



**Royal
Conservatoire
The Hague**

Curriculum Handbook

Bachelor of Music in Early Music

Royal Conservatoire The Hague

2019-2020

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

This is version 1.2, November 2019. Changes to last version: amendment to duration and teachers of the Wind Ensemble course

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

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INTRODUCTION

For decades our Early Music Department has enjoyed a worldwide reputation as one of the largest and most important educational institutions of its kind. A team of musicians who are all international authorities on their instrument are teaching historical performance practice of repertoire varying from the Renaissance up to the Nineteenth Century. The Department has started with a focus on the main repertoire of the Baroque era and thus gained its identity as a school for 'baroque' specialists. Currently studies have been extended in both directions by combining undergraduate research training with intensive practice in both Renaissance polyphony and on the other hand music of the Classical period. This training meets the needs of today's profession.

The Royal Conservatoire The Hague treasures collaboration of artists in many aspects, starting by ensemble playing as the most obvious. The synergy of peer learning is a hallmark of the Early Music Department, which is encouraged by a wide variety of projects organized by the institution. These projects are directed by teachers from the Department with considerable experience in the relevant repertoire or by prominent guest conductors. Students also have plenty of opportunity to initiate their own projects, some of which lead to ensembles that start their career during the studies. Virtually without exception students become part of an international network already during their studies, which brings them employment once graduated. An important link to the profession -apart from the teaching staff- is contacts with professionals in so called 'side-by-side projects'. Almost every project ends with one or more concerts held at various locations outside the institute in association with concert organizers.

At the beginning of the programme the emphasis in the curriculum is on basso continuo and polyphony to ensure that the pillars of baroque music become a generally understood language in their historical context, both in theoretical and practical terms. Later in the programme there is scope to widen the perspective with subjects such as rhetoric, ornamentation, diminution, style-related improvisation and baroque dance.

Because of the size of the Department and the range of nationalities represented in the student body, there is close contact with developments in the field of Early Music elsewhere in the world, which allows the Department to keep up to date with the very latest trends. It is the Conservatoire's guiding philosophy that every new generation of musicians will have to determine and define their own relation to the command of historical information in their practice. Close collaborations with other Departments, such as Composition, open possibilities for the Department of Early Music to creative approaches. Further information about the Early Music Vocal Studies' programme can be found in the Curriculum Handbook of the Vocal Studies Department.

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

PROGRAMME OBJECTIVES BACHELOR EARLY MUSIC

Description programme objectives	<i>corresponding course codes</i>
PRACTICAL SKILLS	
<u>Skills in artistic expression</u>	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to be able to create and realise their own artistic concepts and to have developed the necessary skills for the integration of their knowledge in a historically informed performance. 	EM-xx */ EM-HD/ EM-PT/ EMS /EM-ASQ
<u>Repertoire skills</u>	
<ul style="list-style-type: none"> At the completion of their studies, students are acquainted through study and performance with representative repertoire of the area of musical study. 	EM-xx */ EM-HOxx/ KI-HOxx /EM-ASQ
<ul style="list-style-type: none"> In the process, they are expected to have become familiar with the main style characteristics concerning repertoire of study and have knowledge of approaches in their practical realisation. 	EM-xx */ EM-HD/EMS /EM-ASQ
<u>Ensemble skills</u>	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to be able to participate in ensembles of various kinds in such a way that their individual contribution is in balance with the whole, using all their generic qualities of musicianship and professional attitudes. 	EM-xx */ ED-ELEM/KI-BB/ EM-ASQ
Practising, rehearsing, reading, aural, creative and re-creative skills	
<u>Practising and rehearsing skills</u>	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to have acquired effective practice and rehearsal techniques for improvement through self-study as well as peer learning. 	EM-xx */ HKS/ MP/EM-ASQ
<ul style="list-style-type: none"> In the process, they are expected to have embedded good habits of playing technique, posture and mind-set which enable them to use their bodies in the most efficient and non-harmful way. 	EM-xx *
<u>Reading skills</u>	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to have acquired appropriate skills for decoding notated musical structures, materials and ideas and relate these to musical performance. 	EM-xx */ MP/ HKS/ EMS/EM-ASQ
<u>Aural, creative and re-creative skills</u>	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to have fluency in recognising by ear, memorising and manipulating the structural elements of music. 	EM-xx */ MP/ HKS/ EMS
<ul style="list-style-type: none"> At the completion of their studies, students are expected to have acquired the skills to arrange music creatively within practical settings of ornamentation, basso continuo and various parameters in historical performance. 	EM-xx */ MP/ HKS/ EMS
<u>Verbal skills</u>	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to be able to communicate their knowledge of their musical expertise in language or by other means in a generally intelligible way. 	EMS/EM-HO*/EM-PT

Public performance skills	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to be able to deal with the behavioural and communicative demands of public performance. 	EM-xx* /EM-ASQ
<ul style="list-style-type: none"> Students are expected to be able to integrate their knowledge of repertoire in public performance 	EM-xx*/EMS/ EM-ASQ
Improvisational skills	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to be able to shape and/or create music independent from, or beyond the information derived from a notated score. 	EM-xx*/ HKS/MP
Pedagogical skills	
<ul style="list-style-type: none"> Students are expected to be able to teach music at a variety of levels. 	EM-xx*/ED-ES/ED-ELEM/ED-MIO
THEORETICAL SKILLS	
Knowledge and understanding of repertoire and musical materials	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to know the main repertoire of their area of musical study within the context of its history. 	EMS/EM-HD/EM-HO*/KI-HO
<ul style="list-style-type: none"> Students are expected to know the common elements and organisational patterns of music in the field of their main study and understand their coherence and interaction. 	EM-xx* /MP/EMS/HKS/
Knowledge and understanding of context	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to know and understand the main outlines of music history, to do basic research by finding and consulting the relevant sources and to apply their knowledge as foundation for performance. 	EMS/EM-HO*/ KI-HOxx / EM-PT/EM-EO
<ul style="list-style-type: none"> Students are expected to be familiar with the characteristics of musical styles within the field of study and their associated performing conventions. 	EM-xx*/ EMS/EM-HD
<ul style="list-style-type: none"> Students are expected to have a broad understanding of how technology serves the field of music as a whole and to be aware of the technological developments applicable to their area of specialisation. 	VBP
<ul style="list-style-type: none"> Students have a basic knowledge of the construction, acoustic properties, classification, history and broader cultural context of their instruments. 	EM-HOxx/ KI-HOxx
<ul style="list-style-type: none"> Students are expected to have knowledge of the key financial, business and legal aspects of the music profession. 	VBP
<ul style="list-style-type: none"> At the completion of their studies, students are expected to be aware of the interrelationships and interdependencies between all the elements above and between their theoretical and practical studies. 	VBP
Improvisational skills	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to understand the fundamental patterns and processes, which underlie improvisation in a historical style. 	EM-xx*/HKS/MP
Pedagogical skills	

Students are expected to be familiar with the basic concepts and practices of pedagogy, especially as they relate to music education.	ED-ES ED-ELEM ED-MIO-14
GENERIC LEARNING OUTCOMES	
Independence	
At the completion of their studies, students are expected to be able to work autonomously on a variety of issues,	
• Gathering, analysing and interpreting information	EMS/EMxx*
• Developing ideas and arguments critically	EMS/EMxx*/EM-HOxx/KI-HOxx/EM-ASQ
• Being self-motivated and self-managing.	EM-xx*/EM-HOxx/KI-HOxx/EMS/EM-ASQ
Psychological understanding	
At the completion of their studies, students are expected to be able to make effective use, in a variety of situations, of	
• their imagination	EMxx/EM-PT/ EM-HOxx/KI-HOxx/EM-ASQ
• their intuition	EMxx/EMS/ASQ
• their emotional understanding	EMxx/ED-ELEM/EM-ASQ
• their ability to think and work creatively when problem-solving	EMxx/EMS/EM-ED/EM-ASQ
• their ability to think and work flexibly, adapting to new and changing circumstances	EMxx/CDO/EM-ASQ
• their ability to control and, where possible, prevent anxiety and stress, as well as the interaction of these with physiological demands associated with performance.	EMxx/CDO/EM-ASQ
Critical awareness	
At the completion of their studies, students are expected to be	
• critically self-aware and open to constructive criticism coming from others	EMxx/CDO/EM-HD/ EM-Hoxx / KI-HOxx/EM-ASQ
• able to apply their critical capabilities constructively to the work of others	EM-HD/EMS/EM-Hoxx/KI-HOxx/EM-ASQ
• able to reflect on social, scientific or ethical issues relevant to their work	VBP/EMxx/EMS
• have a realistic awareness of the value of their work as a contribution to society	VBP/EMxx/EMS
Communication skills	
At the completion of their studies, students are expected to have effective intercultural communication and social skills, including the ability to	
• work with others on joint projects or activities, including in an international context	EMxx/ED-ELEM/EM-ASQ
• show skills in teamwork, negotiation and organisation	CDO/ VBP/EM-ASQ
• integrate with other individuals in a variety of cultural contexts	CDO
• present work in accessible form	EMS/EM-Hoxx/ KI-HOxx/EM-HD
• have appropriate Information Technology (IT) skills.	

CURRICULUM OVERVIEWS

VIOLIN, VIOLA, CELLO

code	form	Early Music - Violin, Viola, Cello *	Year 1	Year 2	Year 3	Year 4
		Bachelor of Music 2019-2020				
KC-		Artistic Development				
EM-xx **	x	Main Subject	26	23	26	40
EM-	g	Authentic String Quartet	3	3	3	3
		Subtotal	29	26	29	43
KC-		Musicianship Skills				
AL-K1JR	g	First Year Choir	2			
EM-PP	q	Practicum Polyphoniae	2			
TH-HKS	g	Historical Keyboard Skills	4	4	4	
TH-MP	g	Musica Practica	10	8	6	
		Subtotal	18	12	10	
KC-		Academic Skills				
		Historical Development	2			
KI-HOVL		Baroque and Classical Violin and Viola				
KI-HOVC		Viola da Gamba, Baroque and Classical Cello				
TH-EMS	g	Early Music Studies	6	6	6	
EM-PT	i	Writing Programme Notes and Sleeve Notes				2
EM-EO	i	Edition Unpublished Work				2
EM-HD	g	Early Music Seminars	1	2	3	3
		Subtotal	9	8	9	7
KC-		Professional Preparation				
AL-FYF	g	First Year Festival	2			
AI-PF	g/i	Tutoring and Portfolio	2	2	2	
AL-VBP	g/i	Preparation for Professional Practice				4
ED-ES	g	Educational Skills 1-2*		6		
ED-ELEM	g	Ensemble Leading Early Music			2	
ED-MIO	g	Musicianship Methodology			2	
		Subtotal	4	8	6	4
Minor/Electives						
		Minor or electives		6	6	
		CDO/internship/individual project/minor				6
		Subtotal	0	6	6	6
Total per year			60	60	60	60
Total						240
* Educational Skills 1 and 2 are newly designed courses. In the academic year 20-21, they will be followed by Educational Skills 3, in bachelor III, replacing the courses Ensemble Leading and Musicianship Methodology.						

