences and interpretations³.
- 1.B.4. Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.
- 1.B.7. Evidence understanding of the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
- 1.B.8. Demonstrate knowledge of – and ability to gather and utilise relevant information found within – libraries, internet repositories, museums, galleries and other relevant sources.
- 1.B.9. Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.
- 1.B.10. Display knowledge of how technology can be used in the creation, dissemination and performance of music.
- 1.B.11. Demonstrate knowledge of appropriate and effective communication skills.
- 1.B.12. Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.
- 1.B.13. Recognise the skill demands of local, national and international music markets.
- 1.B.14. Display basic knowledge of key financial, business and legal aspects of the music profession.
- 1.B.15. Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.
- 1.B.16. Demonstrate awareness of the legal and ethical frameworks relating to intellectual property rights.

C. Generic outcomes

- 1.C.1. Demonstrate systematic analytical and processing skills and the ability to pursue these independently.
- 1.C.2. Demonstrate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for life-long learning in support of a sustainable career.
- 1.C.3. Demonstrate a positive and pragmatic approach to problem solving.
- 1.C.4. Evidence ability to listen, collaborate, voice opinions constructively, and prioritise cohesion over expression of individual voice.
- 1.C.5. Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.
- 1.C.6. Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts.
- 1.C.7. Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
- 1.C.8. Respond creatively and appropriately to ideas and impetus from others, exhibiting ability to digest and respond to verbal and/or written feedback.
- 1.C.9. Exhibit ability to utilise and apply a range of technology in relation to your music making, including the promotion of your professional profile.
- 1.C.11. Making use of your imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.
- 1.C.12. Recognise and reflect on diverse social, cultural and ethical issues, and apply local, national and international perspectives to practical knowledge.

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

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

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

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

CURRICULUM OVERVIEWS

CHORAL CONDUCTING

code	Choral Conducting	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2022-2023				
KC-	Artistic Development				
DI-KD	Main Subject Choral Conducting	17	16	21	38
DK-LIPR	Repertoire, Performance Practice, Programming and Method	2	2	2	2
DI-PS	Score Playing	2	2	2	2
DK-ZG	Singing	2	2	2	
	At least 2 of 3 languages:	4	4		
AZ-DU	German	2	2		
AZ-FR	French	2	2		
AZ-IT	Italian	2	2		
DK-OD	Introduction Orchestral Conducting			2	2
DI-G&K	Gregorian Chant and Choir				2
	Subtotal	27	26	29	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir	2			
TH-RC	Rhythm Class	3			
TH-ASA	Aural Skills and Analysis 1-2-3	9	7	5	
TH-ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
DI-PNBV	Piano	2	2	2	
TH-KSH	Keyboard Skills and Harmony 1-2		3	3	
TD-SDKO	Ear Training for Choral Conductors	3	3	3	
-	Music Theory Elective (whole year course)			4	
	Subtotal	22	18	19	
KC-	Academic Skills				
AZ-ANFO	Anatomy/Phonetics	2			
KZ-HOZG	Historical Development of Singing		2		
TH-MG	Music History	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3	2	2	2	
KI-PT	Extended Programme Notes Final Presentation				2
	Subtotal	7	6	2	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AZ-BM	<i>The Business of Music</i>			2	
DI-IS	<i>Internship</i>				2
AL-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	4	4	6
	Minors/Electives				
-	Minor or Electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

WIND BAND CONDUCTING

code	Wind Band Conducting	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2022-2023				
KC-	Artistic Development				
DI-HFB	Main Subject Wind Band Conducting	21	16	19	33
DH-LIPR	Repertoire and Programming Wind Band	2	2	2	2
DI-PS	Score Playing	2	2	2	2
DH-OIN	Orchestration/ Instrumentation	2	2	2	2
DI-OI	Orchestral Instrument	2	2	2	
DK-OD	Introduction Orchestral Conducting			2	2
	Subtotal	29	24	29	41
KC-	Musicianship Skills				
AL-K1JR	First Year Choir	2			
TH-RC	Rhythm Class	3			
TH-ASA	Aural Skills and Analysis 1-2-3	9	7	5	
TH-ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
DI-PNBV	Piano	2			
TH-KSH	Keyboard Skills and Harmony 1-2		3	3	
TD-SDHA	Ear Training for Wind Band Conductors	3	3	3	
-	Music Theory Elective (whole year course)			4	
	Subtotal	22	16	17	
KC-	Academic Skills				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3	2	2	2	
DH-GBO	Historical Development of Wind Band Music				3
KI-PT	Extended Programme Notes Final Presentation				2
	Subtotal	5	4	2	5
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
DI-OE	Orientation on Educational Projects				2
DI-PM	Production and Management				2
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	6	8
	Minors/Electives				
-	Minor or Electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT: CHORAL CONDUCTING

MAIN SUBJECT CHORAL CONDUCTING

Course title:	Main Subject Choral Conducting
Osiris course code:	KC-DI-KD
Course content:	<p>Your individual development as a choral conductor is the main focus of this course. This concerns both the applied conducting technique of choral repertoire and the interpretation of specific compositions. You are informed about rehearsal methods in vocal training, and on historically informed performance practice. The difference in approach between a cappella repertoire and mixed instrumental-vocal repertoire is an important part of the course.</p> <p>An important part of the main subject is gaining experience as a choral conductor and singer. You will regularly observe rehearsals of amateur and professional choirs. During internships you work as assistant conductor during choir projects. By taking part as a singer in choirs you experience a variety of repertoire, interpretation and rehearsal techniques.</p> <p>There are learning objectives with regard to conducting technique in general and more specific choral conducting and this course 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">▪ can act as your own teacher, by analysing what determines the quality of your conducting and how to maintain it;▪ have a conducting technique that can be qualified as 'correct, communicative and consistent';▪ can act as your own teacher, by analysing what determines the quality of your conducting and how to maintain it;▪ have developed effective self-practice techniques;▪ have studied and experienced the dynamics of a choir during rehearsals and performances, and are able to establish a healthy working-relationship;▪ are able to convey your artistic vision through effective choir rehearsal techniques;▪ have experienced a variety of musical styles and have studied and performed representative repertoire;▪ are able to create and realise your own artistic concept and have developed the necessary skills for your expression;▪ are able to communicate and cooperate at a good level with choir managements and choir members;▪ are able to demonstrate an entrepreneurial spirit, by connecting basic research and education skills with a proactive approach;▪ are able to reflect on your role, task and position in the profession as well as in society, and can contribute to it.

Programme objectives:	1.A.1, 1.A.2, 1.A.4, 1.A.7, 1.A.9, 1.A.10, 1.A.13, 1.A.14, 1.A.15, 1.A.16, 1.A.17, 1.A.18, 1.A.19, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.10, 1.B.11, 1.B.12, 1.B.14, 1.B.15, 1.B.16, 1.C.1, 1.C.2, 1.C.4, 1.C.7, 1.C.8, 1.C.11, 1.C.13, 1.C.14, 1.C.16					
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 and guest teachers					
Credits:	17 – 16 – 21 – 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:	Year	Month	Type of assessment	Duration⁴	Grading system	Programme requirements
	Bachelor I	May/June	Propaedeutic exam	20' + 20'	Qualifying	Practical presentation with a vocal ensemble., Meeting with the jury, discussing knowledge of the repertoire and concert programme composed by the student. This exam also includes a score reading and playing test.
	Bachelor II	May/June	II-III annual presentation	20' + 20'	Qualifying	Practical presentation with a vocal ensemble. Meeting with the jury, discussing knowledge of the repertoire and concert programme composed by the student. This exam also includes a score reading and playing test.
	Bachelor III	May/June	III-IV annual presentation	30' + 30'	Qualifying	Practical presentation with a vocal ensemble. Meeting with the jury, discussing knowledge of the repertoire and concert programme composed by the student. This exam also includes a t score reading and playing test.
	Bachelor IV	May/June	Final (public) presentation	50' + 30'	Numeric*	Practical presentation with a vocal ensemble. Meeting with the jury, discussing knowledge of the repertoire and concert programme composed by the student.

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

					<p>The final presentation requires programme notes, 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.</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>* Grading scale of 10, using halves.</p> <p>The final presentation is assessed using the Assessment Criteria Bachelor Conducting that can be found in the Appendix of this Curriculum Handbook.</p> <p>Practical Information about Presentations and Final Presentations</p> <ul style="list-style-type: none"> • Presentations and Final Presentations take place between April – July, in the larger classrooms, the studios and the conservatoire hall, or at an external venue. The date for your (Final) Presentation will be published on Asimut. The date and time cannot be changed and swapping with another student is <u>not</u> allowed. However, if you need to postpone your (final) presentation due to serious circumstances, you must inform your Head of Department or coordinator as soon as possible. The Presentations and Final Presentations are usually public and announced on the KC website. • Your department will contact you regarding when to submit your programme and other documentation with regards to your (Final) Presentation. • Presentation B3: - You are advised to provide the members of the committee of examiners with a programme or programme notes at the start of your presentation. • Final Presentation B4: - If your Final Presentation takes place at the KC and if you have any requests for instruments, tuning of instruments, equipment, amplifications, lighting, etc. you need to fill out the 'Logistics Form' on the KC Portal. This form must be submitted at least three weeks before your (Final) Presentation. - You are required to provide a set of programme notes. 					

	<ul style="list-style-type: none"> For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl, or on the KC Portal.
Language:	English and/or Dutch
Schedule, time, venue:	Schedule to be agreed upon between student and teacher.
Information:	Monica Damen – Head of Choral Conducting (m.damen@koncon.nl)

REPERTOIRE, PERFORMANCE PRACTICE, PROGRAMMING AND METHOD

Course title:	Repertoire, Performance Practice, Programming and Method (Choral Conducting)
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 and artistically as well as 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"> ▪ 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; ▪ are able to underpin, explain and motivate the choices for composing these programmes for specialist and non-specialist audiences; ▪ are able to design and develop a good, complete and effective rehearsal plan; ▪ are able to use and integrate knowledge about voice types, voice techniques and voice training; ▪ are able to act as your own teacher, by analysing what determines the quality of your programming.
Programme objectives:	1.A.10, 1.A.13, 1.A.14, 1.A.15, 1.A.19, 1.B.1, 1.B.9, 1.C.1, 1.C.2, 1.C.7
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 and guest teachers
Credits:	2 ECTS per academic year
Literature:	t.b.d.
Work form:	Group lesson
Assessment:	<p>1) Active participation. 2) Concert programmes. Students are asked to prepare several concert programmes. These will be assessed by a panel via a meeting that takes place between panel and student. The panel discussion will take place between April – June.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Knowledge and understanding of the repertoire; • Ability to design a practical rehearsal schedule; • Understanding the relation between repertoire and the level of the choir; • Quality of the verbal skills/argument.
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)

SCORE PLAYING

Course title:	Score Playing (Choral conducting)
Osiris course code:	KC-DI-PS
Course content:	You receive a weekly individual 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"> ▪ are able to play symphonic and choral scores (or parts of these) on the piano - if necessary in a slower tempo - but with the demanded musical expression and timing; ▪ can act as your own teacher, by analysing what determines the quality of your playing and how to maintain and develop it.
Programme objectives:	1.A.1, 1.A.2, 1.A.4, 1.A.7, 1.A.15, 1.B.2, 1.B.3, 1.C.2
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	25 minutes per week, in semester 1
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:	<p>Bachelor I & II: Individual test during the lesson, assessed by a jury. This test will take place between April-June. You are expected to play elements of a symphonic or a choral score.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> - ability to play more than two voices - ability to transpose while playing - ability to play two or three C clefs (not for choral conductors) - ability to play basic score fragments for choir or orchestra - musical expression - musical timing <p>Bachelor III: Individual test during the lesson, assessed by a jury. This test will take place between April-June. You are expected to play complete movements of a symphonic or choral score.</p> <p>Assessment criteria:</p>