VIOLONE

code	form	Early Music - Violone	Year 1	Year 2	Year 3	Year 4
		Bachelor of Music 2019-2020				
KC- Artistic Development						
EM-xx *	x	Main Subject	28	25	28	42
KI-BB	g	BASSbook	1	1	1	1
		Subtotal	29	26	29	43
KC- Musicianship Skills						
AL-K1JR	g	First Year Choir	2			
EM-PP	q	Practicum Polyphoniae	2			
TH-HKS	g	Historical Keyboard Skills	4	4	4	
TH-MP	g	Musica Practica	10	8	6	
		Subtotal	18	12	10	
KC- Academic Skills						
KI-HODB	g	Historical Development Violone and Double Bass	2			
TH-EMS	g	Early Music Studies	6	6	6	
EM-PT	i	Writing Programme Notes and Sleeve Notes				2
EM-EO	i	Edition Unpublished Work				2
EM-HD	g	Early Music Seminars	1	2	3	3
		Subtotal	9	8	9	7
KC- Professional Preparation						
AL-FYF	g	First Year Festival	2			
AL-PF	g/i	Tutoring and Portfolio	2	2	2	
AL-VBP	g/i	Preparation for Professional Practice				4
ED-ES	g	Educational Skills 1-2*		6		
ED-ELEM	g	Ensemble Leading Early Music			2	
ED-MIO	g	Musicianship Methodology			2	
		Subtotal	4	8	6	4
Minor/Electives						
		Minor or electives		6	6	
		CDO/internship/individual project/minor				6
		Subtotal	0	6	6	6
		Total per year	60	60	60	60
		Total				240
		* Educational Skills 1 and 2 are newly designed courses. In the academic year 20-21, they will be followed by Educational Skills 3, in bachelor III, replacing the courses Ensemble Leading and Musicianship Methodology.				

VIOLA DA GAMBA

code	form	Early Music - Viola da Gamba	Year 1	Year 2	Year 3	Year 4
		Bachelor of Music 2019-2020				
KC- Artistic Development						
EM-VDG	x	Main Subject	27	24	27	41
		Viol Consort	2	2	2	2
		Subtotal	29	26	29	43
KC- Musicianship Skills						
AL-K1JR	g	First Year Choir	2			
EM-PP	q	Practicum Polyphoniae	2			
TH-HKS	g	Historical Keyboard Skills	4	4	4	
TH-MP	g	Musica Practica	10	8	6	
		Subtotal	18	12	10	
KC- Academic Skills						
KI-HOVC	g	Historical Development Viola da Gamba and Cello	2			
TH-EMS	g	Early Music Studies	6	6	6	
EM-PT	i	Writing Programme Notes and Sleeve Notes				2
EM-EO	i	Edition Unpublished Work				2
EM-HD	g	Early Music Seminars	1	2	3	3
		Subtotal	9	8	9	7
KC- Professional Preparation						
AL-FYF	g	First Year Festival	2			
Al-PF	g/i	Tutoring and Portfolio	2	2	2	
AL-VBP	g/i	Preparation for Professional Practice				4
ED-ES	g	Educational Skills 1-2*		6		
ED-ELEM	g	Ensemble Leading Early Music			2	
ED-MIO	g	Musicianship Methodology			2	
		Subtotal	4	8	6	4
Minor/Electives						
		Minor or electives		6	6	
		CDO/internship/individual project/minor				6
		Subtotal	0	6	6	6
		Total per year	60	60	60	60
		Total				240
		* Educational Skills 1 and 2 are newly designed courses. In the academic year 20-21, they will be followed by Educational Skills 3, in bachelor III, replacing the courses Ensemble Leading and Musicianship Methodology.				

TRAVERSO

code	form	Early Music - Traverso	Year 1	Year 2	Year 3	Year 4
		Bachelor of Music 2019-2020				
KC-		Artistic Development				
EM-TRV	x	Main Subject	27	24	27	41
		Traverso Consort	2	2	2	2
		Subtotal	29	26	29	43
KC-		Musicianship Skills				
AL-K1JR	g	First Year Choir	2			
EM-PP	q	Practicum Polyphoniae	2			
TH-HKS	g	Historical Keyboard Skills	4	4	4	
TH-MP	g	Musica Practica	10	8	6	
		Subtotal	18	12	10	
KC-		Academic Skills				
KI-HOFL	g	Historical Development Traverso and Flute	2			
TH-EMS	g	Early Music Studies	6	6	6	
EM-PT	i	Writing Programme Notes and Sleeve Notes				2
EM-EO	i	Edition Unpublished Work				2
EM-HD	g	Early Music Seminars	1	2	3	3
		Subtotal	9	8	9	7
KC-		Professional Preparation				
AL-FYF	g	First Year Festival	2			
AI-PF	g/i	Tutoring and Portfolio	2	2	2	
AL-VBP	g/i	Preparation for Professional Practice				4
ED-ES	g	Educational Skills 1-2*		6		
ED-ELEM	g	Ensemble Leading Early Music			2	
ED-MIO	g	Musicianship Methodology			2	
		Subtotal	4	8	6	4
		Minor/Electives				
		Minor or electives		6	6	
		CDO/internship/individual project/minor				6
		Subtotal	0	6	6	6
Total per year			60	60	60	60
Total			240			
* Educational Skills 1 and 2 are newly designed courses. In the academic year 20-21, they will be followed by Educational Skills 3, in bachelor III, replacing the courses Ensemble Leading and Musicianship Methodology.						

RECORDER

code	form	Early Music - Recorder	Year 1	Year 2	Year 3	Year 4
		Bachelor of Music 2019-2020				
KC-		Artistic Development				
EM-BFL	x	Main Subject	27	24	27	41
		Recorder Consort	2	2	2	2
		Subtotal	29	26	29	43
KC-		Musicianship Skills				
AL-K1JR	g	First Year Choir	2			
EM-PP	q	Practicum Polyphoniae	2			
TH-HKS	g	Historical Keyboard Skills	4	4	4	
TH-MP	g	Musica Practica	10	8	6	
		Subtotal	18	12	10	
KC-		Academic Skills				
EM-HOBFI	g	Historical Development Recorder	2			
TH-EMS	g	Early Music Studies	6	6	6	
EM-PT	i	Writing Programme Notes and Sleeve Notes				2
EM-EO	i	Edition Unpublished Work				2
EM-HD	g	Early Music Seminars	1	2	3	3
		Subtotal	9	8	9	7
KC-		Professional Preparation				
AL-FYF	g	First Year Festival	2			
AI-PF	g/i	Tutoring and Portfolio	2	2	2	
AL-VBP	g/i	Preparation for Professional Practice				4
ED-ES	g	Educational Skills 1-2*		6		
ED-ELEM	g	Ensemble Leading Early Music			2	
ED-MIO	g	Musicianship Methodology			2	
		Subtotal	4	8	6	4
		Minor/Electives				
		Minor or electives		6	6	
		CDO/internship/individual project/minor				6
		Subtotal	0	6	6	6
Total per year			60	60	60	60
Total						240
* Educational Skills 1 and 2 are newly designed courses. In the academic year 20-21, they will be followed by Educational Skills 3, in bachelor III, replacing the courses Ensemble Leading and Musicianship Methodology.						

REED INSTRUMENTS

code	form	Early Music - Reed Instruments	Year 1	Year 2	Year 3	Year 4
* xx= Bassoon (FG), Oboe (OB), Clarinet (CL)						
Bachelor of Music 2019-2020						
KC- Artistic Development						
EM-xx *	x	Main Subject	27	24	27	41
		Wind Ensemble	2	2	2	2
		Subtotal	29	26	29	43
KC- Musicianship Skills						
AL-K1JR	g	First Year Choir	2			
EM-PP	q	Practicum Polyphoniae	2			
TH-HKS	g	Historical Keyboard Skills	4	4	4	
TH-MP	g	Musica Practica	10	8	6	
		Subtotal	18	12	10	
KC- Academic Skills						
	g	Historical Development	2			
KI-HORD		Double Reed Instruments				
KI-HOCL		Historical and Classical Clarinet				
TH-EMS	g	Early Music Studies	6	6	6	
EM-PT	i	Writing Programme Notes and Sleeve Notes				2
EM-EO	i	Edition Unpublished Work				2
EM-HD	g	Early Music Seminars	1	2	3	3
		Subtotal	9	8	9	7
KC- Professional Preparation						
AL-FYF	g	First Year Festival	2			
AI-PF	g/i	Tutoring and Portfolio	2	2	2	
AL-VBP	g/i	Preparation for Professional Practice				4
ED-ES	g	Educational Skills 1-2*		6		
ED-ELEM	g	Ensemble Leading Early Music			2	
ED-MIO	g	Musicianship Methodology			2	
		Subtotal	4	8	6	4
Minor/Electives						
		Minor or electives		6	6	
		CDO/internship/individual project/minor				6
		Subtotal	0	6	6	6
		Total per year	60	60	60	60
		Total	240			
* Educational Skills 1 and 2 are newly designed courses. In the academic year 20-21, they will be followed by Educational Skills 3, in bachelor III, replacing the courses Ensemble Leading and Musicianship Methodology.						

BRASS INSTRUMENTS

code	form	Early Music - Brass Instruments	Year 1	Year 2	Year 3	Year 4
		Bachelor of Music 2019-2020				
KC-		Artistic Development				
EM-xx *	x	Main Subject	25	22	25	39
		Wind Ensemble	2	2	2	2
		BRASSbook	2	2	2	2
		Subtotal	29	26	29	43
KC-		Musicianship Skills				
AL-K1JR	g	First Year Choir	2			
EM-PP	q	Practicum Polyphoniae	2			
TH-HKS	g	Historical Keyboard Skills	4	4	4	
TH-MP	g	Musica Practica	10	8	6	
		Subtotal	18	12	10	
KC-		Academic Skills				
		Historical Development	2			
KI-HOKB	g	Historical Development Brass				
TH-EMS	g	Early Music Studies	6	6	6	
EM-PT	i	Writing Programme Notes and Sleeve Notes				2
EM-EO	i	Edition Unpublished Work				2
EM-HD	g	Early Music Seminars	1	2	3	3
		Subtotal	9	8	9	7
KC-		Professional Preparation				
AL-FYF	g	First Year Festival	2			
AI-PF	g/i	Tutoring and Portfolio	2	2	2	
AL-VBP	g/i	Preparation for Professional Practice				4
ED-ES	g	Educational Skills 1-2*		6		
ED-ELEM	g	Ensemble Leading Early Music			2	
ED-MIO	g	Musicianship Methodology			2	
		Subtotal	4	8	6	4
Minor/Electives						
		Minor or electives		6	6	
		CDO/internship/individual project/minor				6
		Subtotal	0	6	6	6
Total per year			60	60	60	60
Total			240			
* Educational Skills 1 and 2 are newly designed courses. In the academic year 20-21, they will be followed by Educational Skills 3, in bachelor III, replacing the courses Ensemble Leading and Musicianship Methodology.						

HARPSICHORD, HARP, LUTE

code	form	Early Music - Harpsichord, Harp, Lute	Year 1	Year 2	Year 3	Year 4
		Bachelor of Music 2019-2020				
KC-		Artistic Development				
EM-xx *	x	Main Subject	23	20	23	37
		Basso Continuo	6	6	6	6
		Subtotal	29	26	29	43
KC-		Musicianship Skills				
AL-K1JR	g	First Year Choir	2			
EM-PP	q	Practicum Polyphoniae	2			
TH-HKS	g	Historical Keyboard Skills	4	4	4	
TH-MP	g	Musica Practica	10	8	6	
		Subtotal	18	12	10	
KC-		Academic Skills				
		Historical Development	2			
EM-HOHC	g	Harpsichord				
KI-HOHP	g	Baroque and Classical Harp				
KI-HOGT	g	Lute and Guitar				
TH-EMS	g	Early Music Studies	6	6	6	
EM-PT	i	Writing Programme Notes and Sleeve Notes				2
EM-EO	i	Edition Unpublished Work				2
EM-HD	g	Early Music Seminars	1	2	3	3
		Subtotal	9	8	9	7
KC-		Professional Preparation				
AL-FYF	g	First Year Festival	2			
Al-PF	g/i	Tutoring and Portfolio	2	2	2	
AL-VBP	g/i	Preparation for Professional Practice				4
ED-ES	g	Educational Skills 1-2*		6		
ED-ELEM	g	Ensemble Leading Early Music			2	
ED-MIO	g	Musicianship Methodology			2	
		Subtotal	4	8	6	4
		Minor/Electives				
		Minor or electives		6	6	
		CDO/internship/individual project/minor				6
		Subtotal	0	6	6	6
Total per year			60	60	60	60
Total						240
* Educational Skills 1 and 2 are newly designed courses. In the academic year 20-21, they will be followed by Educational Skills 3, in bachelor III, replacing the courses Ensemble Leading and Musicianship Methodology.						

FORTEPIANO

code	form	Early Music - Fortepiano	Year 1	Year 2	Year 3	Year 4
		Bachelor of Music 2019-2020				
KC-		Artistic Development				
EM-FP	x	Main Subject Fortepiano	29	24	29	43
EM-HD	g	Early Music Seminars	1	2	3	3
		Subtotal	30	26	32	46
KC-		Musicianship Skills				
AL-K1JR	g	First Year Choir	2			
EM-PP	q	Practicum Polyphoniae	2			
TH-HKS	g	Historical Keyboard Skills	4	4	4	
TH-MP	g	Musica Practica	10	8	6	
		Subtotal	18	12	10	
KC-		Academic Skills				
KI-HOPI	g	Historical Development Fortepiano and Classical Piano	2			
TH-EMS	g	Early Music Studies	6	6	6	
EM-PT	i	Writing Programme Notes and Sleeve Notes				2
EM-EO	i	Edition Unpublished Work				2
EM-LKFP	g	Literature Class Fortepiano		2		
		Subtotal	8	8	6	4
KC-		Professional Preparation				
AL-FYF	g	First Year Festival	2			
AI-PF	g/i	Tutoring and Portfolio	2	2	2	
AL-VBP	g/i	Preparation for Professional Practice				4
ED-ES	g	Educational Skills 1-2*		6		
ED-ELEM	g	Ensemble Leading Early Music			2	
ED-MIO	g	Musicianship Methodology			2	
		Subtotal	4	8	6	4
		Minor/Electives				
		Minor or electives		6	6	
		CDO/internship/individual project/minor				6
		Subtotal	0	6	6	6
Total per year			60	60	60	60
Total						240
* Educational Skills 1 and 2 are newly designed courses. In the academic year 20-21, they will be followed by Educational Skills 3, in bachelor III, replacing the courses Ensemble Leading and Musicianship Methodology.						

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

MAIN SUBJECT EARLY MUSIC

<i>EM-xx</i>	Main Subject Early Music
Osiris course code:	KC-EM-xx * xx= Harpsichord (HC), Harp (HP), Lute (LT), Traverso (TRV), Cello (VC), Viola da Gamba (VdG), Violin (VL), Viola (VLA), Violone (VLO), Recorder (BFL), Clarinet (CL), Trumpet (TR), Trombone (TB), Natural Horn (HRN), Bassoon (FG), Oboe (OB), Fortepiano (FP)
Course content:	<p>In this course, you receive individual lessons of 60 minutes (course year: 32 weeks). Main subject teachers also organize regular group lessons during which students play for each other and evaluate the performance together. Teachers sometimes share students in the form of team-teaching.</p> <p>You take part in a variety of projects in different formations, such as ‘one to a part’ ensembles or full orchestral projects. These result in public performances, in- or outside the school. In these practical situations, you learn competences in ensemble playing that are of crucial importance in the profession of the historical performer. The focus is on rehearsing techniques and strategies, and peer learning is an important way to become familiar with future collegial cooperation.</p> <p>During the individual lesson, you are coached by your teacher in order to learn all technical aspects and skills related to the historical approach of your instrument. There is a balanced programme which guides you through the main repertoire of the instrument and allows you to familiarise yourself with the performance in musical styles from the 17th into the 19th century (for recorder and gamba players: 16th to 18th century, for clarinet players: 18th to 19th century). The focus is on the your development of skills, physical awareness and artistic growth into professional musicianship.</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 ‘good according to what is considered an international standard of playing on period instruments’; ▪ can act as your own teacher, by analysing what determines the quality of your playing and how to maintain it; ▪ have developed effective practice and rehearsal techniques; ▪ have experienced a variety of musical styles and have studied and performed representative repertoire, with knowledge of its context; ▪ have developed artistically and can show a sense of craftsmanship, both of which enable you to relate autonomously to the music and the music profession; ▪ can apply practical knowledge of the interactions in ensemble playing and are able to contribute in a constructive way to the whole in musical production on top of the individual achievement; ▪ are able to communicate and cooperate at a good level with colleagues and others in the profession; ▪ are able to reflect on your role, task and position in the profession as well as in society, and can contribute to it in a proactive way.
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	60 minutes per week

Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next. Please note that for being allowed to enter the 4th year of this course, you must have finished all compulsory 1st and 2nd year courses, including theory and educational courses.					
Teachers:	harpichord: Fabio Bonizzoni, Siebe Henstra, Patrick Ayrton. Guest teacher: Barbara Willi harp: Christina Pluhar, Sarah Ridy lute: Joachim Held, Mike Fentross traverso: Kate Clark, Wilbert Hazelzet cello: Lucia Swarts. Guest teachers: Albert Brügger, David Watkin, Jaap ter Linden viola da gamba: Mieneke van der Velden, guest teachers violin and viola: Kati Debretzeni, Enrico Gatti, Walter Reiter, Ryo Terakado. Lucy van Dael. Guest teacher: Rachael Beesley violone: Maggie Urquhart recorder: Daniel Brügger clarinet: Eric Hoeplich natural trumpet: Susan Williams trombone: vacancy. Guest teacher: t.b.a. natural horn: Teunis van der Zwart bassoon: Donna Agrell oboe: Frank de Bruine fortepiano: Bart van Oort, Petra Somlai					
Credits:	See the curriculum overview of your main subject for the number of ECTS for bachelor I-II-III-IV					
Literature:	Repertoire to be discussed with teacher					
Work form:	Individual lessons, group lessons, master classes, projects					
Assessment:	Year	Month	Type of assessment	Duration	Grading system	Programme requirements
	Bachelor I	May/June	Propaedeutic exam	15'	Qualifying result	-
	Bachelor II	May/June	Presentation (II-III exam)	15'	Pass/fail	The student has to present a programme sheet to the Commission of Examiners
	Bachelor III	May/June	Presentation (public)	25' incl. stage changes	Qualifying result	The student is free to choose the programme. The student gives the details of the programme in the 'Programme for presentation/final presentation' form.
	Bachelor IV	May/June	Final presentation (public)	50' incl. stage changes, no interval	Numeric*	The programme consists of pieces from at least 2 style periods or genres. The student provides programme notes; they may take any form but most not be longer than 500 words.
	<p>* Grade scale of 10, in halves</p> <p>The final presentation is assessed using the Assessment Criteria Bachelor Early Music that can be found in the Appendix of the Curriculum Handbook Bachelor Early Music.</p> <p>For all other practical exam conditions, please see 'Information on the practical organisation of (final) presentations in the Bachelor and Master of Music programmes' (this document can be obtained at the Education Service Centre and on the intranet) and for the overall examination regulations the 'Education and Examination Regulations' (EER).</p>					
Language:	English					
Schedule, time, venue:	Individual appointments					
Information:	Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl)					

AUTHENTIC STRING QUARTET

<i>EM-ASQ</i>	Authentic String Quartet
Osiris course code:	KC-EM-ASQ
Course content:	In this course, all bachelor's and master's students of violin, viola and cello play together in string quartets. The focus lies on repertoire from 1750 to 1900. Each quartet is required to learn three string quartets and one piano quintet or a larger scale chamber ensemble with another instrument, for the year. Where possible, all violin and viola students will take turns in playing 1 st and 2 nd violin, as well as viola. Repertoire can be discussed with the teacher, although all new ensembles are encouraged to start with early Mozart or Beethoven.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have studied and performed relevant works of the chamber music repertoire from 1750 to 1900; ▪ are able to analyse a composition on a basic level and incorporate this in your rehearsal process; ▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting; ▪ are able to demonstrate the ability to communicate, react and cooperate within an ensemble, both during rehearsals and performance; ▪ have developed artistically and can show a sense of craftsmanship, both of which enable you to relate independently to the music and the ensemble.
Type of course:	Compulsory
Level:	Bachelor I-IV, Master I-II
Duration:	Minimum one coaching of 90 minutes per month, during the whole academic year
Prior qualifications/ prerequisites:	-
Teachers:	Rebecca Huber
Credits:	3 ECTS per academic year
Literature:	t.b.a.
Work form:	Ensemble lesson
Assessment:	<ol style="list-style-type: none"> 1. Progress test before the winter break. Students need to perform at least one quartet. This is assessed by the teacher of the course. 2. Presentation in June. Students need to perform selections of all of the repertoire they worked on, for a jury. <p>Students are assessed and graded on their individual performance within the ensemble: effort and improvement are most important.</p> <p>Minimum attendance: 10 sessions per year. Master students are asked to prepare and lead one trio/quartet programme during the two-year during master. Further rules and regulations are circulated by the teacher of this course.</p>
Grading system:	Progress test: pass/fail Presentation: qualifying result
Language:	English