	<ul style="list-style-type: none"> - ability to play more than four voices - ability to transpose while playing - ability to play four C clefs (not for choral conductors) - ability to play basic score fragments for choir or orchestra (e.g. Haydn, Mozart) - musical expression - musical timing <p>Bachelor IV: Individual test, assessed by a jury. You are expected to play different scores, among which compositions with C-clefs and transposing instruments. Besides this, you have to prepare fragments of choir and/or orchestral compositions.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> - combining all techniques (multiple voices, transposing, and C clefs if wind band conductor) - ability to play score fragments for choir or orchestra (e.g. Brahms, Mahler) - musical expression - musical timing
Grading system:	Final result: Numeric
Language:	English and/or Dutch
Schedule, time, venue:	By individual appointment, Royal Conservatoire
Information:	Jaïke Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)

SINGING

Course title:	Singing
Osiris course code:	KC-DK-ZG
Course content:	You receive a weekly individual lesson in which you develop 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"> ▪ are able to sing with musical quality, at your own technical level; ▪ can act as your own teacher, by analysing what determines the quality of your singing and how to maintain and develop it;
Programme objectives:	1.A.1, 1.A.2, 1.A.4, 1.A.7, 1.A.15, 1.B.2, 1.C.1
Type of course:	Compulsory
Level:	Bachelor I-III
Duration:	25 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:	Various vocal teachers
Credits:	2 ECTS per academic year

Literature:	t.b.d.
Work form:	Individual lesson
Assessment:	<p>Compulsory attendance: 80%, active participation and preparation. Bachelor I&II: individual test of 10 minutes, assessed by the teacher. Bachelor III: individual test of 25 minutes, assessed by a jury. The assessments will take place between April-June.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • control of voice • quality and variety of sound • mastering of rhythm and tempo • level of pronunciation and articulation of text • poetic imagination and expression • stylistic awareness and imaginative use of stylistic and musical language • ability to engage an audience. • ability to compose an attractive programme that is well-chosen within your possibilities
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

Course title:	German/French/Italian
Osiris course code:	KC-AZ-DU/KC-AZ-FR/KC-AZ-IT
Course content:	<p>You are required to enrol in at least two of the following three language classes: German, French and Italian. The Choral Conducting Department will contact you at the start of the B1 academic year to collect your choices. You are asked to choose your two languages for both academic years B1 and B2. If you choose to do all three languages, you may drop one language in B2 if desired.</p> <p>Please see the course descriptions in the Bachelor Vocal Studies Classical Music Curriculum Handbook on www.koncon.nl</p>
Level:	Bachelor I - II: You are required to choose at least two out of these three languages per academic year.

INTRODUCTION ORCHESTRAL CONDUCTING

Course title:	Introduction Orchestral Conducting
Osiris course code:	KC-DK-OD
Course content:	This course is a group lesson for all choral and wind band conducting students in Bachelor III and IV. 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"> ▪ have experienced conducting an orchestra, and are able to reflect on the different skills needed for orchestral and choral/wind band conducting; ▪ are able to rehearse with an orchestra, taking the technical and musical qualities of the orchestra into account; ▪ are able to conduct an orchestra in a musically stimulating way.
Programme objectives:	1.A.10, 1.A.13, 1.A.14, 1.A.16, 1.A.17, 1.B.1, 1.B.9, 1.C.1, 1.C.2, 1.C.7
Type of course:	Compulsory
Level:	Bachelor III & IV
Duration:	50 minutes per week (in case of only one student the duration will be discussed with the Coordinator)
Prior qualifications/ prerequisites:	-
Teachers:	Various teachers
Credits:	2 ECTS per academic year
Literature:	To be determined by teacher
Work form:	Group lesson
Assessment:	Active participation and preparation. At the end of each year a practical test will take place with ensemble, orchestra or piano. Assessment criteria: <ul style="list-style-type: none"> • musical awareness: the student shows personal approach and sufficient ways of expression. The student shows clear understanding of instrumentation. • communication: the student has sufficient means to make their ideas clear to the ensemble • conducting technique: the student shows good understanding of the score, clear beating technique • understanding of stylistic characteristics.
Grading system:	Final result: Qualifying result
Language:	English
Schedule, time, venue:	Schedule provided by teacher
Information:	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)

GREGORIAN CHANT AND CHOIR

Course title:	Gregorian Chant and Choir
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"> ▪ are able to read and transcribe early chant notation forms into modern notation; ▪ are able to perform a piece of chant and make an interpretation with the help of early neume notation; ▪ are able to perform and conduct chant in a choir in a liturgical and historical setting; ▪ are able to analyse a chant in terms of its structure, style and modality; ▪ are able to place a chant in its liturgical and historical context.
Programme objectives:	1.A.1, 1.A.4, 1.A.8, 1.B.1, 1.B.2, 1.B.3, 1.C.7
Type of course:	Compulsory
Level:	Choral Conducting: bachelor IV
Duration:	100 minutes per week, 20 weeks per academic year
Prior qualifications:	-
Teachers:	Marcel Zijlstra
Credits:	2 ECTS
Literature:	David Hiley: Gregorian Chant. Cambridge 2009
Work form:	Group lesson
Assessment:	<p>Early March: written exam in which your knowledge of theory, history and modality is tested. 55% of the answers must be correct in order to pass.</p> <p>May: a group performance, preferably in liturgical context. Presence is compulsory.</p> <p>June: aural exam: you perform a prepared chant and are able to evaluate your choices concerning the interpretation.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • presentation of the chant is correct • interpretation is well-founded with arguments from the neumes, the text and the historical context
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) Marcel Zijlstra – m.zijlstra@koncon.nl

ARTISTIC DEVELOPMENT: WIND BAND CONDUCTING

MAIN SUBJECT WIND BAND CONDUCTING

Course title:	Main Subject Wind Band Conducting
Osiris course code:	KC-DI-HFB
Course content:	<p>Your individual development as a conductor is the main focus 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. You will learn how to work with various orchestras and ensembles, including any junior departments. The difference in approach between brass band repertoire, repertoire for fanfare orchestras and symphonic wind repertoire is also an important part of the course.</p> <p>There are clear learning objectives with regard to conducting technique and this course also takes the development of your knowledge of repertoire into account. You should be able to show, at every level, knowledge of the historical background of the music you perform, an awareness of your responsibility and possibilities as a communicative educator, while enjoying with curiosity the wonderful occasion of presenting music to an audience. This course gives attention to the development of your gestures expressing the personal musical message of the conductor towards the orchestra. The focus of the course 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">▪ are able to perform on a level that can be qualified as ‘high at a national level’;▪ can act as your own teacher, by analysing what determines the quality of your conducting and how to maintain it;▪ have developed effective self-practice techniques;▪ have studied and experienced the dynamics of a wind band during rehearsals and performances, and are able to establish a healthy working-relationship;▪ can show a sense of craftsmanship, which enables you to realise your musical intentions;▪ are able to convey your artistic vision through effective wind band rehearsal techniques;▪ have experienced a variety of musical styles and have studied and performed representative repertoire;▪ have knowledge of the historical background of the works you perform;▪ are able to create and realise your own artistic concept and have developed the necessary skills for your expression;▪ are able to communicate and cooperate at a good level with wind band managements and members;▪ are able to demonstrate an entrepreneurial spirit, by connecting basic research and education skills with a proactive approach;▪ are able to reflect on your role, task and position in the profession as well as in society, and can contribute to it.
Programme objectives:	1.A.1, 1.A.2, 1.A.4, 1.A.7, 1.A.9, 1.A.10, 1.A.13, 1.A.14, 1.A.15, 1.A.16, 1.A.17, 1.A.18, 1.A.19, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.10, 1.B.11, 1.B.12, 1.B.14, 1.B.15, 1.B.16, 1.C.1, 1.C.2, 1.C.4, 1.C.7, 1.C.8, 1.C.11, 1.C.13, 1.C.14, 1.C.16

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 and guest teachers					
Credits:	21 – 16 – 19 – 33 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:	Year	Month	Type of assessment	Duration⁵	Grading system	Programme requirements
	Bachelor I	May/June	Propaedeutic exam	20' + 20'	Numeric*	Practical presentation with a wind ensemble. Meeting with the jury, discussing knowledge of the repertoire and concert programme composed by the student
	Bachelor II	May/June	II-III exam (<i>overgangs- tentamen</i>)	20' + 20'	Numeric*	Practical presentation with a wind ensemble. Meeting with the jury, discussing knowledge of the repertoire and concert programme composed by the student
	Bachelor III	May/June	III-IV exam (<i>overgangs- tentamen</i>)	30' + 30'	Numeric*	Practical presentation with a wind band. Meeting with the jury, discussing knowledge of the repertoire and concert programmes composed by the student
	Bachelor IV	May/June	Final presentation	50' + 30'	Numeric*	High level orchestra Programme to consist of a concerto and a symphonic wind band work Meeting with the jury, discussing knowledge of the repertoire and concert programme composed by the student.

⁵ Every assessment takes place during a wind ensemble, wind band or orchestra rehearsal and consists of a performance (of 20, 30 or 50 minutes), and a discussion with the jury (of 20 or 30 minutes).

					<p>The final presentation is a public examination and requires programme notes, 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. 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>* Grading scale of 10, using halves</p> <p>The final presentation is assessed using the Assessment Criteria Bachelor Conducting that can be found in the Appendix of this Curriculum Handbook.</p> <p>Practical Information about Presentations and Final Presentations</p> <ul style="list-style-type: none"> • Presentations and Final Presentations take place between April – July, in the larger classrooms, the studios and the conservatoire hall, or at an external venue. The date for your (Final) Presentation will be published on Asimut. The date and time cannot be changed and swapping with another student is <u>not</u> allowed. However, if you need to postpone your (final) presentation due to serious circumstances, you must inform your Head of Department or coordinator as soon as possible. The Presentations and Final Presentations are usually public and announced on the KC website. • Your department will contact you regarding when to submit your programme and other documentation with regards to your (Final) Presentation. • Presentation B3: - You are advised to provide the members of the committee of examiners with a programme or programme notes at the start of your presentation. • Final Presentation B4: - If your Final Presentation takes place at the KC and if you have any requests for instruments, tuning of instruments, equipment, amplifications, lighting, etc. you need to fill out the 'Logistics Form' on the KC Portal. This form must be submitted at least three weeks before your (Final) Presentation. - You are required to provide a set of programme notes. 					

	<ul style="list-style-type: none"> For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl, or on the KC Portal.
Language:	English and/or Dutch
Schedule, time, venue:	Schedule to be agreed upon between student and teacher
Information:	Jaïke Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)

REPertoire AND PROGRAMMING WIND BAND

Course title:	Repertoire and Programming Wind Band
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"> ▪ are able to compile original orchestral concert programmes, based on relevant research as well as professional knowledge of repertoire, taking into consideration the national concert practice; ▪ are able to underpin, explain and motivate the choices for composing this programme; ▪ are able to communicate about repertoire and the choices for programming with specialist and non-specialist audiences; ▪ are able to act as your own teacher, by analysing what determines the quality of your programming.
Programme objectives:	1.A.10, 1.A.13, 1.A.14, 1.A.15, 1.A.19, 1.B.1, 1.B.9, 1.C.1, 1.C.2, 1.C.7
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.d.
Work form:	Group lesson
Assessment:	1) Active participation. 2) Concert programmes. Students are asked to prepare several concert programmes. These will be assessed by a panel via a meeting that takes place between panel and student. The panel discussion will take place between April – June. Assessment criteria: <ul style="list-style-type: none"> • knowledge and understanding of the repertoire • ability to design a practical rehearsal schedule • understanding the relation between repertoire and the level of the wind band • quality of the verbal skills/argument
Grading system:	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	Schedule provided by teacher
Information:	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)

SCORE PLAYING

Course title:	Score Playing (Wind Band conducting)
Osiris course code:	KC-DI-PS
Course content:	You receive a weekly individual 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"> ▪ are able to play symphonic and choral scores (or parts of these) on the piano - if necessary in a slower tempo - but with the demanded musical expression and timing; ▪ can act as your own teacher, by analysing what determines the quality of your playing and how to maintain and develop it.
Programme objectives:	1.A.1, 1.A.2, 1.A.4, 1.A.7, 1.A.15, 1.B.2, 1.B.3, 1.C.2
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	25 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:	Richard Ram
Credits:	2 ECTS per academic year
Literature:	Scores, to be determined by teacher
Work form:	Individual lesson
Assessment:	<p>Bachelor I & II: Individual test during the lesson, assessed by a jury. This test will take place between April-June. You are expected to play elements of a symphonic or a choral score.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> - ability to play more than two voices - ability to transpose while playing - ability to play two or three C clefs (not for choral conductors) - ability to play basic score fragments for choir or orchestra - musical expression - musical timing <p>Bachelor III: Individual test during the lesson, assessed by a jury. This test will take place between April-June. You are expected to play complete movements of a symphonic or choral score.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> - ability to play more than four voices - ability to transpose while playing - ability to play four C clefs (not for choral conductors) - ability to play basic score fragments for choir or orchestra (e.g. Haydn, Mozart) - musical expression - musical timing

	<p>Bachelor IV: Individual test, assessed by a jury. You are expected to play different scores, among which compositions with C-clefs and transposing instruments. Besides this, you have to prepare fragments of choir and/or orchestral compositions.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> - combining all techniques (multiple voices, transposing, and C clefs if wind band conductor) - ability to play score fragments for choir or orchestra (e.g. Brahms, Mahler) - musical expression - musical timing <p>•</p>
Grading system:	Final result: Numeric
Language:	English and/or Dutch
Schedule, time, venue:	By individual appointment, Royal Conservatoire
Information:	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)

ORCHESTRATION/INSTRUMENTATION

Course title:	Orchestration/Instrumentation
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 wind bands, fanfare orchestras and brass bands.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to orchestrate compositions for wind bands of a diverse nature, and in a variety of genres.
Programme objectives:	1.A.1, 1.A.4, 1.B.3, 1.C.5, 1.C.7
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:	Throughout the year, students are asked to make orchestrations/instrumentations. These are assessed by the teacher of the course at the end of each year. At the bachelor IV final presentation, students are required to submit all their assignments of these four years, which are then assessed by the committee.

	<p>Assessment criteria: The student:</p> <ul style="list-style-type: none"> • shows thorough understanding of the instruments of the wind band, including harp, cello, double bass and piano • shows artistic awareness in the choice of repertoire • is able to think beyond standard instrumentation rules
Grading system:	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	Schedule provided by teacher
Information:	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)

ORCHESTRAL INSTRUMENT

Course title:	Orchestral Instrument
Osiris course code:	KC-DI-OI
Course content:	You receive a weekly individual lesson in which you develop 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:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to play an orchestral instrument with musical quality, at your own technical level; ▪ can act as your own teacher, by analysing what determines the quality of your playing and how to maintain and develop it.
Programme objectives:	1.A.1, 1.A.2, 1.A.4, 1.A.15, 1.B.1, 1.B.2, 1.C.2
Type of course:	Compulsory
Level:	Bachelor I-III
Duration:	25 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:	Depends on the choice of instrument
Credits:	2 ECTS per academic year
Literature:	To be discussed with teacher
Work form:	Individual lesson
Assessment:	<p>Bachelor I+II: individual test of 10 minutes, assessed by a jury. Bachelor III: individual test of 25 minutes, assessed by a jury. This test will take place between April-June.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Progress on the instrument • Understanding of the possibilities and the technical difficulties of the instrument
Grading system:	Final result: Qualifying result

Language:	English and/or Dutch
Schedule, time, venue:	Schedule provided by teacher
Information:	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)

INTRODUCTION ORCHESTRAL CONDUCTING

Course title:	Introduction Orchestral Conducting
Osiris course code:	KC-DK-OD
Course content:	This course is a group lesson for all choral and wind band conducting students in Bachelor III and IV. 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"> ▪ have experienced conducting an orchestra, and are able to reflect on the different skills needed for orchestral and choral/wind band conducting; ▪ are able to rehearse with an orchestra, taking the technical and musical qualities of the orchestra into account; ▪ are able to conduct an orchestra in a musically stimulating way.
Programme objectives:	1.A.10, 1.A.13, 1.A.14, 1.A.16, 1.A.17, 1.B.1, 1.B.9, 1.C.1, 1.C.2, 1.C.7
Type of course:	Compulsory
Level:	Bachelor III & IV
Duration:	50 minutes per week (in case of only one student the duration will be discussed with the Coordinator)
Prior qualifications/ prerequisites:	-
Teachers:	Various teachers
Credits:	2 ECTS per academic year
Literature:	To be determined by teacher
Work form:	Group lesson
Assessment:	Active participation and preparation At the end of each year, between April-June, a practical test will take place, with ensemble, orchestra or piano. Assessment criteria: <ul style="list-style-type: none"> • musical awareness: the student shows personal approach and sufficient ways of expression. The student shows clear understanding of instrumentation. • communication: the student has sufficient means to make their ideas clear to the ensemble • conducting technique: the student shows good understanding of the score, clear beating technique • understanding of stylistic characteristics
Grading system:	Final result: Qualifying result
Language:	English

Schedule, time, venue:	Schedule provided by teacher
Information:	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)

MUSICIANSHIP SKILLS

FIRST YEAR CHOIR

Course title:	First Year Choir
Osiris course code:	KC-AL-K1JR
Course content:	<p>The First Year Choir consists of all first year students from various departments. In weekly rehearsals you learn basic singing techniques, canon singing and aural awareness, and work on choral repertoire. Sectional rehearsals can be part of the process.</p> <p>It is important to practice the repertoire at home, and be well-prepared for every rehearsal. The First Year Choir performs several times during the academic year, with two final concerts in March/April.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have gained general choral singing experience; ▪ have experience in singing and performing classical choral music; ▪ have encountered basic singing techniques, such as posture, breath streaming, tone resonance, articulation, etc.; ▪ have had the opportunity to improve the quality of your singing voice; ▪ have practically applied sight-singing skills as well as listening skills and intonation; ▪ have experienced singing as a means of musical expression; ▪ have learned to work together with students from other departments in an artistic context.
Programme objectives:	1.A.1, 1.A.4, 1.A.5, 1.A.14, 1.B.2, 1.B.3, 1.B.4, 1.C.11
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Weekly rehearsals of 90 minutes, September to April
Prior qualifications/ 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:	<p>A minimum of 80% presence at the rehearsals, concerts are compulsory.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • the ability to sing choir parts

	<ul style="list-style-type: none"> • the ability to use your voice in a proper way for choral singing • the ability to both follow the conductor and listen to the choir while singing
Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen (m.vdbergen@koncon.nl)

RHYTHM CLASS 1

Course title:	Rhythm Class 1
Osiris course code:	KC-TH-RC
Course content:	You enhance your rhythmic skills by means of practical and active lessons. During the lesson you use djembes and your own instrument – alongside the voice and other instruments. You learn to play rhythmically while reading or playing from memory or your musical imagination.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to play rhythmically from sheet music and from musical memory; ▪ are able to read rhythm notation.
Programme objectives:	1.A.1, 1.A.4
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Prior qualifications/ prerequisites:	-
Teachers:	Niels van Hoorn
Credits:	3 ECTS
Literature:	Duos, trios and quartets and exercises in pieces for one voice to be handed out by the teacher. Syllabus by Niels van Hoorn and compositions by Marc Zoutendijk.
Work form:	Group lesson
Assessment:	<p>Practical exam in January and June, in which the elements as described under 'Objectives' are tested.</p> <p>The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% of the final mark.</p> <p>Please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p>
Grading system:	Exam: Numeric

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

AURAL SKILLS AND ANALYSIS 1

Course title:	Aural Skills and Analysis 1
Osiris course code:	KC-TH-ASA
Course content:	<p>You develop your analytical and practical musicianship skills needed for high quality music making: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. You practice these musicianship skills through singing, playing and listening. The starting point is your own and other relevant repertoire, which will gradually become more complex during the course. The repertoire will be chosen from different styles and time periods.</p> <p>Solfège skills are developed so that the class as a group or you individually can ‘sound’ music through singing and/or playing, with good intonation and musical understanding. In analysis activities, you learn to understand musical constructs and concepts from the inside of a composition.</p> <p>The aural skills and analysis activities are not only tools, but represent artistic value in themselves. In the beginning activities will be mainly initiated by the teacher, but you can take initiative in choosing repertoire and practical assignments.</p> <p>ASA1: General analysis course</p> <p>ASA2 semester 1: Renaissance and Baroque ASA2 semester 2: Classical and Early Romanticism</p> <p>ASA3 semester 1: Late Romanticism and Early Modernism ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ show a reliable level of basic skills in musical literacy, analysis and musicianship; ▪ have a basic understanding of elementary concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture); ▪ are able to use basic music theoretical terminology for musical concepts as a beginning professional musician; ▪ have knowledge of what has been learned and are able to reflect on it.
Programme objectives:	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.C.6, 1.C.16
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Lessons of 150 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks). Two analysis lectures about a project within the conservatoire.

Prior qualifications/ prerequisites:	-
Teachers:	Arjen Berends, Inés Costales, Patrick van Deurzen, Suzanne Konings, Santo Militello, Daniel Salbert, Ida Vujovic, Pim Witvrouw, , Ward Spanjers, Aart Strootman
Credits:	9 ECTS
Literature:	Leon Stein: Structure & Style Jeffrey Evans: Exploring Music Theory with Practica Musica
Work form:	Group lesson
Assessment:	<p>Weekly evaluation of assignments and activities; Exam in semester 1; Final exam in semester 2: in both exams the following assignments have to be completed by the students.</p> <ol style="list-style-type: none"> 1. portfolio with the assignments from during the year 2. aural skills exam in two parts: aural (50%) and written (50%) 3. January: exam general music theory, June: analysis exam assignment <p>Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark.</p> <p>Please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p>
Grading system:	Exam: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

AURAL SKILLS AND ANALYSIS 2

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

	<p>ASA1: General analysis course</p> <p>ASA2 semester 1: Renaissance and Baroque ASA2 semester 2: Classical and Early Romanticism</p> <p>ASA3 semester 1: Late Romanticism and Early Modernism ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ show an intermediate level of skills in musical literacy, analysis and musicianship, and are beginning to integrate these skills in your own practising and rehearsing techniques; ▪ have an intermediate level of understanding of concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture); ▪ are able to use music theoretical terminology for musical concepts as a professional musician; ▪ have knowledge of what has been learned and are able to reflect on it.
Programme objectives:	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.C.6, 1.C.16
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Lessons of 150 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	Aural Skills and Analysis 1
Teachers:	Arjen Berends, Inés Costales, Patrick van Deurzen, Suzanne Konings, Santo Militello, Daniel Salbert, Ida Vujovic, Pim Witvrouw, , Ward Spanjers, Aart Strootman
Credits:	7 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<p>Weekly evaluation of assignments and activities; exam in semester 1; final exam in semester 2: in both exams the following assignments have to be completed by the students.</p> <ol style="list-style-type: none"> 1. portfolio with the assignments from during the year 2. aural skills exam in two parts: aural (50%) and written (50%) 3. semester 1: analysis exam, semester 2: a written analysis paper which forms the basis for a live presentation (only in semester 2). <p>Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark.</p> <p>Please see <i>Guidelines for Aural Skills and Analysis 2 and 3 Exam</i> and the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p>
Grading system:	Exam: Numeric
Language:	English or Dutch

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

AURAL SKILLS AND ANALYSIS 3

Course title:	Aural Skills and Analysis 3
Osiris course code:	KC-TH-ASA
Course content:	<p>Building on the first and second year classes in Aural Skills and Analysis you further develop your analytical and practical musicianship skills needed for high quality music making: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. Other, more advanced, repertoire than your own repertoire will be studied. It will be chosen from different styles and time periods. Solfège skills are developed to a high level so that the class as a group or you individually can ‘sound’ music through singing and playing, with good intonation and musical understanding. You are required to take initiative in choosing repertoire and designing practical assignments.</p> <p>ASA1: General analysis course</p> <p>ASA2 semester 1: Renaissance and Baroque ASA2 semester 2: Classical and Early Romanticism</p> <p>ASA3 semester 1: Late Romanticism and Early Modernism ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ show a high level of skills in musical literacy, analysis and musicianship, and are able to integrate these skills in your own practising and rehearsing techniques; ▪ have a professional understanding of concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture); ▪ are able to use terms for musical concepts as a professional musician; ▪ have knowledge of what has been learned and are able to reflect on it.
Programme objectives:	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.C.6, 1.C.16
Type of course:	Compulsory
Level:	Bachelor III
Duration:	Lessons of 100 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	Aural Skills and Analysis 2
Teachers:	Arjen Berends, Inés Costales, Patrick van Deurzen, Suzanne Konings, Santo Militello, Daniel Salbert, Ida Vujovic, Pim Witvrouw, , Ward Spanjers, Aart Strootman
Credits:	5 ECTS
Literature:	t.b.a.