Schedule, time, venue:	See ASIMUT schedule
Information:	Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl)

BASSBOOK

<i>KI-BB</i>	BASSbook
Osiris course code:	KC-KI-BB
Course content:	This course is offered jointly by the Classical, Early Music and Jazz Departments. Every student and teacher of double bass and violone participates. Every year teacher Quirijn van Regteren Altena arranges 4 full day meetings, where students play for each other and share and develop repertoire and teachers give lessons to the entire group of students. There are also guest lectures and demonstrations, workshops and concerts.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to engage with and perform in a variety of musical genres and styles; ▪ are able to function and cooperate with other musicians in a multidisciplinary professional environment throughout a variety of genres and styles.
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	4 full days per academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Jean-Paul Everts, Roelof Meijer, Tony Overwater, Quirijn van Regteren Altena, Maggie Urquhart + guest teachers
Credits:	1 ECTS per academic year
Literature:	To be announced
Work form:	Project form: 4 sessions each lasting one full day throughout the academic year
Assessment:	Compulsory attendance: 90%. A record of attendance is kept and absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course. Preparation, dedication and positive participation is required. Students receive feedback based on the objectives.
Grading system:	Pass-fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Classical Music students: Quirijn van Regteren Altena (q.vanregterenaltena2@koncon.nl) Early Music students: Brigitte Rebel (b.rebel@koncon.nl) Jazz students: Yvonne Smeets – Head of Jazz Department ad interim (y.smeets@koncon.nl)

VIOL CONSORT, TRAVERSO CONSORT, RECORDER CONSORT

<i>Course title:</i>	Viol Consort, Traverso Consort, Recorder Consort
Osiris course code:	KC-
Course content:	All bachelor's and master's students of viola da gamba, traverso and recorder play together in their own consort (a family of instruments). Everyone will have the opportunity to play different voices/instruments, so as to become an all-round consort player. You work on developing specific skills that are needed for good consort playing, such as balance, articulation, sound production and counterpoint. The repertoire and styles that will be studied are taken from the wealth of consort music from the early 16 th to late 17 th century.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have studied and performed relevant works of the chamber music repertoire from the early 16th to the late 17th century; ▪ have developed consort playing skills and are able to function in different positions within the ensemble; ▪ are able to analyse consort repertoire such as dances, fantasies etcetera on a basic level and incorporate this knowledge in your rehearsal process; ▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting; ▪ are able to demonstrate these ensemble skills in rehearsals and performance; ▪ have developed autonomous artistic vision and can show craftsmanship, both of which enable you to relate independently to the music and ensemble practice.
Type of course:	Compulsory
Level:	Bachelor I-IV, master I-II
Duration:	60 minutes per week during 34 weeks (lessons may be clustered)
Prior qualifications/ prerequisites:	-
Teachers:	Mieneke vd Velden (viola da gamba), Daniël Brügggen (recorder), Kate Clark (traverso)
Credits:	2 ECTS per academic year
Literature:	-
Work form:	Group lesson; Preparation by autonomously rehearsing the repertoire.
Assessment:	A minimum attendance of 80% is required.
Grading system:	Pass/fail
Language:	English and/or Dutch
Schedule, time, venue:	Schedule provided by teacher
Information:	Mieneke van der Velden (m.vandervelden@koncon.nl) Daniël Brügggen (d.brueggen@koncon.nl) Kate Clark (k.clark@koncon.nl)

WIND ENSEMBLE

Course title:	Wind Ensemble
Osiris course code:	KC-EM-
Course content:	In the Wind Ensemble lessons, all bachelor's and master's students playing a wind instrument are involved. Depending on your instrument you play together in various settings, within a formation such as Loud Band, Trumpet Ensemble, Oboe Band, Wind Quintet, etc. The repertoire and styles that will be studied are taken out of the wealth of music varying from the 16 th consort music to early 19 th century chamber music. By experiencing various roles within an ensemble you work on developing specific technical skills that are needed for good wind ensemble playing, such as intonation, balance, articulation and sound production as well as leading or accompanying.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have studied and performed relevant ensemble repertoire taken from the 16th to the early 19th century; ▪ have developed ensemble playing skills and are able to function in different positions within a variety of instrumental ensemble formations; ▪ are able to analyse a musical work at a basic level and incorporate this knowledge in your rehearsal process; ▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting; ▪ are able to demonstrate these ensemble skills in rehearsals and performance; ▪ have developed an autonomous artistic vision and can show craftsmanship, both of which enable you to relate independently to the music and ensemble practice.
Type of course:	compulsory
Level:	Bachelor I-IV
Duration:	12 lessons of 75 minutes per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Frank de Bruine, Richard Egarr, Eric Hoepfich, Wouter Verschuren, Susan Williams, and guest teachers for wind instruments.
Credits:	2ECTS per academic year
Literature:	To be decided at the beginning of each semester
Work form:	Group lesson
Assessment:	Attendance, 2 presentations per year
Grading system:	Pass/fail
Language:	English and/or Dutch
Schedule, time, venue:	Made at the beginning of each semester
Information:	Wouter Verschuren (w.verschuren@koncon.nl)

BRASSBOOK

<i>KI-KK</i>	BRASSbook
Osiris course code:	KC-KI-KK
Course content:	This course is offered jointly by the Classical, Early Music and Jazz Departments. Six times a year all brass students (bachelor's and master's students of French horn, natural horn, (natural) trumpet, trombone, bass trombone and tuba) meet to practice repertoire and ensemble playing. The six meetings, each deal with a theme, e.g. specific repertoire, improvisation or performance practice. Each class is led by various (guest) teachers.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have insight in techniques and various aspects of brass playing; ▪ are acquainted with a variety of approaches to diverse repertoires and are able to apply that knowledge; ▪ are able to perform repertoire in various styles and genres in the setting of a brass section; ▪ are able to function in an ensemble taking into account the specific features of the various brass instruments.
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	Lesson of 180 minutes, six times a year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Timothy Dowling, Rik Mol, Susan Williams, guest teachers
Credits:	2 ECTS per academic year
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	Attendance and participation are compulsory. Students receive feedback based on the objectives. The course is evaluated during the last session.
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Fabienne Kramer (f.kramer@koncon.nl)

BASSO CONTINUO (FOR HARPSICHORD, HARP, LUTE)

<i>Course title:</i>	Basso Continuo (for Harpsichord, Harp, Lute)
Osiris course code:	KC-
Course content:	In the individual Basso Continuo lessons, you work on developing a profound understanding of figured bass realisations within the context of a musical work. The focus is on instant harmonisation as accompaniment, while expanding your flexibility and improving relevant instrumental skills. Repertoire ranges from the early 17 th to the end of the 18 th century.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to play from a figured bass and realise harmonisation according to style, genre and function; ▪ are able to improvise on an ostinato bass and play a partimento in 17th and 18th century styles; ▪ are able to accompany a prima vista, a chamber music or vocal work of an average complexity.
Type of course:	Compulsory
Level:	Bachelor I-IV, master I-II
Duration:	Harpsichord: 30 minutes per week during 34 weeks per academic year Harp, Lute: 60 minutes per week during 34 weeks per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Patrick Ayrton (harpsichord), Mike Fentross and Joachim Held (lute), Sarah Ridy and Christina Pluhar (harp)
Credits:	6 ECTS per academic year
Literature:	
Work form:	Individual lesson
Assessment:	Bachelor I: Individual exam: 15 min. prepared pieces and basic harmonisation Bachelor II and III: attendance Bachelor IV: individual exam: 30 min. prepared ensemble work, prima vista sonata, 2 improvisations
Grading system:	Bachelor I and IV: numeric Bachelor II and III: pass/fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Patrick Ayrton (p.ayrton@koncon.nl), Mike Fentross (m.fentross@koncon.nl), Sarah Ridy (s.ridy@koncon.nl)

MUSICIANSHIP SKILLS

FIRST YEAR CHOIR

<i>AL-K1JR</i>	First Year Choir
Osiris course code:	KC-AL-K1JR
Course content:	On a weekly basis, the First Year Choir starts with a vocal warming-up to teach basic singing techniques, canon singing and aural awareness. Choral repertoire is then rehearsed. There might be split rehearsals to speed up the tempo of studying. You are obliged to write marks in your parts and it is also important to study at home and be well-prepared for the rehearsal. Every week, the conductor will announce what is to be studied in the next rehearsal. The First Year Choir performs several times every academic year, with two final concerts in March.
Objectives:	At the end of this course, you: <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.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Weekly rehearsals of 1.5 hours, September to April
Prior qualifications/ prerequisites:	-
Teachers:	Daniël Salbert
Credits:	2 ECTS
Literature:	t.b.d. - At the beginning of the academic year every choir singer has to buy a personal copy of the scores and is asked to bring it to every rehearsal and concert. If a score is lost, you can buy another one at the Ticket Shop.
Work form:	Choral rehearsal, section rehearsal, individual study of choral parts and concerts
Assessment:	A minimum of 80% presence at the rehearsals, concerts are compulsory.
Grading system:	Attendance sufficient/insufficient
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen (m.vdbergen@koncon.nl)

PRACTICUM POLYPHONIAE

<i>EM-PP</i>	Practicum Polyphoniae
Osiris course code:	KC-EM-PP
Course content:	The aim of this course is to learn the essential elements of 15 th and 16 th century polyphonic music in a choir practicum setting. By applying the knowledge of solmisation, mean tone tuning and counterpoint, the repertoire is sung from copies of manuscripts and early prints in mensural notation. The main attention goes to learning-by-doing, and the experience of performing highlights from the wealthy vocal repertoire of the Renaissance.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to apply your knowledge of solmisation; ▪ are able to read mensural notation; ▪ know the basic shaping elements of 15th and 16th century polyphonic music and are able to put your knowledge into practice in performance; ▪ are able to apply your understanding on later repertoire that is based on the polyphonic and modal principles.
Type of course:	Compulsory (for all 1 st year bachelor early music instrumental students), also available as an elective
Level:	Bachelor I
Duration:	60 minutes per week, 32 weeks per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Adrián Rodriguez van der Spoel
Credits:	2 ECTS
Literature:	-
Work form:	Group lesson
Assessment:	Compulsory attendance: 80%. Active preparation and participation.
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl)