Work form:	Group lesson
Assessment:	<p>Weekly evaluation of assignments and activities; exam in semester 1; final exam in semester 2: in both exams the following assignments have to be completed by the students.</p> <ol style="list-style-type: none"> 1. portfolio with the assignments from during the year 2. aural skills exam in two parts: aural (50%) and written (50%) 3. semester 1 analysis exam, semester 2: a written analysis paper which forms the basis for a live presentation (only in semester 2). <p>Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark.</p> <p>Please see <i>Guidelines for Aural Skills and Analysis 2 and 3 Exam</i> and the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p>
Grading system:	Exam: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

GUIDELINES FOR AURAL SKILLS AND ANALYSIS 2 AND 3 EXAM

Portfolio (in digital form)

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

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

Missing assignments will be marked with grade '1'

Presentation

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

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

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

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

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

AURAL SKILLS AND IMPROVISATION 2

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

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

AURAL SKILLS AND IMPROVISATION 3

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

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

PIANO

Course title:	Piano
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"> • Developing technique and playing skills in etudes and short exercises; • Sight reading skills, built up in phases towards 4 voiced pieces; • Transposing, as a preparation to play parts of instrument groups; • Accompanying transposing instruments; • Studying harmony at the piano with a focus on fingering and pedalling.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have developed ability at the piano; ▪ have developed imagination of sound; ▪ have developed insight into harmony and harmonisation and are able to implement this; ▪ are able to transpose music at the piano; ▪ have developed ensemble skills at the piano.
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.C.1
Type of course:	Compulsory
Level:	Choral Conducting: bachelor I-III Wind Band Conducting: bachelor I only
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>

Exam schedule:

Bachelor I: 15 minutes + 5 minute committee discussion

Bachelor II: 20 minutes + 5 minute committee discussion

Bachelor III: 25 minutes + 5 minute committee discussion

The exam consists of two parts:

A: performance of several works

B: practical assignments at the piano.

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.

All pieces should be of contrasting styles and should be played at a higher level than the repertoire performed in the previous year.

Exam bachelor I:

A: You are required to:

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

The solo piece and accompaniment should be from different style periods.

B:

1. a prima vista playing
2. transpose
3. harmonic reduction
4. improvisation/variation

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

Exam bachelor II:

A: You are required to:

- perform two solo pieces from contrasting style periods, at your own level
- 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.

You are required to make another choice than at exam 1.

B:

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

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

Exam bachelor III:

A: You are required to perform a programme at your own level, at least one level higher than exam 2, containing:

- a polyphonic solo piece
- perform two solo pieces from contrasting style periods, at your own level
- an ensemble piece

B:

	<p>1. a prima vista playing 2. transpose</p> <p>Assignments 1 and 2 are assigned on the spot and need to be performed at a higher level than in year 2.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • the ability to play in style (e.g. articulation, use of the pedal) • musicality • use of fingerings • reading accuracy • accuracy of transposition • accuracy of harmonic progressions • freedom of improvisation • ability to create three variations • ability to follow harmonic conventions (e.g. avoidance of fifth and octave parallels)
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>PROTOCOL PIANO</p> <p>Class protocol <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 having 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>Examination protocol <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></p> <p>The final examination is in June. You will receive an invitation via your koncon email a month before the date of your exam at the latest. If you cannot sit the examination on the given date you have one week from 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 will arrange this with the chair of the examinations committee.</p> <p>Make sure you arrive at least 15 minutes before your scheduled exam time. A practice room will be available.</p> <p>If you are ill on the day of the examination or you cannot sit the examination for another reason, notify your own piano teacher as soon as possible. The teacher will pass this on to the chair of the examination committee.</p> <p><u>Resits</u></p> <p>If you fail your final examination an estimate is made of the time you will need to attain the required standard. A resit is usually scheduled in December or a year later in June. The 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)

KEYBOARD SKILLS AND HARMONY 1

Course title:	Keyboard Skills and Harmony 1
Osiris course code:	KC-TH-KSH
Course content:	Following the piano lessons and aural skills lessons in the first year of the bachelor's programme, you learn to apply and recognize common harmonic structures and patterns by writing and playing cadences, sequences and other progressions. You develop your harmonic hearing and imagination, as well as a sense of voice leading, resulting in an increased awareness in the tonal language of music. During the first year, you will mainly explore diatonic harmony by writing and playing assignments in different textures, for example Choral and/or Keyboard textures.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to harmonise simple melodies and bass lines; ▪ have developed harmonic hearing (incl. imagination) and awareness on a basic level; ▪ have developed awareness in voice leading principles on a basic level; ▪ have developed and are able to apply basic keyboard skills (by playing cadences, accompaniments etc.).
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.B.2, 1.B.6, 1.C.1
Type of course:	Compulsory

Level:	Bachelor II
Duration:	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Prior qualifications/ prerequisites:	-
Teachers:	Arjen Berends, Inés Costales, Karst de Jong, Bert Mooiman, Santo Militello, Pim Witvrouw, Patrick van der Linden, Ward Spanjers
Credits:	3 ECTS
Literature:	Materials will be provided by the teacher and may include (amongst other things) materials stemming from: Shumway: Harmony and Ear Training at the Keyboard Brings: A New Approach to Keyboard Harmony Morris: Figured Harmony at the Keyboard
Work form:	Group lesson
Assessment:	Weekly evaluation of assignments and activities; exam in semester 1; Final exam in semester 2: 1) Portfolio (assignments and videos) 2) Written assignment 3) Practical exam Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark. Three main assessment criteria for the written and practical work: <ul style="list-style-type: none"> • correctness of voice leading • choice of chords • musicality and creativity Please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.
Grading system:	Exam: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

KEYBOARD SKILLS AND HARMONY 2

Course title:	Keyboard Skills and Harmony 2
Osiris course code:	KC-TH-KSH
Course content:	You learn to apply and recognize more complex harmonic structures and patterns by writing and playing cadences, sequences and other progressions. You further develop your harmonic hearing and imagination, as well as a sense of voice leading, resulting in an increased awareness in the tonal language of music. During the second year, you will expand your harmonic vocabulary

	(exploring chromatic and enharmonic harmony) by writing and playing assignments in different textures, for example Choral and/or Keyboard textures.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to harmonise more complex melodies and bass lines. ▪ have developed harmonic hearing (incl. imagination) and awareness on a more advanced level ▪ have developed awareness in voice leading principles on a more advanced level ▪ have developed and are able to apply more advanced keyboard skills (by playing cadences, accompaniments etc.)
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.B.2, 1.B.6, 1.C.1
Type of course:	Compulsory
Level:	Bachelor III
Duration:	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Prior qualifications/ prerequisites:	Keyboard Skills and Harmony 1
Teachers:	Arjen Berends, Inés Costales, Karst de Jong, Bert Mooiman, Santo Militello, Pim Witvrouw, Patrick van der Linden, Ward Spanjers
Credits:	3 ECTS
Literature:	Materials will be provided by the teacher and may include (amongst other things) materials stemming from: Shumway: Harmony and Ear Training at the Keyboard Brings: A New Approach to Keyboard Harmony Morris: Figured Harmony at the Keyboard
Work form:	Group lesson
Assessment:	Weekly evaluation of assignments and activities; Exam in semester 1, Final exam in semester 2: 1) Portfolio (assignments and videos) 2) Written assignment 3) Practical exam Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark. Three main criteria for the written and practical work: <ul style="list-style-type: none"> • correctness of voice leading • choice of chords • musicality and creativity Please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.
Grading system:	Exam: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

EAR TRAINING FOR CHORAL CONDUCTORS

Course title:	Ear Training for Choral Conductors
Osiris course code:	KC-TD-SDKO
Course content:	In this course you will receive weekly group lessons in which you develop a professional ability in solfège and inner hearing. This ability is necessary for the rehearsal process: 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"> ▪ are able to write down a performed polyphonic piece, at least three-part (from sound to sign); ▪ are able to recognise faults in a performed score (sound versus sign); ▪ are able to sing a part from a performed score (from sign to sound); ▪ can act as your own teacher, by analysing what determines the quality of your hearing and how to maintain and develop it.
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.A.9, 1.C.1, 1.C.7
Type of course:	Compulsory
Level:	Bachelor I-III
Duration:	Lessons of 100 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Prior qualifications/ prerequisites:	-
Teachers:	via theory department
Credits:	3 ECTS per academic year
Literature:	To be determined by teacher
Work form:	Group lesson
Assessment:	<p>Practical exam in the 1st semester in January and in the 2nd semester in June, in which the elements as described under 'Objectives' are tested.</p> <p>1) Portfolio (assignments and videos) 50%</p> <p>2) Practical exam 50%</p> <p>Each part of the semester 1 exam in January and the semester 2 exam in June counts for 50% of the mark. The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% of the final mark.</p> <p>Please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p>
Grading scale:	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings (s.konings@koncon.nl)

EAR TRAINING FOR WIND BAND CONDUCTORS

Course title:	Ear Training for Wind Band Conductors
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"> ▪ are able to write down a performed polyphonic piece of at least three parts (from sound to sign); ▪ are able to recognise faults in a performed score (sound versus sign); ▪ are able to sing a part from a score (from sign to sound); ▪ can act as your own teacher, by analysing what determines the quality of your hearing and how to maintain and develop it.
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.A.9, 1.C.1, 1.C.7
Type of course:	Compulsory
Level:	Bachelor I-III
Duration:	Lessons of 100 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Via theory department
Credits:	3 ECTS per academic year
Literature:	To be determined by teacher
Work form:	Group lesson
Assessment:	Practical exam in the 1 st semester in January and in the 2 nd semester in June, in which the elements as described under 'Objectives' are tested. 1) Portfolio (assignments and videos) 50% 2) Practical exam 50% Each part of the semester 1 exam in January and the semester 2 exam in June counts for 50% of the mark. The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% of the final mark. Please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.
Grading system:	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings (s.konings@koncon.nl)

MUSIC THEORY ELECTIVE

	Music Theory Elective
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Osiris course code:	KC-TE-xx
Course content:	In bachelor III you have to follow a music theory elective. You find the course descriptions of each music theory elective in the Bachelor Electives and Minors Handbook.
Objectives:	The objectives are depending on the chosen course
Programme objectives:	The objectives are depending on the chosen course
Type of course:	Compulsory elective
Level:	Bachelor III
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Prior qualifications/ 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 (s.konings@koncon.nl) Education Service Centre (studentadministration@koncon.nl)

ACADEMIC SKILLS

ANATOMY/PHONETICS (FOR CHORAL CONDUCTORS ONLY)

Course title:	Anatomy/Phonetics (for Choral conductors only)
Osiris course code:	KC-AZ-ANFO
Course content:	<p>During group lessons all subjects concerning the speaking and singing voice are discussed in theoretical and practical work forms. Subjects are: posture, breath, articulation and articulators, anatomy of the larynx breathing apparatus, vocal tract, vocal health, care of the voice and development and pathology of the voice. Principles of healthy speaking will be practised. You will give two short presentations showing a well-supported speaking voice and clear diction. Attention is given to the scientific principles of vocal acoustics including some practical work on subjects like harmonics, formants, and resonance strategies.</p> <p>As part of this course you will be invited for an examination of the vocal cords by an ENT specialist.</p>

Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ Understand the function of the anatomy, the physiology and the pathology of the voice- and breath system in singing and speaking; ▪ Are aware of the principles of vocal health; ▪ Are able to practice the speaking voice with the knowledge and principles of phonetics, and are able to use diction skills in proper speech.
Programme objectives:	1.A.2, 1.A.7
Type of course:	Compulsory
Level:	Bachelor I
Duration:	28 group lessons of 90 minutes
Prior qualifications/ prerequisites:	-
Teachers:	Martine Straesser
Credits:	2 ECTS
Literature:	Theodore Demon – Anatomy of the voice (ISBN 978-1-62317-197-1) Ken Bozeman: Practical Vocal Acoustics
Work form:	Group lesson, when necessary individual lessons
Assessment:	Compulsory attendance: 80% (absence in consultation with teacher) Two written examinations on the subjects of anatomy, physiology, development and pathology of the voice. Based on 'Anatomy of the voice' by Theodore Demon and the power-points provided by the teacher. <ul style="list-style-type: none"> • First examination in December • Second examination end of April/beginning of May <p>The average score of exam 1 and 2 needs to be at least 5.5. to pass If the average score is below 5.5. the student will be able to take a re-exam that includes subjects of exam 1 and 2 , at the end of the academic year.</p>
Grading system:	Final result: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

HISTORICAL DEVELOPMENT OF SINGING (FOR CHORAL CONDUCTORS ONLY)

Course title:	Historical Development Voice (for Choral conductors only)
Osiris course code:	KC-ZA-HOZG
Course content:	Historical Development is an introductory course of one year, that provides you with basic professional knowledge about your main subject and its context. The course aims to broadly cover the documented history of Western singing practices ranging from the ninth century with Notker's famous litterae significantivae to the advent of commercial recording technology.

	<p>Throughout the course you are guided through close readings of a number of influential primary sources as well as being introduced to some of the central debates in current musicology surrounding historical vocal practices, including issues in registration, timbre, ornamentation, the validity of historical recordings as historical sources, historical vocal pedagogy and rhetorical delivery.</p> <p>Many items will require you to also investigate via your voice so you will learn to translate research into your vocal practice. For these investigations you work together with other students and react to each other's contributions. At the end of the course, you will create a short article in an encyclopaedia format about a topic of your own choice, which after approval will be published internally on the Research Catalogue.</p> <p>Additionally, you are required to perform regularly throughout the year, experimenting with decoding historical annotated scores, performing ornamented songs and arias, and demonstrating vocal exercises found in historical sources. A concert evening is normally organised for next year's class in which you can perform some ornamented/annotated pieces in a public setting accompanied by your own programme notes.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to follow up your own questions related to your field/instrument/subject with search actions; ▪ are able to share some historical expertise of the musical voice with peers; ▪ have acquired basic knowledge about performance conditions and circumstances in the historical contexts of your vocal practice.
Programme objectives:	1.A.8, 1.A.10, 1.B.4, 1.B.7, 1.C.1, 1.C.7
Type of course:	Compulsory
Level:	Bachelor II
Duration:	36 lessons of 60 minutes
Prior qualifications/ prerequisites:	-
Teachers:	Tim Braithwaite
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<p>Attendance 80%</p> <p>During the year, students give three presentations. The presentations consist of performing/recording several pieces from historical sources which include annotations, ornamentation, or performance instructions of some kind relating to the topics that have been discussed till that moment during the lessons. The formats are to be decided by the teacher. Next to the presentations, every student is required to produce a short article in an encyclopaedia format about a chosen topic, on the Research Catalogue at the end of the course.</p> <p>Assessment criteria (presentations): You have to</p> <ul style="list-style-type: none"> • demonstrate an active engagement with the historical sources that are discussed

	<ul style="list-style-type: none"> • show the ability to reconstruct various performance instructions from large bodies of pedagogical texts • show imagination and flexibility in your approach to possible interpretative techniques <p>Assessment criteria (RC article):</p> <ul style="list-style-type: none"> • the RC article reveals a clear insight in the chosen subject • the RC article is shaped in a communicative way in language and/or visual documentation • the RC article shows an awareness of the historical and/or other context of the chosen subject • the RC article gives sufficient justification of the sources that are involved
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

MUSIC HISTORY 1

Course title:	Music History 1
Osiris course code:	KC-TH-MG
Course content:	<p>In this first year cross-genre Music History course we will zoom in on the 20th and 21st centuries. Departing from a number of themes we will discover relevant repertoire, techniques and practices, as well as relevant cultural, social, economical and political circumstances. In the first semester we will be addressing a wide range of questions, including: what role does music play in political debates? How does musical notation impact the way we make and think about music?</p> <p>Several broad themes will form the starting point for the lectures in the 1st semester (teacher: Loes Rusch), such as Music and Technology, Music and Social Change, and Music and Writing.</p> <p>In the 2nd semester (teacher: Aart Strootman) the focus lies on musical developments since the fall of the Berlin wall in 1989.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are familiar with certain important technological and cultural developments in the twentieth and twenty-first century and how these developments impacted musical practices; ▪ are able to reflect on your own musicianship in light of the topics discussed; ▪ are able to communicate about this with colleagues.
Programme objectives:	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Type of course:	Compulsory
Level:	Bachelor I

Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Prior qualifications/ prerequisites:	-
Teachers:	Loes Rusch and Aart Strootman
Credits:	3 ECTS
Literature:	<ul style="list-style-type: none"> - Rutherford-Johnson, Tim; <i>Music after the Fall</i> (University of California Press, 2017) - Material assigned by teacher, such as copies of score fragments and text written by composers. These materials will be handed out during the lessons and will also be shared via Teams.
Work form:	Lectures and individual study
Assessment:	<p>Semester 1: written exam about the content of the lessons and lectures, and the assigned literature.</p> <p>Semester 2: portfolio consisting of various written assignments. Both count for 50% of the final mark, and for both exams a minimal result of 5,5 is required in order to pass this course.</p> <p>Assessment criteria: With regards to essay assignments in the exam, please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

MUSIC HISTORY 2

Course title:	Music History 2
Osiris course code:	KC-TH-MG
Course content:	In this second year we offer a critical view on the panorama of the History of Western Art Music. What is a canon and how is it constructed? The two semesters are both divided in two blocks covering four stylistic periods. Besides the regular teachers several experts are invited to reflect and give insights in their field of specialization. In addition, the students will explore and present various case studies through collaborative presentations.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have insight in and an overview of significant developments in music from the Middle Ages until the 21st century; ▪ are able to critically reflect on music historiography; ▪ are able to communicate about this to various audiences; ▪ are able to reflect on your own musicianship in light of the topics discussed.
Programme objectives:	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7

Type of course:	Compulsory
Level:	Bachelor II
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Prior qualifications/ prerequisites:	Music History 1
Teachers:	Loes Rusch and Aart Strootman
Credits:	2 ECTS
Literature:	<p>Grout, Donald Jay, Donald Jay Grout, and Claude V. Palisca. <i>A History of Western Music</i>. New York: W.W. Norton & Company, 2010.</p> <p>Ross, Alex, <i>The rest is noise</i>. Material assigned by teacher, such as copies of score fragments and text written by composers.</p> <p>Additional materials will be handed out during the lessons and will also be shared via Teams.</p> <p>Possible further reading:</p> <p>Bohlman, Philip V., ed. <i>The Cambridge History of World Music</i>. Cambridge: Cambridge University Press, 2013.</p> <p>Cook, Nicholas. <i>Music: a very short Introduction</i>, 51-73. Oxford: Oxford University Press, 1998.</p> <p>DeVeaux, Scott. 'Constructing the Jazz Tradition: Jazz Historiography,' <i>Black American literature forum</i> 25-3 (1991): 525-560.</p> <p>Kelly, Thomas Forrest. <i>Early Music: A Very Short History</i>. Oxford: Oxford University Press, 2011.</p> <p>Rutherford-Johnson, Tim. <i>Music after the Fall: Modern Composition and Culture since 1989</i>. Oakland, California: California University Press, 2017.</p> <p>Stanbridge, Alan. "Burns, Baby, Burns: Jazz History as a Contested Cultural Site," <i>Jazz Research Journal</i> 1/ 1 (2004), 82-100.</p> <p>Strohm, Reinhard. "The Balzan Musicology Project Towards a Global History of Music, the Study of Global Modernisation, and Open Questions for the Future." <i>mu3nkologicha/Musicology</i> 27 (2019): 1-29.</p> <p>Taruskin, Richard. <i>Music in the Late Twentieth Century: The Oxford History of Western Music</i>. Oxford: Oxford University Press, 2010.</p>
Work form:	Lectures and individual study
Assessment:	<p>Active class participation, and various compulsory assignments during the lessons: a portfolio assignment, and one audiovisual group presentation.</p> <p>Two written exams (semester 1 and 2) about the content of the lessons and lectures, and the assigned literature. Both count for 50% of the final mark. Both exams need to be passed with a minimal result of 5,5 and the compulsory assignments need to be completed in order to pass this course.</p> <p>Assessment criteria: With regards to essay assignments in the exam, please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

CRITICAL MUSIC STUDIES 1 (CLASSICAL MUSIC)

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

CRITICAL MUSIC STUDIES 2 (CLASSICAL MUSIC)

Course title:	Critical Music Studies 2 (Classical Music)
Osiris course code:	KC-TH-CMS
Course content:	<p>In these classes you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on using sources, critical evaluation, presenting and writing as academic skills.</p> <p>In Critical Music Studies 2, a theme is chosen as the starting point for the lessons and the assignments, ideally a KC project from the various departments. The teacher will invite specialists from that particular department to come and talk about the project. These guest teachers also give attention to relevant sources, and you will be encouraged to do interviews with your fellow students who participate in the project.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to choose relevant sources in relation to a theme; ▪ are able to justify how the chosen sources are related to the theme; ▪ are able to correctly refer to various sources; ▪ are able to give a short presentation about the theme, using the collected sources.
Programme objectives:	1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.
Prior qualifications/ prerequisites:	Critical Music Studies 1
Teachers:	tba
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<ul style="list-style-type: none"> • You have to choose four different and diverse sources (texts, images, auditory sources, newspapers, video, etc.) that are related to the chosen theme. You must be able to justify why you have chosen these sources and correctly use these sources in a short written essay. • A presentation (15-20 minutes) about the theme, making use of four sources. <p>Both assessments are equally weighted.</p> <p>Assessment criteria: Please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.</p>
Grading system:	Numeric
Language:	English or Dutch

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

CRITICAL MUSIC STUDIES 3 (CLASSICAL MUSIC)