HISTORICAL KEYBOARD SKILLS 1

<i>TH-HKS</i>	Historical Keyboard Skills 1
Osiris course code:	KC-TH-HKS1-14
Course content:	<p>This course provides you with basic keyboard competencies including: note reading, clef reading, awareness of correct use of the body when playing, fingering. Throughout the year you will be exposed to simple keyboard repertoire, and when appropriate, stylistic elements will be discussed.</p> <p>In order to develop basso continuo competencies, you will focus on the following:</p> <ol style="list-style-type: none"> 1. Chorale playing: this will involve filling in the appropriate harmonies (mainly root position chords and the occasional 6 chord) in 17th and 18th century chorales. 2. Ostinato bass lines: Passamezzo antico, Bergamasca/Canary, Passacaglia. You will learn the bass in the original key and in one or two transpositions, gradually adding the chords, and eventually learning the basics of creating an improvised part in the Right Hand. 3. Basic figure reading: root position and 6 chords using 17th and 18th century repertoire. These pieces will be assigned or prepared beforehand. You will be required to bring a partner to play with them in the assigned pieces.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to play a simple 17th or 18th century keyboard piece; ▪ are able to fill in the appropriate harmonies to complete the inner voices of a simple chorale; ▪ are able to harmonize a simple Ostinato bass line; ▪ are able to sight-read a simple figured bass line.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	50 min per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Kathryn Cok, Isaac Alonso de Molina
Credits:	4 ECTS
Literature:	Weekly hand-outs will be provided
Work form:	Group lesson
Assessment:	<p>Compulsory attendance: 80%.</p> <p>Active participation, completion of weekly practical homework assignments, mid-term assessment in December and exam in June.</p> <p><u>December:</u></p> <ul style="list-style-type: none"> - practical assignment <p><u>June - three part exam:</u></p> <ul style="list-style-type: none"> - playing a short composition - realising a choir melody - harmonising an ostinato bass line <p>For further details, please see <i>Information Assessment Musicianship Skills Courses & Early Music Studies</i>, and <i>Assessment Criteria Musicianship Skills Courses</i> in the Curriculum Handbook of your Department.</p>
Grading system:	Exam: numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

HISTORICAL KEYBOARD SKILLS 2/3

<i>TH-HKS</i>	Historical Keyboard Skills 2/3
Osiris course code:	KC-TH-HKS2-14 KC-TH-HKS3-14
Course content:	<p>This course further develops intermediate keyboard competencies acquired in HKS1 and includes an additional focus on historical styles. In the third year acquired competencies lead to a better understanding of ensemble playing in general with relation to historical informed performance.</p> <p>Intermediate to advanced keyboard repertoire: students prepare three keyboard pieces throughout the course of the both years. Repertoire will be divided into three historical time periods. An in-class discussion on stylistic elements will accompany each piece.</p> <p>To continue to develop basso continuo skills, you will focus on the following:</p> <ol style="list-style-type: none"> 1. Chorale playing: filling in the appropriate harmonies in 17th and 18th century chorales. Only the outer two voices will be provided. More complex harmonies and figures will be introduced, based on the skills of each student. 2. Ostinato bass lines: we will spend time on each of the following: La Folia/La Gamba, Ciaccona, Ruggiero. Focus will be on structured improvisation in the Right Hand and transpositions skills. 3. Figure reading: more complex figures will be introduced, such as the 6/4, 7, and 6/5 chords using historical examples and appropriate repertoire. Pieces will be explored in class and on an assigned basis, accompanied by upper instruments. 4. Developing skills in transposing (mainly in the third year).
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to play an intermediate 17th or 18th century keyboard piece; ▪ are able to fill in the appropriate harmonies to complete the inner voices of a 17th or 18th century chorale; ▪ are able to harmonize a more complex Ostinato bass line and transpose to another key; ▪ are able to sight-read a more complex figured bass line; ▪ as aware of stylistic elements when accompanying a 17th or 18th century piece on the harpsichord; ▪ are able to apply acquired competencies in your own ensemble playing; ▪ are able to transpose a simple piece of music.
Type of course:	Compulsory
Level:	Bachelor II-III
Duration:	50 min per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	Historical Keyboard Skills 1
Teachers:	Kathryn Cok, Isaac Alonso de Molina
Credits:	4 ECTS per academic year
Literature:	Weekly hand-outs will be provided
Work form:	Group lesson
Assessment:	Compulsory attendance: 80%

	<p>Active participation, completion of weekly practical homework assignments, mid-term assessment in December and exam in June.</p> <p><u>December (bachelor II and bachelor III):</u> - practical assignment</p> <p><u>June - four part exam (bachelor II and bachelor III):</u> - playing a short keyboard at sight - harmonising an ostinato bass line - accompanying a basso continuo piece with a fellow student - transposing a simple piece or figured bass line</p> <p>For further details, please see <i>Information Assessment Musicianship Skills Courses & Early Music Studies</i>, and <i>Assessment Criteria Musicianship Skills Courses</i> in the Curriculum Handbook of your Department.</p>
Grading system:	Exam: numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

MUSICA PRACTICA 1

<i>TH-MP1</i>	Musica Practica 1
Osiris course code:	KC-TH-MP1-14
Course content:	<p>Baroque solfège and ear training: development of standard musical skills using historical methods from the 17th and 18th centuries.</p> <p>The solfège system used is heptachordal solmisation (seven note movable solfège) such as the one described by Loulié: <i>Éléments ou principes de musique</i> (1696) or Montclair: <i>Principes de musique</i> (1736). During this course you practise by the use of both vocal and instrumental repertoire from the 17th and 18th centuries, of graded difficulty, with additional exercises from well-known methods of the time, such as <i>Solfèges d'Italie</i> (1772). With this repertoire, you develop fluency in reading orthochronic notation within the basic beating patterns (in 2, in 3 and in 4).</p> <p>The harmonic understanding of the repertoire (consonant and dissonant intervals, consonant and dissonant chords, basic chordal progressions, etc.) is developed using ideas and structures derived from basso continuo theory and practice. Attention is given to melodic improvisation on a bass line, especially using standard ostinato basses (<i>passacaglia</i>, <i>folia</i>, <i>ciaccona</i>, <i>romanesca</i>, <i>passamezzo</i>, etc.).</p> <p>By using historical methods and repertoire, the basic commonplaces of the musical language and of performance practice such as ornamentation (both "graces" and "diminutions"), articulation, rhythmic hierarchy and alteration, are integrated into the practice.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ can sight-read 17th / 18th century repertoire (vocal and instrumental) from the original notation; ▪ are able to use a historically appropriate solfège system for the repertoire; ▪ are able to apply the most important commonplaces of performance practice (essential ornaments, articulation, etc.); ▪ understand a figured bass; ▪ recognise (both visually and aurally) the tonality of a piece: major/minor modality, tonal centre; ▪ recognise (both visually and aurally) the intervals formed between a solo melody and its accompanying bass; ▪ recognise (both visually and aurally) harmonic structures using the chordal concepts of basso continuo; ▪ can improvise a melody on a simple bass line, using consonances, passing/neighbouring tones and suspensions.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	150 min per week
Prior qualifications/ prerequisites:	Ability of sight-reading simple diatonic melodies in modern notation (violin and bass clef).
Teachers:	Isaac Alonso de Molina
Credits:	10 ECTS
Literature:	Course reader
Work form:	Group lesson
Assessment:	Compulsory attendance: 80%

	<p>Two exams: Midterm and individual oral exam. In the oral exam where the level of ear-training and sight reading in connection to specific styles is assessed. It consists of two parts:</p> <p>a) sight reading a piece of the style and level of difficulty that has been worked on during the year. Example pieces: -- for MP1, "Solfèges d'Italie avec la basse chifrée" (Paris, 1779), volumes 1 and 2.</p> <p>b) improvising using the relevant historical skills that have been developed during the year. -- for MP1, improvising a melodic line on a given figured bass in Baroque style.</p> <p>For further details, please see <i>Information Assessment Musicianship Skills Courses & Early Music Studies</i>, and <i>Assessment Criteria Musicianship Skills Courses</i> in the Curriculum Handbook of your Department.</p>
Grading system:	Final result: numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

MUSICA PRACTICA 2

<i>TH-MP2</i>	Musica Practica 2
Osiris course code:	KC-TH-MP2-14
Course content:	<p>Renaissance solfège and ear training: development of standard musical skills using historical methods from the 16th century. The solfège system used is hexachordal solmisation (six note solfège) as described by Lanfranco: <i>Scintille di musica</i> (1533), Coelius: <i>Compendium musices</i> (1555), or Gumpelzhaimer: <i>Compendium musicae</i> (1595).</p> <p>During this course you practise using repertoire including polyphonic music from the late 15th to the early 17th centuries (both sacred and secular) as well as chant from sources of that time. With this repertoire, you develop fluency in reading melodic lines of modal characteristics and in white mensural notation.</p> <p>You develop the vertical understanding of the repertoire (consonant and dissonant intervals, intervallic progressions, etc.), using ideas and structures derived from counterpoint theory and practice. Attention is given to improvisation on a cantus firmus, on formulaic procedures for two, three and four parts and basic imitative textures (canon).</p> <p>By using historical methods, the basic commonplaces of the musical language and of performance practice such as ornamentation (both "graces" and "diminutions"), articulation, rhythmic hierarchy and alteration, are integrated into the practice.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ can sight-read repertoire ca. 1500-1650 (vocal and instrumental) from the original notation; ▪ are able to use a historically appropriate solfège system for the repertoire; ▪ are able to apply the most important commonplaces of performance practice (typical ornaments, etc.); ▪ recognise (both visually and aurally) the modal characteristics of a piece; ▪ recognise (both visually and aurally) the intervals formed between two given melodic lines; ▪ recognise (both visually and aurally) the standard dyadic (two-part contrapuntal) progressions; ▪ can improvise simple formulaic counterpoint (gymel, fauxbourdon, etc.); ▪ can improvise a melody on a given cantus firmus; ▪ can improvise a short canon (stretto fuga) in the main intervals.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	150 min per week
Prior qualifications/ prerequisites:	Musica Practica 1
Teachers:	Isaac Alonso de Molina
Credits:	10 ECTS
Literature:	Course reader
Work form:	Group lesson
Assessment:	<p>Compulsory attendance: 80%</p> <p>Midterm + Individual oral exam, where the level of ear-training and sight reading in connection to specific styles is assessed. It consists of two parts:</p>

	<p>a) sight reading a piece of the style and level of difficulty that has been worked on during the year. Example pieces: -- for MP2, Gumpelzhaimer: "Compendium musices latino-germanicum" (Ausburg, 1595). b) improvising using the relevant historical skills that have been developed during the year. -- for MP2, improvising a counterpoint on a given cantus firmus, in Renaissance style.</p> <p>For further details, please see <i>Information Assessment Musicianship Skills Courses & Early Music Studies</i>, and <i>Assessment Criteria Musicianship Skills Courses</i> in the Curriculum Handbook of your Department.</p>
Grading system:	Final result: numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