Course title:	Critical Music Studies 3 (Classical Music)
Osiris course code:	KC-TH-CMS
Course content:	<p>In these classes you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on critical thinking, writing and presenting as academic skills.</p> <p>In Critical Music Studies 3, you are prepared to write programme notes as will be required in the Extended Programme Notes Final Presentation course in BMus4. Attention is paid to research at Master level and the possibilities for publications of written work are examined. You can collaborate in small groups: for example attend the same concert, discuss the concert together and write a review individually.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to design programme notes for a recital; ▪ are able to write according to the criteria for different formats, such as concert or CD reviews, articles for a journal or a magazine, or a call for papers for a conference.
Programme objectives:	1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Type of course:	Compulsory
Level:	Bachelor III
Duration:	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.
Prior qualifications/ prerequisites:	Critical Music Studies 2
Teachers:	tba
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<ul style="list-style-type: none"> • Design programme notes for your BMus3 recital, taking into account your own artistic reflection on the programme; • Choose a format that could be published (concert or CD review, magazine article, call for papers) and use this format as a model for a new text about a chosen topic. The text is to be submitted on the Research Catalogue. <p>Both assessments are equally weighted.</p>

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

HISTORICAL DEVELOPMENT OF WIND BAND MUSIC (FOR WIND BAND CONDUCTORS ONLY)

Course title:	Historical Development of Wind Band Music (for Wind Band conductors only)
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"> ▪ are able to describe the history of the wind band, from the classical period until nowadays; ▪ are able to describe the development of the new instruments by Adolphe Sax; ▪ are able to describe the development of repertoire for the variety of wind bands.
Programme objectives:	1.A.8, 1.A.10, 1.B.4, 1.B.7, 1.C.1, 1.C.7
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	2 semesters, weekly lessons of 1 hour and literature study
Prior qualifications/ prerequisites:	
Teachers:	Alex Schillings
Credits:	3 ECTS
Literature:	t.b.a.
Work form:	Lectures and self-study
Assessment:	Compulsory attendance: 80% Oral test of 20-30 minutes on the course content, with a committee. The oral test will take place between April-June, the exact date will be confirmed at least one month in advance.
Grading system:	Numeric
Language:	English and/or Dutch

Schedule, time, venue:	See ASIMUT schedule
Information:	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)

EXTENDED PROGRAMME NOTES FINAL PRESENTATION

Course title:	Extended Programme Notes Final Presentation
Osiris course code:	KC-KI-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"> ▪ are able to programme a final presentation in the form of a concert and explain the artistic and programmatic choices that have been made; ▪ are able to put the concert programme into a wider context and underpin the programme with information relevant to the music presented; ▪ are able to present the programme, its rationale and its context in an attractive way to a wider public.
Programme objectives:	1.A.8, 1.A.9, 1.A.10, 1.A.19, 1.B.1, 1.B.2, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.C.1, 1.C.6, 1.C.8, 1.C.11
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	t.b.a.
Prior qualifications/ prerequisites:	-
Teachers:	Various
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Individual coaching
Assessment:	The quality of the programme notes will be assessed during the final presentation by the committee of examiners.
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	n/a, n/a, Royal Conservatoire
Information:	Classical Music students: Marlon Titre (m.titre@koncon.nl) Wind Band Conducting students: Jaike Bakker (j.bakker@koncon.nl) Vocal Studies students and Choral Conducting students: Monica Damen (m.damen@koncon.nl)

PROFESSIONAL PREPARATION**TUTORING**

Course title:	Tutoring
Osiris course code:	KC-AL-PF
Course content:	<p>First-year students entering the Royal Conservatoire are assigned a tutor. You remain with this tutor for the first three years of the bachelor's programme. The tutor's role is to help you to reflect on your study and to monitor your study progress.</p> <p>In order to become independent reflective practitioners students need self-regulation skills and habits. The tutor can offer you several tools to develop these skills, based on your needs and preferences. In the tutoring toolbox there are 4 categories for tools: foundation, intention, attention and reflection. In the course of the study year you and your tutor will decide together which tools are interesting and relevant to explore. You will show evidence of your development and study habits f.i. through practical assignments, reports, recordings, or in conversation. Students can also decide to keep the reflective practicing journal 'Musician's Log' developed by Susan Williams.</p> <p>The tutor will have consultations with students individually and in small groups. The tutor is also available to you on request. Consultations with the tutor are confidential. Study progress will be an important topic in private consultations. The tutor will consult with the head of department or coordinator about study related issues, without revealing any sensitive information. Students are encouraged to take responsibility and initiative and increasingly take ownership of their development.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to reflect on your study progress and communicate about it with others; ▪ are able to reflect on your personal and artistic growth; ▪ have learned self-regulation tools and habits and are able to strategically put them to use in your own practice.
Programme objectives:	1.A.2, 1.A.7, 1.A.10, 1.B.9, 1.C.1, 1.C.2, 1.C.3, 1.C.8, 1.C.16
Type of course:	Compulsory
Level:	Bachelor I-III
Duration:	Group meetings: in September, additional meetings to be decided by the tutor Private meetings: by appointment (at least three, but more individual meetings can take place if required)
Prior qualifications/ prerequisites:	
Tutors:	Daniël Brüggen, Lilita Dunska, Carolien Drewes, Noa Frenkel, Manon Heijne, Miro Herak, Jarmo Hoogendijk, Anne La Berge, Gabriel Paiuk, Roger Regter, Ana Sanchez Donate, Yvonne Smeets, Julia Stegeman, Rixt van der Kooij, Susan Williams
Credits:	2 ECTS per academic year

Literature:	Handouts from your tutor, the tutoring toolbox and the reflective practicing journal 'Musician's Log' by Susan Williams. These can be found in the Tutoring Team on MS Teams.
Work forms:	Group and individual meetings
Assessment:	<p>At the end of each academic year, your tutor will assess your development related to your self-regulation skills and habits. Together with your tutor you will design a custom assignment that addresses those elements from the tutoring toolbox that are most relevant for your development. The assignment can lead to evidence through activities, assignments and study habits in which you show that you have monitored and engaged with your personal development in a professional, autonomous and critical manner.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • reflective skills • strategic pursuit of goals • initiative • communication
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	Group and individual sessions. As for the individual meetings, both you and your tutor can take the initiative.
Information:	Yvonne Smeets – coordinator Tutoring (y.smeets@koncon.nl)

EDUCATIONAL SKILLS 1 (FOR WIND BAND CONDUCTORS ONLY)

Course title:	Educational Skills 1
Osiris course code:	KC-ED-ES1
Course content:	<p>During this course you will experience learning processes from different perspectives and learn about the various roles of musicians in an educational context.</p> <p>You will approach skills and knowledge about the learning process in relation to your own development as a student and musician, as well as from a teaching perspective. You will acquire knowledge about learning processes, the teacher-pupil relationship and about creating positive learning environments. With your fellow students, you will practise providing and receiving feedback and instruction, coached by Educational Skills teachers. You will explore and practise different work forms that musicians can use in an educational context. Furthermore, you will visit an educational activity together with a fellow student and discover how education plays an important role in the present-day field of work.</p> <p>This course consists of two strands:</p> <ul style="list-style-type: none"> - Methods and Didactics (lessons about education in relation to your own instrument) - Pedagogy (self-study of material about teaching and learning processes)

Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have an understanding of your own musical learning processes; ▪ understand the characteristics of a positive learning environment; ▪ have an understanding of some well-known theories about learning and teaching; ▪ possess basic skills in providing instruction and feedback and in using simple work forms; ▪ are aware of the importance of artisticity in an educational context; ▪ have an impression of the role of education in the present-day field of work.
Programme objectives:	1.A.7, 1.A.10, 1.A.15, 1.A.16, 1.B.2, 1.B.4, 1.B.9, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.14
Type of course:	Compulsory
Level:	Bachelor II
Duration:	12 weeks, semester 1 Methods and Didactics, 12 lessons of 60 minutes + educational field visit Pedagogy, self-study (approx. 8 hours)
Prior qualifications/ prerequisites:	-
Teachers:	Various
Credits:	3 ECTS
Literature:	Pedagogy materials shared in Teams
Work form:	Group lessons and self-study
Assessment:	<p>1) Methods & Didactics reflective report (50%): Reflective report about your own musical development, your teaching experiences during the course and your educational field visit. This report should also include a description of feedback you received from your teacher, for instance about how you provided instructions and used work forms, with fellow students during the Methods and Didactics lessons. The report is due in January.</p> <p>2) Pedagogy essay (750-1250 words) (50%): An essay describing your views, examples of learning and teaching practices or illustrations of topics that have been presented in the course. The essay is due in December.</p> <p>Assessment criteria (reflective report):</p> <ul style="list-style-type: none"> • level of understanding of and reflective thinking about (your) musical learning processes and about artisticity in music education • ability to provide instruction and feedback and to use simple work forms • observation and reflection on educational field visit <p>Assessment criteria (pedagogy essay):</p> <ul style="list-style-type: none"> • degree of theoretical and practical understanding • degree of argumentation • quality of writing <p>Both the reflective report and the pedagogy essay will have to be passed in order to pass this course.</p>

	Active participation / 80% presence
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen (m.vdbergen@koncon.nl)

EDUCATIONAL SKILLS 2 (FOR WIND BAND CONDUCTORS ONLY)

Course title:	Educational Skills 2
Osiris course code:	KC-ED-ES2
Course content:	<p>In this course you reflect upon and analyse the skills needed for your own instrument, and you explore various methods to develop and teach the skills needed at different levels. General educational skills that have been covered in Educational Skills 1, like interacting with different types of pupils, formulating questions and giving instructions will be put into practice during the Methods and Didactics lessons. You will also develop an understanding of learning music theory on various levels and get tools to teach this with a musically practical approach. Together with your Methods and Didactics teacher and your fellow students you will get the opportunity to put all these skills into practise by working with test pupils.</p> <p>After having visited the educational field in Educational Skills 1, you will do online research on projects in the educational field, for example in your own country. You will analyse an education activity or project of your choice that you consider to be an inspiring example.</p> <p>There are two parallel strands of lessons:</p> <ul style="list-style-type: none"> - Methods and Didactics (lessons about teaching in relation to your own instrument) - Music Theory in Education (lessons about teaching and understanding music theory with a musically practical approach)
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have an understanding of the various stages of the learning trajectories in your own discipline; ▪ have knowledge of repertoire and methodological materials; ▪ are able to design a framework for an annotated repertoire list; ▪ are able to provide instruction and feedback and to use various work forms; ▪ are aware of the importance to take into account the level and needs of a pupil in your approach; ▪ know and are able to make use of tools to teach the understanding of music theory with a musically practical approach; ▪ have a clearer picture of the educational field and the various roles of musicians within.
Programme objectives:	1.A.7, 1.A.10, 1.A.15, 1.A.16, 1.B.2, 1.B.4, 1.B.9, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.14
Type of course:	Compulsory

Level:	Bachelor II
Duration:	12 weeks, semester 2 Methods and Didactics, weekly lessons of 60 minutes Music Theory in Education, 6 lessons of 60 minutes
Prior qualifications/ prerequisites:	Educational Skills 1
Teachers:	Various
Credits:	3 ECTS
Literature:	Susan Williams, Quality Practice
Work form:	Group lessons, self-study and peer learning in teaching experiences
Assessment:	<p>1) Framework for an annotated repertoire list (33,3%). In this framework you are asked to structure the methods and music analysed during the lessons in a methodical way (this framework can be developed further in your future teaching).</p> <p>2) Description of the practical use of music theory work forms (33,3%).</p> <p>3) Reflective report on your teaching experiences with your test pupils and your analysis of a project or activity in the educational field (33,3%).</p> <p>The assignments are due in June.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • ability to recognise the level of methods and techniques (1) • understanding of the use of music theory work forms (2) • awareness of the level and needs of a test pupil (3) • ability to formulate clear questions, give apt instructions and employ work forms to develop a variety of skills, including music theory (3) • level of reflective thinking about music education and past and future teaching experiences (3) <p>Active participation / attendance 80%</p>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen (m.vdbergen@koncon.nl)