MUSICA PRACTICA 3

<i>TH-MP3</i>	Musica Practica 3
Osiris course code:	KC-TH-MP3-14
Course content:	<p>Medieval solfège and ear training: development of standard musical skills using historical methods from the 13th to the 15th centuries. The solfège system used is the hexachordal solmisation, following sources from the <i>Introductio Musice</i> of Johannes de Garlandia (ca. 1300) to Franchinus Gaffurius' <i>Practica Musicae</i> (1496).</p> <p>During this course you study repertoire including mensural music from the 13th to the 15th centuries (sacred and secular), tracing the history of polyphony from its beginnings to the mid-15th century. Besides the historical notations of the period special attention is paid to understanding the elements of musical grammar and style of these repertoires, developed with improvisation exercises based on historical models.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have a basic understanding of Franconian and modal notation (13th century); ▪ can sight-read black mensural notation (14th and 15th century); ▪ are able to use the historically appropriate solfège system and are able to apply the appropriate accidentals (<i>musica ficta</i>) to the notation; ▪ can improvise a short piece in florid organum (Notre Dame style); ▪ can improvise a short piece in medieval counterpoint (discant); ▪ can compose a short piece in imitation of a historical model (13th-15th centuries).
Type of course:	Compulsory
Level:	Bachelor III
Duration:	100 min per week
Prior qualifications/ prerequisites:	Successful completion of Musica Practica 2 (or demonstration of the required competences)
Teachers:	Isaac Alonso de Molina
Credits:	6 ECTS
Literature:	Course reader
Work form:	Group lesson
Assessment:	<p>Compulsory attendance: 80%</p> <p>Midterm;</p> <p>Oral exam, divided in two parts:</p> <ol style="list-style-type: none"> 1) Sight-reading a part of a 14th or early 15th century composition in black mensural notation. 2) Improvising a discant on a (metrical) chant. <p>For further details, please see <i>Information Assessment Musicianship Skills Courses & Early Music Studies</i>, and <i>Assessment Criteria Musicianship Skills Courses</i> in the Curriculum Handbook of your Department.</p>
Grading system:	Final result: numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

ACADEMIC SKILLS

HISTORICAL DEVELOPMENT

<i>KI-HO / EM-HO</i>	Historical Development
Osiris course code:	KI-HOVL (baroque and classical violin and viola) KI-HOVC (viola da gamba and cello) KI-HODB (violone and double bass) EM-HOBFL (recorder) KI-HOFL (traverso and flute) KI-HORD (double reed instruments) KI-HOCL (historical and classical clarinet) KI-HOSX (sax) KI-HOKB (brass) KI-HOHP (baroque and classical harp) KI-HOSL (percussion) KI-HOGT (lute and guitar) KI-HOAC (accordion) KI-HOPI (fortepiano and classical piano) EM-HOHC (harpsichord)
Course content:	<p>The one-year Historical Development course provides you with basic professional knowledge of the context of your main subject. It primarily concerns the science of musical instruments (organology), as well as the related playing techniques and stylistic implications of playing instructions throughout the entire history of the instrument.</p> <p>The course is offered in an interactive learning environment in which you are expected to regularly respond to texts, iconography, instruments, video and audio recordings etc. By working on assignments for longer time spans, you develop a constant working attitude. You will learn how to be self-managing, so that you can explore topics that interest you in the profession. You are trained to use information from the internet and bibliographies with a critical approach.</p> <p>Most topics will require you to investigate via your instrument, so you will learn to translate research into your 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 chosen topic.</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 a basic knowledge of the organological development and technical functioning of your instrument with peers; ▪ have acquired basic knowledge about historical performance conditions and circumstances.
Type of course:	Compulsory

Level:	Bachelor II
Duration:	34 lessons of 50 minutes or combined lessons
Prior qualifications/ prerequisites:	-
Teachers:	Inês d'Avena, Kate Clark, Pepe Garcia, Joost Geevers, Caroline Kang, Kolja Meeuwsen, Pietia van Proosdij, An Raskin, Quirijn van Regteren Altena, Fernando Riscado Cordas, Marieke Schoenmakers, Petra Somlai, Maggy Urquhart, Eduardo Valorz, Wouter Verschuren, Erik Jan de With, and guest teachers
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	Attendance 80% During the year, students give presentations (the format is to be decided by the teachers). At the end of the course every student is producing a short article in an encyclopaedia format about a chosen topic, on the Research Catalogue.
Grading system:	Short article: pass/fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Classical Music students: Else van Ommen – Coordinator Classical Music Department (e.vanommen@koncon.nl) Early Music students: Brigitte Rebel – Coordinator Early Music Department (b.rebel@koncon.nl)

EARLY MUSIC STUDIES 1

<i>TH-EMS</i>	Early Music Studies 1
Osiris course code:	KC-TH-EMS1-14
Course content:	<p>The main focus of this course is the understanding of earlier musical practices. You study different areas of musical knowledge through active consultation of original sources on performance practice and composition. You also carry out research related to topics of your own curiosity.</p> <p>Besides the general study of performance practice and the evolution of compositional styles, you learn to contextualize these musical practices with larger cultural and artistic ideas. Crucial subjects like the Philosophy of Performance, and of Early Music, General Philosophy, Cultural History, and a general introduction to research form an important part of the course.</p> <p>During the first year of Early Music Studies the course focuses on the instrumental and vocal styles of the 18th century, starting with lectures related to the origins of these styles covering the advent of counterpoint and other styles in the so called “Middle Ages” up to the 16th century.</p> <p>List of specific themes seen:</p> <p>Performance Practice: General Values of performance (instrumental and vocal) in earlier periods Ornamentation/Improvisation Tuning/Pitch and Temperament Evolution of technical and problems Accentuation and Articulation Rhythmical Alteration</p> <p>Evolution of Compositional Genres Instrumental genres: From Consort music up to the late sonata/symphonic forms seen through historical sources Vocal genres and their evolution understood through its poetic and compositional background The evolution of compositional techniques</p> <p>General Cultural Problems Important political, social and musical institutions and other historical considerations General aesthetic problems Other Arts and their relation to music Poetics and Rhetoric</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have studied the main ideas involved in the practice of earlier music, and have experienced to put these ideas into practice in your actual music making; ▪ have developed an understanding of the styles and genres of western music history with the aid of historical analysis; ▪ are able to contextualize musical problems with larger cultural entities; ▪ have experienced researching specific topics and applied it to your musical practice.
Type of course:	Compulsory
Level:	Bachelor I

Duration:	100 min per week, 36 weeks
Prior qualifications/ prerequisites:	-
Teachers:	João Carlos F. de M. Santos, Isaac Alonso de Molina
Credits:	6 ECTS
Literature:	To be announced during the course
Work form:	Group lesson
Assessment:	There is a midterm assessment and a final assessment consisting of an oral presentation and essay. Compulsory attendance: 80%
Grading system:	Final assessment: final grade (numeric) based on the assignments, presence and participation and presentation. For further details, please see <i>Information Assessment Musicianship Skills Courses & Early Music Studies</i> , and <i>Assessment Criteria Early Music Studies</i> in the Curriculum Handbook of your Department.
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

EARLY MUSIC STUDIES 2

<i>TH-EMS</i>	Early Music Studies 2
Osiris course code:	KC-TH-EMS2-14
Course content:	<p>This course is the continuation of Early Music Studies 1 and will serve to approach subjects not addressed in EMS 1 or to see other specific themes in more depth.</p> <p>The 17th century being the missing link between the earlier practices and those of the 18th century seen in EMS 1, is the central focus of this course. Some ideas that belong to earlier or later periods are now retaken and analysed in more detail.</p> <p>The course also focuses on discussions around the idea of the Early Music Movement, and other philosophical ideas that can be related to Historical Performance.</p> <p>You work in study groups for part of the course content and take an active participation in the research and presentation of the themes.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> • have broadened and deepened your knowledge of the subjects approached in EMS 1; • are able to carry out research with relation to the course content topics; • are able to develop new ideas related to Historical Performance.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	100 min per week, 36 weeks
Prior qualifications/ prerequisites:	Early Music Studies 1
Teachers:	João Carlos F. de M. Santos, Isaac Alonso de Molina
Credits:	6 ECTS
Literature:	To be announced during the course
Work form:	Group lesson
Assessment:	Oral presentation and essay; Compulsory attendance: 80%
Grading system:	<p>Final grade (numeric) based on the assignments, presence and participation and presentation</p> <p>For further details, please see <i>Information Assessment Musicianship Skills Courses & Early Music Studies</i>, and <i>Assessment Criteria Early Music Studies</i> in the Curriculum Handbook of your Department.</p>
Language:	English
Schedule, time, venue:	-
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

EARLY MUSIC STUDIES 3

<i>TH-EMS</i>	Early Music Studies 3
Osiris course code:	KC-TH-EMS
Course content:	In this course you develop research skills and learn to apply gained knowledge in your playing, thinking and discussing about music. Subject during the course is the Baroque period. In the second semester, you will choose a Baroque piece you study in your main subject as research topic. Exchange of research outcomes and presentation skills are important elements in the course.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to carry out research; ▪ apply knowledge in a practical way by: <ul style="list-style-type: none"> ○ thinking and discussing about style, taste and interpretation with fellow students; ○ presenting research outcomes to others in a clear way and with the use of presentation software; ○ integrating gained knowledge in their playing and musical decision making.
Type of course:	Compulsory
Level:	Bachelor III
Duration:	100 min. per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	Early Music Studies I and II
Teachers:	Kathryn Cok
Credits:	6 ECTS
Literature:	2 hand-outs from the teacher
Work form:	Group lesson
Assessment:	Compulsory attendance: 80%. Class participation and two presentations (each of 50%). For further details, please see <i>Information Assessment Musicianship Skills Courses & Early Music Studies</i> , and <i>Assessment Criteria Early Music Studies</i> in the Curriculum Handbook of your Department.
Grading system:	Final grade incl. class participation and presentations.
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

WRITING PROGRAMME NOTES AND SLEEVE NOTES

<i>EM-PT</i>	Writing Programme Notes and Sleeve Notes
Osiris course code:	KC-EM-PT
Course content:	<p>This course consists of three parts:</p> <p>1) At the beginning of the first semester, two introductory lectures will cover a variety of subjects concerning what are the basic elements of writing programme notes. Topics and problems dealt with are: a) How does information interact with the appreciation of a concert and which kinds of information are relevant for that purpose? b) How research by consulting primary and secondary sources can help the shaping of a text, and c) How to work with references and quotations</p> <p>2) Following these lectures, you are asked to produce and hand in a text of about 1000-1500 words as programme notes for an existing or imaginary concert programme. You will then meet individually with the teacher to discuss your text and receive feedback.</p> <p>3) Thirdly, after you decide on the programme for your bachelor final presentation, you are required to deliver a new text which will be discussed again with the teacher in order for you to have one more chance to get feedback and useful commentary.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to analyse, evaluate and create various types of content for programme notes, balancing matters of biographical and historical context and issues of performance practice; ▪ are able to communicate your personal view; ▪ are able to present the text following the prescriptions common in today's formal writings about music (for example the use of capitals, italics etc.); ▪ are able to formulate your text in such a way that it speaks to a wider audience.
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	2 lectures of 1.5 hours, individual feedback on writings during meetings
Prior qualifications/ prerequisites:	Early Music Studies I-III, Historical Documentation
Teachers:	João Carlos Ferreira Santos
Credits:	2 ECTS
Literature:	Wind, E.: "The fear of Knowledge" in: "Art and Anarchy", Duckworth, 1985 Messiaen, Olivier: Les 22 concertos pour pianos de Mozart", Séguier, 1990.
Work form:	Group sessions, individual preparation by student, and individual meetings with the teacher.
Assessment:	<p>100% attendance</p> <p>Schedule: September 2 x 1.5h class, 15 January first text, 15 May notes for final presentation.</p> <p>Responsible and engaging notes wherein the student's conception of a piece is revealed with artistic insight.</p>
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule for group sessions, individual appointments shall be made between student and teacher
Information:	Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl)

EDITION UNPUBLISHED WORK

<i>EM-EO</i>	Edition Unpublished Work
Osiris course code:	KC-EM-EO
Course content:	In this course, you work on editing a work of choice that is not available in any printed edition from after 1850. The sources may be prints or manuscripts (or both). You need to write a preface and deliver an edited score, using modern score lay-out. You will receive two lectures concerning the basic topics and problems involved in the making of an edition, but will also be given the chance to meet with the teacher to discuss your work individually.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have experienced what goes on in the production of an edition of an unpublished work; ▪ are able to make a basic edition of an unpublished work; ▪ are able to make an informed judgement about published editions.
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	2 lectures of 2 hours plus individual meetings with the teacher.
Prior qualifications/ prerequisites:	Being able to use a computer-based music notation program, at a basic level, is advised.
Teachers:	João Rival
Credits:	2 ECTS
Literature:	Guidelines document, to be handed out by teacher.
Work form:	Two group sessions followed by individual coaching
Assessment:	Making an edition with a preface, based on guidelines handed out by the teacher. This assignment needs to be handed in before 15 April.
Grading system:	Pass/fail
Language:	English
Schedule, time, venue	See ASIMUT schedule
Information:	Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl)

EARLY MUSIC SEMINARS

<i>KC-EM</i>	Early Music Seminars
Osiris course code:	KC-EM-
Course content:	<p>A series of seminars with a wide variety of capita selecta on research and performance. Each time a guest will be invited as curator of the seminar to shape the session in accordance with the content. In addition, members of the teaching staff and researchers connected to the school offer relevant expertise. A panel discussion and Q&A are a fixed item on the agenda, where you are invited to participate actively.</p> <p>A work session of repertoire at stake and its context is part of the program of the day. Active participation is also asked once during the year from bachelor III and IV students by preparing literature on the topic. The annual programme will be announced at the beginning of the academic year in the project overview booklet.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have gained insight into current developments in the field or early music; ▪ are able to critically reflect on these; ▪ can articulate your opinion on these matters with basic argumentation.
Type of course:	Compulsory for Early Music students Elective: bachelor II and III
Level:	Bachelor I-IV, master I-II
Duration:	7 seminars divided over two semesters
Prior qualifications/ prerequisites:	-
Teachers:	Invited guests. Moderator: Johannes Boer
Credits:	Bachelor compulsory: 1-2-3-3 ECTS; Elective: 2 ECTS Master: 2 ECTS
Literature:	Incidental literature preparation, to be announced.
Work form:	Group lesson
Assessment:	<p>Bachelor students need to follow: bachelor I: 4 out of 7 seminars bachelor II: compulsory bachelor III-IV: compulsory + 1 active presentation or musical demonstration</p> <p>Students who take this course as an elective in bachelor II or III: 5 out of 7 seminars)</p> <p>Master students need to follow: master I: 4 out of 7 seminars master II: 1 out of 7 seminars</p> <p>Active participation is asked once during the year from master I by contributing with a live musical presentation and master II students by contributing with a short paper in one of the sessions.</p>
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Early Music students: Brigitte Rebel, Coordinator Early Music Department (b.rebel@koncon.nl); For students taking this course as an elective: electives@koncon.nl

LITERATURE CLASS FORTEPIANO

<i>EM-LKFP</i>	Literature Class Fortepiano
Osiris course code:	KC-EM-LKFP
Course content:	Fortepiano Literature Class is open to keyboardists from the classical and early music Departments. You start with basic reading on selected performance issues (treatises as well as secondary literature). Treatises will be presented with a topic in mind, e.g. rubato comments in all 18th relevant treatises. In class, you will also learn to tune the fortepiano, in guided sessions between September and March. From Christmas, you will be tuning by yourself and do a final test by tuning for a recital. In addition, there will be 10 meetings about piano maintenance, including regulation of the action, voicing, clicks and pedal noise, etc. After Christmas, you will prepare a presentation on a topic of your choice such as articulation, pedaling, fingering, rubato, stylistic schools, dynamics, or a composer. As a last assignment, you will be asked to prepare a program within strict limitations of genre, ensemble, time period, region, purpose; accompanied by detailed program notes. Finally, you will write a proposal to festivals and concert organizations.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have a deepened knowledge of certain performance practices, chosen in the group; ▪ have become acquainted with the most important treatises; ▪ are able to contextualize the well-known repertory by studying sources, evaluating various performance practices, getting to know contemporary minor masters, lesser known genres and ensembles, and contemporary music life and esthetics; ▪ are able to tune your own fortepiano; ▪ are able to regulate and maintain your own fortepiano.
Type of course:	compulsory
Level:	Bachelor II
Duration:	20 meetings per academic year
Prior qualifications/ prerequisites:	n.a.
Teacher:	Bart van Oort
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	Compulsory attendance: 80%. Two written assignments.
Grading system:	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl)

PROFESSIONAL PREPARATION

FIRST YEAR FESTIVAL (FYF)

<i>AL-FYF</i>	First Year Festival (FYF)
Osiris course code:	KC-AL-FYF
Course Content:	<p>The First Year Festival (FYF) has two main goals:</p> <ol style="list-style-type: none">1. It helps you build a broad network of fellow students;2. Making a smooth start at the Royal Conservatoire. <p>The First Year Festival introduces new students to the Royal Conservatoire and its practical, educational, creative, social and artistic possibilities. During a full week of music making, attending lectures, cooperating and exploring future educational opportunities, the festival engages you right from the start. The festival consists of daily rehearsals with the First Year Choir, as well as many workshops, lectures, meetings and performances.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none">▪ 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;▪ know how to protect your ears;▪ have gained insight into how the Royal Conservatoire could contribute to reaching your goals as a professional musician.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	One week full-time
Teachers:	A large variety of teachers from the Royal Conservatoire and from the professional field related to your future practice.
Credits:	2 ECTS
Work forms:	Plenary sessions, workshops, group lessons
Assessment:	A minimum of 80% attendance
Sort of grading:	Attendance sufficient/insufficient
Language:	English
Schedule:	t.b.a.
Time:	Monday to Friday during the first week of the academic year
Venue:	Royal Conservatoire, The Hague
Information:	Festival brochure and http://intranet.koncon.nl/firstyears
Contact:	festival@koncon.nl

TUTORING AND PORTOFOLIO

<i>AL-PF</i>	Tutoring and Portfolio
Osiris course code:	KC-AL-PF
Course content:	<p>First-year students entering the Royal Conservatoire are assigned a tutor. You remain with a tutor for the first three years of the bachelor's course. The tutor's role is to help you to reflect on your study and to monitor your progress. This is accomplished in two ways:</p> <p>§ By conducting consultations with students individually or in small groups.</p> <p>§ By supervising the development of a personal portfolio and discussing it during individual meetings.</p> <p>You are required to keep a personal record of your study progress from the first year until the end of the programme. This portfolio helps you to steer your personal and artistic development. It may contain materials relating to the various activities you undertake and any items you produce during the programme, which can range from a recording or an analysis of a performance, to a report for an elective subject or a personal evaluation of how your studies are progressing. It is important to choose a form that suits you so that the portfolio is something that you can identify with and are happy to work on. In other words, the portfolio should not be regarded as an additional burden, but as a study aid that could eventually serve as a professional calling card. For students in the performance and Art of Sound departments, the portfolio lays the groundwork for Preparation for Professional Practice, a course in the fourth year.</p> <p>More information can be found on intranet.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to reflect on your study progress and communicate about it with others; ▪ are able to reflect on your personal and artistic growth by verbalizing it, in communication with others and through creating a professional portfolio; ▪ are able to reflect on your role, task and position in the profession as well as in society, and can contribute to it.
Type of course:	Compulsory
Level:	Bachelor I–III
Duration:	Group meetings: to be decided by the tutor Private meetings: by appointment
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	<p>Art of Sound: Bert Kraaijpoel Composition: Gabriel Paiuk Conducting: Manon Heijne, Ana Sanchez, Julia Stegeman Early Music: Daniël Brüggen, Susan Williams, Pete Saunders Jazz: Carolien Drewes, Manon Heijne, Jarmo Hogendijk, (Yvonne Smeets) Theory of Music: Manon Heijne Vocal Studies Classical Music: Carolien Drewes, Manon Heijne, Ana Sanchez, Julia Stegeman</p>

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

PREPARATION FOR PROFESSIONAL PRACTICE

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

Work form:	Individual supervision as well as group sessions
Assessment:	Compulsory attendance at sessions: 80%. You must hand in your Personal Activities Plan before the designated deadline to the course teacher. For further requirements, please see 'Guidelines for writing a Personal Activities Plan (PAP) and Master Plan for fourth year students in the Bachelor of Music Programme' and/or the information provided by the course teacher.
Grading system:	Pass/fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	PPP supervisors as mentioned above

EDUCATIONAL SKILLS 1

Course title:	Educational Skills 1
Osiris course code:	KC-ED-ES1
Course content:	<p>During this course you experience learning processes from different perspectives and learn about the various roles of musicians in an educational context. 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. With your fellow students, you will practice e.g. providing and receiving feedback and instruction, coached by Educational Skills teachers. You start exploring and practising tools and work forms that musicians can use in an educational context, including tools to develop the understanding of music theory with a musical approach. Furthermore you'll perceive how education plays an important role in the present day field of work.</p> <p>There are two parallel strands: - <i>generic topics</i> will be covered during lessons in heterogeneous groups - <i>topics specific to your own discipline</i> will be covered during lessons in homogeneous groups.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have an understanding of musical learning processes; ▪ are capable of reflecting on how you study and are able to set goals; ▪ possess basic skills in providing instruction and feedback and in using simple related work forms; ▪ know and are able to employ a number of methods designed to develop skills; ▪ be aware of how you can use your artisticity in an educational context; ▪ have an impression of the role of education in the musician's field of work.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	1 semester. A series of classes on generic topics (75 min.) and specific topics (50 min.). The first and last class take 100 min.
Prior qualifications/ prerequisites:	-
Teachers:	Various
Credits:	3 ECTS
Literature:	Quality Practice, Susan Williams Hand-outs by teachers
Work form:	Group lessons and self-study
Assessment:	<ul style="list-style-type: none"> ▪ a report on your teaching experiences during the course ▪ a presentation on educational activities in the musician's field of work
Grading system:	Pass/fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen - m.vdbergen@koncon.nl