EDUCATIONAL SKILLS 3 (FOR WIND BAND CONDUCTORS ONLY)

Course title:	Educational Skills 3
Osiris course code:	KC-ED-ES3
Course content:	In this course you will not only attend lessons, but you will also teach your own pupil throughout the semester. Your focus will be on the use of teaching materials, planning and preparing lessons, handling your pupil's homework and putting to practice acquired knowledge and skills explored in Educational Skills 1

	<p>and 2. During the process of preparing and evaluating your lessons you will receive coaching from your teacher and feedback from fellow students.</p> <p>In the Ensemble Teaching lessons you will develop skills specific for working with groups: how to musically lead a group of pupils, how to select, adapt or create apt material and how to recognise and handle group dynamics. In this semester the educational field visit will be related to group teaching. You will put this into practice by working with a group of amateurs.</p> <p>There are three parallel strands:</p> <ul style="list-style-type: none"> - Internship (15 weekly lessons with one pupil, together with a fellow student) - Methods, Didactics & Coaching (lessons about teaching in relation to your internship, including coaching time) - Ensemble Teaching (lessons about teaching and leading groups with students of your own department and a practical assignment with a group of amateurs)
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to teach a pupil for a semester and know how to employ objectives, lesson plans, methods and homework assignments; ▪ are able to apply musical material in a flexible manner for a group of pupils; ▪ possess basic skills in how to lead a group and how to provide a group with instruction and feedback; ▪ have further developed your perspective on learning and teaching through reflection on your experiences and through peer learning.
Programme objectives:	1.A.7, 1.A.10, 1.A.15, 1.A.16, 1.B.2, 1.B.4, 1.B.9, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.14
Type of course:	Compulsory
Level:	Bachelor III
Duration:	<p><u>15 weeks, semester 1</u></p> <p>Internship, weekly lessons of 50 minutes (or shorter, depending on the age of your pupil)</p> <p>Methods, Didactics & Coaching, 15 lessons of 60 minutes</p> <p>Ensemble Teaching, 6 lessons of 90 minutes + 1 work field experience</p>
Prior qualifications/ prerequisites:	Educational Skills 2
Teachers:	Various
Credits:	4 ECTS
Literature:	t.b.d.
Work form:	Group lessons, self-study and internship with coaching
Assessment:	<p>Methods, Didactics & Coaching</p> <p>1) Teaching report & presentation (66%) (qualifying result)</p> <p>Your report must include:</p> <ul style="list-style-type: none"> ○ a learning trajectory of a series of lessons for your pupil; ○ video material of one or more lessons you taught; ○ a reflection on your teaching experiences during Educational Skills 3 <p>During the final lesson Methods, Didactics & Coaching, you will give a 10-minute presentation on the development of your educational skills related to your own teaching. Your presentation will be followed by questions from your teacher and</p>

	<p>from fellow students about topics addressed in your report and/or presentation. The teaching report is due in January.</p> <p>Ensemble Teaching 2) Arranging and Leading (33%) (Pass/Fail) A short arrangement of a piece of music for a group of pupils; Working with a group of amateurs during a rehearsal. The arrangement is due in December.</p> <p>Assessment criteria (Methods, Didactics & Coaching):</p> <ul style="list-style-type: none"> • methodical insight • using a considered approach when teaching • being able to employ objectives, lesson plans, methods and homework assignments • ability to choose apt musical material • reflective thinking about music education and past and future teaching experiences • ability to give a clear picture of your teaching experiences and to answer critical questions <p>Assessment criteria (Ensemble Teaching):</p> <ul style="list-style-type: none"> • ability to choose and adapt material for a group of amateurs • understanding of group dynamics • ability to lead an amateur group rehearsal <p>Active participation / attendance 80%</p>
Grading system:	Methods, Didactics & Coaching: Qualifying result Ensemble Teaching: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen (m.vdbergen@koncon.nl)

ORIENTATION ON EDUCATIONAL PROJECTS (FOR WIND BAND CONDUCTORS ONLY)

Course title:	Orientation on Educational Projects (Wind Band conductors only)
Osiris course code:	KC-DI-OE
Course content:	This course consists of fulfilling 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"> ▪ have observed and participated in a professional educational programme and are able to reflect on it;

	<ul style="list-style-type: none"> ▪ can identify the various elements that make up a solid educational programme; ▪ are able to design and review an educational programme in a professional way.
Programme objectives:	1.A.7, 1.A.9, 1.A.14, 1.A.16, 1.A.17, 1.A.19, 1.B.15, 1.C.1, 1.C.7, 1.C.8, 1.C.13
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	One full week outside the conservatoire
Prior qualifications/ prerequisites:	-
Teachers:	Various teachers
Credits:	2 ECTS
Literature:	To be determined by teacher
Work form:	Group lesson
Assessment:	<p>A reflective written report, demonstrating your knowledge and professional opinions regarding educational projects. This report consist of three parts:</p> <ol style="list-style-type: none"> 1) an elaborated description of the educational framework of the visited organisation 2) a detailed description of the project which you have participated in, combined with a critical self-reflection of this participation 3) the outlines of a personal educational vision (you in the position of a manager of a professional orchestra or choir) <p>The report is due in June. The report will be assessed by the coordinator of the conducting department and a teacher.</p>
Grading system:	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	By individual appointment
Information:	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)

PRODUCTION AND MANAGEMENT (FOR WIND BAND CONDUCTORS ONLY)

Course title:	Production and Management (for Wind Band conductors only)
Osiris course code:	KC-DI-PM
Course content:	<p>During this course you work on your musical and personal development as conductor, artistic leader, independent musician and entrepreneur. These lessons will also prepare you to work with (amateur) wind band orchestras. Topics will include organisation and communication skills for artistic leaders, how to commission a piece from start to finish (choice of composer, funding applications, premiere of the piece), and realising theatre productions with an orchestra. Additionally, you will work on your stage presence, learn how to promote yourself and learn how to find a personal coach.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to self-reflect as artistic leader of a wind band;

	<ul style="list-style-type: none"> ▪ know how to balance your musical and personal development; ▪ are aware of the different organisations in the wind band scene and you are able to communicate with them (e.g. BvO&I, Certamen de Bandas, CISM, EBBA, KNMO, ONFK, ONHK, WASBE, WMC); ▪ are able to facilitate a commission from start to finish; ▪ are able to be artistically responsible for the organisation of a multidisciplinary project with your wind band; ▪ know how to present yourself on stage; ▪ are able to promote yourself as an independent conductor.
Programme objectives:	1.A.10, 1.A.13, 1.A.14, 1.A.15, 1.B.9, 1.B.13, 1.B.14, 1.B.16, 1.C.1, 1.C.2, 1.C.3, 1.C.4, 1.C.8, 1.C.13
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	60 minutes per week
Prior qualifications/ prerequisites:	-
Teachers:	Alex Schillings
Credits:	2 ECTS
Literature:	To be determined by teacher
Work form:	Group lesson
Assessment:	1) Active participation. 2) Project plan. Students are required to submit a project plan in which they describe how they will approach various topics discussed in the class and how they act as artistic leader of a wind band in relation to the course objectives.
Grading system:	Pass/Fail
Language:	English and/or Dutch
Schedule, time, venue:	Schedule provided by teacher, Royal Conservatoire
Information:	Jaïke Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)

CAREER SKILLS: START-UP!

Course title:	Start-Up!
Osiris course code:	KC-AL-FYF
Course content:	<p>Start-Up! has two main goals:</p> <ol style="list-style-type: none"> 1. Helping you build a broad network of fellow students; 2. Making a smooth start at the Royal Conservatoire. <p>Start-Up! introduces new students to the Royal Conservatoire and its practical, educational, creative, social and artistic possibilities. During a full week of music making, attending lectures, cooperating and exploring future educational opportunities, Start-Up! engages you right from the start. Start-Up! consists of daily rehearsals with the First Year Choir, as well as many workshops, lectures, meetings and performances.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your</p>

	future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ know your way around the Royal Conservatoire; ▪ have started to build your network of fellow students from all departments; ▪ are well-informed about your study programme; ▪ have gained greater awareness of what is required to be a successful student; ▪ have a greater awareness of health & wellbeing in the music profession (e.g. you know how to protect your ears); ▪ have gained insight into how the Royal Conservatoire could contribute to reaching your goals as a professional musician.
Programme objectives:	1.A.5, 1.C.4, 1.C.11, 1.C.13
Type of course:	Compulsory
Level:	Bachelor I
Duration:	One week full-time
Prior qualifications/ prerequisites:	
Teachers:	A large variety of teachers from the Royal Conservatoire and from the professional field related to your future practice.
Credits:	2 ECTS
Literature:	Start-Up! brochure and information on the KC Portal. A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Work forms:	Plenary sessions, workshops, group lessons
Assessment:	A minimum of 80% attendance
Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	Monday to Friday during the first week of the academic year, at the Royal Conservatoire, The Hague
Information:	Caroline Cartens (startup@koncon.nl)

CAREER SKILLS: ENTREPRENEURIAL BOOTCAMP

Course title:	Entrepreneurial Bootcamp
Osiris course code:	KC-AL-EB
Course content:	In an intensive week, you will work in small groups to prepare short musical performances or musical interventions. These performances will be created for and presented in specific social contexts with the aim to reach out to new audiences. Performances can take place in unusual venues and spaces thus exploring new markets for and exposure of musical creations. You will run your

	<p>own 'businesses' and acquire hands-on experiences with career skills such as project management, communication and presentation. You will film your performances and interventions and present your projects to an audience of first year Bachelor students at the end of this week.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
Objectives:	<p>At the end of this course, you will:</p> <ul style="list-style-type: none"> ▪ be able to take initiative and recognise opportunities as a performing musician; ▪ have explored your artistic identity in a social context; ▪ have further developed your collaborative skills; ▪ have developed your communicative skills.
Programme objectives:	1.A.1, 1.A.5, 1.A.6, 1.A.10, 1.A.13, 1.A.14, 1.A.15, 1.A.16, 1.A.17, 1.A.19, 1.B.9, 1.B.10, 1.B.11, 1.B.12, 1.C.4, 1.C.5, 1.C.8, 1.C.11, 1.C.13, 1.C.14
Type of course:	Compulsory
Level:	Bachelor II
Duration:	A five day intensive course, plus two online meetings
Prior qualifications/ prerequisites:	-
Teachers:	Renee Jonker and others
Credits:	2 ECTS
Literature:	A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Work forms:	Workshops, laboratory, coaching
Assessment:	80% attendance
Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	Two online meetings for preparation, a five day intensive course from Monday 29 August to Friday 2 September 2022 from 09:00 till 22:00 every day, venue t.b.a.
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

CAREER SKILLS: THE BUSINESS OF MUSIC (FOR CHORAL CONDUCTORS ONLY)

Course title:	The Business of Music (for Choral conductors only)
Osiris course code:	KC-AZ-BM

Course content:	<p>In this course you learn about the entrepreneurial and organisational aspects of a musician's career. What are your career opportunities, how do you (want to) present yourself and how can you develop a recognisable identity as a musician. What are the requirements for cv/website/audio and video material etc. We discuss how to use social media and the importance of 'networking'. Practical issues such as starting your own company, fees, contracts, invoices, taxes, work permit and other rules and regulations are addressed. Attention is paid to the importance of professional communication with concert organisers and other connections in the professional world.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to learn skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to critically reflect on your artistic and business attitude and identity; ▪ are able to apply the necessary practical and organisational skills on your present and future performance opportunities; ▪ are given the right tools to start developing your future career plans and your position in the profession; ▪ are able to independently search for information about the music profession and know where to go for advice.
Programme objectives:	1.A.12, 1.A.13, 1.B.8, 1.B.9, 1.B.13, 1.B.14, 1.C.1
Type of course:	Compulsory
Level:	Bachelor III
Duration:	12 hours
Prior qualifications/ Pre-requisites:	
Teachers:	Renee Coolen
Credits:	2 ECTS
Literature:	A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Work form:	Group lesson
Assessment:	<p>Active attendance 100%</p> <p>Practical assignments during the course:</p> <ol style="list-style-type: none"> 1) Identify your career opportunities, making clear why they are potentially successful. Oral presentation . 2) Write a CV for a specific audition or performance opportunity. 3) Critically reflect on your networking activities. Written assignment or an oral presentation. 4) Show understanding of the concept of being an 'entrepreneur' in relation to the career opportunities you identified. Written assignment or oral presentation <p>Assessment criteria</p> <ul style="list-style-type: none"> • the ability to reflect critically on yourself and your field

	<ul style="list-style-type: none"> the ability to reflect on your present and future career, practices, skills and needs to show knowledgeability in working on professional identity and visibility, both conceptually as well as practically to understand how to get 'from dream to production', using a variety of concepts, beliefs and tools including relevant practical know-how like legal structures, taxes, funding and fair practice.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen - Head of Vocal Studies Department (m.damen@koncon.nl)

CAREER SKILLS: INTERNSHIP (FOR CHORAL CONDUCTORS ONLY)

Course title:	Internship (for Choral conductors only)
Osiris course code:	KC-DI-IS
Course content:	<p>This course consists of fulfilling project tasks in the working field. You will decide together with your main subject teacher and the department staff where you will fulfil this course. You can do an internship at the educational department of a professional choir, but you can also decide to broaden your knowledge by focusing on working with children's choirs or specialising in community projects. You complete this course by writing a critical self-evaluation in connection to your internship.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> have observed and participated in a professional educational programme and are able to reflect on it; can identify the various elements that make up a solid educational programme; are able to design and review an educational programme in a professional way.
Programme objectives:	1.A.7, 1.A.10, 1.A.13, 1.A.14, 1.A.16, 1.A.17, 1.A.19, 1.B.9, 1.B.15, 1.C.1, 1.C.2, 1.C.3, 1.C.11, 1.C.13
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	t.b.a.
Prior qualifications/ prerequisites:	-
Teachers:	Various teachers
Credits:	4 ECTS

Literature:	To be determined by the teacher. A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Work form:	Group and individual lessons. Internship within a professional educational programme.
Assessment:	A written report, demonstrating your knowledge and professional opinions regarding educational projects. This report consists of three parts: 1) an elaborated description of the educational framework of the visited organisation 2) a detailed description of the project which you have participated in, combined with a critical self-reflection of this participation 3) the outlines of a personal educational vision (you in the position of an artistic manager of an orchestra or choir) The written report is due in June.
Grading system	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	By individual appointment
Information:	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl) Monica Damen – Head of Choral Conducting (m.damen@koncon.nl)

CAREER SKILLS: PREPARATION FOR PROFESSIONAL PRACTICE

Course title:	Preparation for Professional Practice
Osiris course code:	KC-AL-VBP
Course content:	<p>The cultural field is in a constant state of change. For musicians young and old, there is an increasing demand for new approaches, not only to ensure life sustainability but also to realise artistic goals. It is not only about playing your instrument really well; being successful in your professional career these days is built on a strong foundation that consists of many components. Building that architecture takes time; this course addresses the building blocks and helps you to start realising your own foundation.</p> <p>The objective of this course is to support you in your professional career from an organisational and life skills perspective: “What do you need to make it these days?”. In order to address this question, we will look into tools and tricks that can be beneficial, building an appropriate mind-set for the challenges ahead, and share experiences, life stories and best practices between ourselves and interesting guest speakers.</p> <p>The course is structured around eight collective sessions build around a specific theme. In addition to these sessions there are two rounds of workgroups with a more dynamic approach in which the students will work together on important issues. As part of the course, you are required to write a Personal Activities Plan, consisting of several assignments. The approach to compiling this Personal Activities Plan may differ per department.</p> <p>We will reflect on your assignments in two 30-minute coaching sessions, one mid-term and one at the end, where we will not only address your plan, but also other ideas and questions related to your personal professional practice.</p>

	<p>From developing a business perspective, reflecting on current and future professional practices, looking at identity and visibility, to practical sides of organising yourself and realising dreams and productions, this course aims to help you on your way in the present musical field. You will have analysed your personal strengths and weaknesses, gained industry awareness and developed a richer understanding of the music field, you will have worked on your promotion material, taken steps in giving a pitch, you will have worked with planning tools, learned about project applications and funding organisations, and so on.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to critically reflect on your artistic identity and future career plans; ▪ have a better understanding on how to get started with your projects and how to fuel your ideas; ▪ have learned and worked with concepts, skills, and tools that constitute an entrepreneurial hands-on approach ▪ are able to independently search for information about the music profession and know where to go for advice; ▪ are able to critically reflect on your role in the profession as well as in society, and can contribute to it; ▪ have an understanding of action strategies, how to raise industry awareness, organisation, mindset and production tools; ▪ have considered your professional identity; ▪ have constructed your own Personal Activity Plan that can serve as a starting point for enhancing your career.
Programme objectives:	1.A.10, 1.A.12, 1.B.9, 1.B.12, 1.C.1, 1.C.2, 1.C.3, 1.C.4, 1.C.5, 1.C.8, 1.C.9, 1.C.10, 1.C.16
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	Eight sessions of 1,5-2 hours, two 2-hour long workgroups, two 30-minute 1-on-1 talks
Prior qualifications/ Pre-requisites:	-
Teachers:	Anton van Houten
Credits:	4 ECTS
Literature:	To be determined by the teacher. A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Work form:	Group sessions and individual supervision
Assessment:	A Personal Activities Plan, which consists of the following elements: Introduction/preface Chapters: <ol style="list-style-type: none"> 1. You 2. The Field 3. Your Professional Practices

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

Language:	English or Dutch
Schedule, time, venue:	See ASIMUT All students have to personally register for workgroups and individual talks, as they are not scheduled in ASIMUT. Students will receive an invitation to sign up through an online form.
Contact:	Anton van Houten (a.vanhouten@koncon.nl)

ELECTIVES AND MINORS

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

EXTERNAL ACTIVITIES – CAREER DEVELOPMENT OFFICE (CDO)

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

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

	<p>completed, and also upload any relevant materials (promotional materials, programmes, recordings etc.). You will also need to fill in the reflective section of the form describing your most significant work experiences during the academic year, and what you gained from participating in them. The completed form then has to be submitted for approval by the CDO, after which the relevant number of study credits will be allocated to each task (see appendix).</p> <p>Allocation of CDO credits is done by a teacher nominated by the Head of Department. In case of any disagreement or conflict the results will be evaluated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.</p>	
Assessment criteria:	Pass	Fail
<ul style="list-style-type: none"> • <i>Basic information (hours invested etc.)</i> 	Times and dates clearly indicated and hours invested are accurate and divided where necessary.	Not credible, unclear or absent, project dates are outside the enrolment period or academic year.
<ul style="list-style-type: none"> • <i>Learning experience/ability to reflect</i> 	Much information about and reflection on learning experiences during project/activity. Perspective on plans for future projects/activities with points for improvement where necessary.	Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.
<ul style="list-style-type: none"> • <i>Project content</i> 	Challenging project that has a relevant connection to the course or study. Student has been involved in many aspects of the project (organisation/promotion etc.).	Level is too low or not relevant to the course or study. Passive rather than active involvement in masterclasses.
<ul style="list-style-type: none"> • <i>Proofs/publicity material (where possible)</i> 	Programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.	Photos, programme or other proofs not present.
Grading system:	Pass/Fail	
Language:	English or Dutch	
Schedule, time, venue:	-	
Information:	Dominy Clements (D.Clements@koncon.nl)	
Appendix:	<p>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF <u>EXAMPLES</u>:</p> <p>GENERAL: CDO credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main subject study.</p> <p>- Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir will not usually qualify for ECTS.</p> <p>- 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).</p> <p>- Making a website = maximum 2 ECTS.</p>	

	<ul style="list-style-type: none"> - Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value. - In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO. - Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS. - Passive attendance of masterclasses does not qualify for ECTS. <p>- Events planned but cancelled due to the COVID-19 pandemic can be considered for CDO credits. Students are also encouraged to include online activities and any other innovative work undertaken during lockdown conditions, or while the options for performance at venues with live audiences are scarce.</p> <p>CLASSICAL:</p> <ul style="list-style-type: none"> - One week working with a professional orchestra/ensemble = 2 ECTS. - NJO (National Youth Orchestra) winter tour = 3 ECTS. - EuYO/Gustav Mahler orchestras etc. = 5 ECTS. <p>CONDUCTING:</p> <p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> - One year rehearsing with a permanent ensemble = 3 ECTS. - One week with a professional orchestra (ca 15 hours rehearsal & 6 hours concerts) = 2 ECTS. <p>VOCAL STUDIES:</p> <ul style="list-style-type: none"> - Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS. - Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average no more than 0,5 ECTS. - Solo work with a professional ensemble/organisation (depending on the repertoire) = up to 2 ECTS. - Participation in competitions or masterclasses is seen as part of the usual main subject activities. Value depends on level, degree of involvement etc. = average 1 ECTS.
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ASSESSMENT CRITERIA

ASSESSMENT CRITERIA MUSICIANSHIP SKILLS COURSES

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

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

ASSESSMENT CRITERIA CRITICAL MUSIC STUDIES (CLASSICAL MUSIC)

Very good	9-10	<ul style="list-style-type: none"> ○ Shows a deep understanding of the topic with fully developed arguments. ○ Very good articulation of position or arguments. ○ Presents evidence that is relevant and accurate to support arguments. ○ Fully discusses implications of the argument or position. ○ There is logic in the progression of ideas. ○ Comprehensive knowledge of the topic, a sustained high level of critical analysis combined with a genuine originality of approach. ○ Always contributes to the discussion in class by raising thoughtful questions, analysing relevant issues, building on other's ideas.
Good	8	<ul style="list-style-type: none"> ○ Shows a good understanding of the topic, but not always fully developed arguments. ○ Good articulation of position or arguments. ○ Presents evidence that is mostly relevant and mostly accurate. ○ Adequately discusses implications of the argument or position. ○ There is logic in the progression of ideas. ○ Consistent and fluent discussion of the topic. ○ Contributes to the discussion in class by raising thoughtful questions, analysing relevant issues, building on other's ideas.
Sufficient	5,5-7	<ul style="list-style-type: none"> ○ Shows a superficial understanding of the topic, and no arguments. ○ Articulation of position or arguments that may be unfocused or ambiguous. ○ Does not present evidence that is very relevant and accurate, but is able to comment when asked about this. ○ Ideas may be somewhat disjointed or not always flow logically, making it a bit difficult to follow. ○ Weaknesses in understanding and discussing the topic. ○ Rarely contributes to the discussion in class by raising thoughtful questions, analysing relevant issues, building on other's ideas.
Not sufficient	5 or lower	<ul style="list-style-type: none"> ○ Shows no understanding of the topic and no arguments. ○ No articulation of position or arguments. ○ Presentation of evidence that is irrelevant and inaccurate, and is not able to comment when asked about this. ○ 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. ○ No work offered.

ASSESSMENT CRITERIA BACHELOR CONDUCTING (MAIN SUBJECT)

	9 - 10	7,5 – 8,5	5,5 - 7	0 - 5
Musical awareness	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.
Communication	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.
Rehearsal technique	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.
Conducting technique	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.
Programme/Programme notes/Presentation	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.

GRADING SCALES



GRADING SCALES

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

QUALIFYING RESULTS

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

NUMERIC RESULTS

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

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

PARTICIPATION RESULTS

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

PASS/FAIL

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