EDUCATIONAL SKILLS 2

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 discipline, and you explore various ways to develop these skills on different levels. You will also practice general educational skills, like interacting with different types of pupils, formulating questions and giving instructions. You will get the opportunity to put these skills into practise by working with pupils, together with your Educational Skills teacher and fellow students.</p> <p>Professional musicians with expertise in an educational context will share their experience to provide a clearer picture of the various roles and functions of education in the field of work.</p> <p>There are two parallel strands:</p> <ul style="list-style-type: none"> - <i>generic topics</i> will be covered during lessons in heterogeneous groups - <i>topics specific to your own discipline</i> will be covered during lessons in homogeneous groups.
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 process in your own discipline; ▪ possess knowledge of repertoire and methodological materials; ▪ know and are able to employ various methods for developing a variety of skills; ▪ are able to design part of a learning-teaching trajectory; ▪ have a clear picture of education in the musician's field of work and the various roles and functions within.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	1 semester. A series of classes on generic topics (75 min.) and specific topics (50 min.). The first and last class take 100 min.
Prior qualifications/ prerequisites:	Educational Skills 1
Teachers:	Various
Credits:	3 ECTS
Literature:	Hand-outs by teachers
Work form:	Group lessons, self-study and peer learning in teaching experiences
Assessment:	<ul style="list-style-type: none"> ▪ a reflective report ▪ a part of your written learning-teaching trajectory (decided in consultation with the teacher) which has to be submitted in full after Educational Skills 3.
Grading system:	Qualifying
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen - m.vdbergen@koncon.nl

EDUCATIONAL SKILLS 3

Course title:	Educational Skills 3
Osiris course code:	KC-ED-ES3
Course content:	<p>In this course you will not only attend lessons, you will also teach your own pupils throughout the semester. You'll prepare and evaluate the lessons together with another student, receive coaching from the Educational Skills teachers and learn to think methodically.</p> <p>Topics include the teacher-student relationship, the use of teaching material, working with groups and how to lead them, planning and handling homework for pupils.</p> <p>There are two parallel strands:</p> <ul style="list-style-type: none"> - <i>generic topics</i> will be covered during lessons in heterogeneous groups - <i>topics specific to your own discipline</i> will be covered during lessons in homogeneous groups. <p>This course also involves an internship.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have a deeper knowledge of musical development and are able to apply that knowledge in practice in various roles and situations; ▪ are able to lead a group; ▪ are able to apply musical material in a flexible manner for a pupil and for a group of pupils; ▪ are able to teach a pupil independently for a semester and know how to employ objectives, lesson plans, methods and homework assignments.
Type of course:	Compulsory
Level:	Bachelor III
Duration:	1 semester
Prior qualifications/ prerequisites:	Educational Skills 2
Teachers:	Various
Credits:	4 ECTS
Literature:	Handouts by teachers
Work form:	Group lessons, self-study and internship with peer learning
Assessment:	<ul style="list-style-type: none"> ▪ a report of the internship ▪ a written learning-teaching trajectory ▪ a presentation on the development of your educational skills related to your own playing and teaching.
Grading system:	Qualifying
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen - m.vdbergen@koncon.nl

ENSEMBLE LEADING EARLY MUSIC

<i>ED-EL**</i>	Ensemble Leading
Osiris course code:	Classical, Theory of Music department: KC-ED-ELKI Vocal Studies department: KC-ED-ELAZ Early Music department: KC-ED-ELEM Jazz department: KC-ED-ELJA
Course content:	During the course, you learn to work with a group in your main subject field and get acquainted with the properties of the instruments in this ensemble. Subjects addressed include the principles of beating technique, beginners' peculiarities, finding suitable repertoire, arranging it in a straightforward way and rehearsing and performing a selected and/or arranged piece.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ can lead a diverse vocal or instrumental ensemble; ▪ have insight into how to arrange a simple score for this ensemble; ▪ master the basics of conducting.
Competences and roles*:	You have discussed the following competences and roles: 1.1 Instrumental/vocal teachers are a source of musical inspiration for their students through their own high-level musical performance, musical personality and artistic vision. 1.2 Instrumental/vocal teachers create and facilitate musically rewarding learning opportunities for their students drawing on their own musical skills, knowledge, understanding and experience. 3.1 Instrumental/vocal teachers communicate effectively with their students, listening to them, interacting with them musically and being sensitive to their diverse needs and learning styles. 4.2 Instrumental/vocal teachers communicate openly with students, foster supportive relationships and positive social interaction, and promote purposeful collaborative learning environments for all learners, where diversity is valued and where students feel secure, empowered and respected. <i>*Referring to the handbook 'Instrumental and vocal teacher education: European Perspectives' by the Polifonia Working Group for Instrumental and Vocal Music Teacher Training (INVITE)</i>
Type of course:	Compulsory
Level:	Bachelor III
Duration:	2 nd semester, 13 contact hours
Prior qualifications/ prerequisites:	-
Teachers:	Hernan Schwartzman (Early Music), Hans Veldhuizen (Vocal Studies), Joost Geever (Wind Players and various), Mikhail Zemtsov (String Players and various), Rolf Delfos (Jazz)
Credits:	2 ECTS
Literature:	Hand-out by teachers
Work form:	Group lesson

Assessment:	Compulsory attendance: 80% Assignments given in the lessons should be delivered to the teacher in time. The student has to lead the ensemble in a performance of his own arrangement.
Grading system:	Pass/fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen (m.vdbergen@koncon.nl)

MUSICIANSHIP METHODOLOGY

<i>ED-MIO</i>	Musicianship Methodology
Osiris course code:	KC-ED-MIO
Course content:	In this course, you learn about musicianship skills and how to integrate these in an early stage in music lessons. Skills that are practiced are e.g.: - aural skills - improvisation - knowledge of music theory You are asked to take the role of a music teacher who integrates 'learning to play the instrument' with broader musicianship skills.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to implement various ways to integrate music theory / musicianship skills in your vocal/instrumental teaching practice; ▪ have a vision about this aspect of your profession.
Competences and roles:*	1.2 Instrumental/vocal teachers create and facilitate musically rewarding learning opportunities for their students drawing on their own musical skills, knowledge, understanding and experience. 3.1 Instrumental/vocal teachers communicate effectively with their students, listening to them, interacting with them musically and being sensitive to their diverse needs and learning styles. 5.2 Instrumental/vocal teachers identify, respond and adapt to developments within the profession and take responsibility for identifying and meeting their own professional development needs. <i>*Referring to the handbook 'Instrumental and vocal teacher education: European Perspectives' by the Polifonia Working Group for Instrumental and Vocal Music Teacher Training (INVITE)</i>
Type of course:	Compulsory
Level:	Bachelor III
Duration:	1 semester, 18 weeks, 1 hour per week
Prior qualifications/ prerequisites:	-
Teachers:	Erik Albjerg, Daniel Salbert, Arjen Berends, Ewan Gibson, Ida Vujovic
Credits:	2 ECTS
Literature:	Hand-out by teachers and gathered material
Work form:	Group lesson
Assessment:	Assignments given in the lessons should be delivered to the teacher before the end of the module. Attendance is compulsory.
Grading system:	Pass/fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

MINORS AND ELECTIVES

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

<i>AL-CDO</i>	CDO/Career Development Office, External Personal/ Professional Projects
Osiris course code:	KC-B-AL-CDO(4)
Course content:	<p>The Career Development Office (CDO) is a central place in the Royal Conservatoire where students can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities. Via the CDO students can earn study credits within the bachelor's curriculum for activities completed outside the conservatoire. The possibility of receiving study credits in the bachelor's curriculum exists as part of the free space in the 2nd and 3rd study years, and is a required part of the curriculum in the 4th year. The CDO has the administrative task of processing these study credits.</p> <p>The proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> - 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. - engaging in challenging activities such as competitions/masterclasses. - 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. <p>Information about work placement as part of the course, or internship contract forms, can be obtained via the CDO.</p>
Objectives:	<p>Following these activities, you:</p> <ul style="list-style-type: none"> ▪ 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.
Type of course:	Bachelor II-III: elective Bachelor IV: compulsory for students not completing a minor
Level:	Bachelor II-IV
Duration:	Please note: Bachelor II and III students: you can obtain CDO credits from activities from 01-09-19 to 31-08-20.

	Bachelor IV students: you can obtain CDO credits from activities from 01-09-19 to 01-05-20. If the project occurs outside those dates it will not be valid for the 19/20 academic year.
Prior qualifications/prerequisites:	-
Teachers:	-
Credits:	Bachelor II-III: a minimum of 2 and a maximum of 4 credit points per academic year Bachelor IV: minimum 6 credit points
Literature:	-
Work form:	Individual work; work relevant towards the achieving of career aims
Assessment:	<p>Evaluation of activities on the basis of forms submitted, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.).</p> <p>Procedure If you apply for CDO study credits for activities outside the conservatoire, you need to do this via a form which is available from the CDO, or which can be downloaded via intranet. With this form you can ask for approval from your Head of Department in advance for the activity with which you would like to receive study credits. You must fill in the report part of the form once the activity has been completed, and add any relevant materials (promotional materials, programmes, recordings etc.). The completed form must then be returned to the CDO for approval by the CDO and the relevant Head of Department. After an evaluation by the Head of Department, the relevant number of study credits will be allocated to the task (see appendix).</p> <p>Allocation of CDO credits is done by the Head of Department or by a teacher nominated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.</p>
Grading system:	Pass/fail
Language:	English or Dutch
Schedule, time, venue:	-
Information:	Dominy Clements (podium@koncon.nl)
Appendix:	<p>Indications of credit (ECTS) allocation and restrictions for activities under the CDO.</p> <p>GENERAL: CDO ECTS credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main study.</p> <ul style="list-style-type: none"> - Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir does not qualify for ECTS. - Teaching for a few hours per week for a year = on average 3 ECTS. <p>Maximum credits for teaching are set at 4 ECTS per year (bachelor) and 6 ECTS (master).</p> <ul style="list-style-type: none"> - Making a website = maximum 2 ECTS.

	<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>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 capella, 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 can, depending on the repertoire = up to 2 ECTS. - Participation in competitions or masterclasses is seen as close to the usual main study activities. Value depends on level, degree of involvement etc. = average 1 ECTS.
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ASSESSMENT CRITERIA

INFORMATION ASSESSMENT MUSICIANSHIP SKILLS COURSES & EARLY MUSIC STUDIES

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

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

Attendance should be at least 80% of the lessons and is assessed with pass / fail. Homework assignments are also part of the attendance assessment. The teacher will register the attendance of the students in ASIMUT.

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

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

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

ASSESSMENT CRITERIA ARTISTIC DEVELOPMENT – BACHELOR EARLY MUSIC

Applicable to: Main Subject

	Skills	Programme and style	Communication
10	Full focus on all musical intentions through an exceptional mastery of the technical demands.	Optimal transmission of personal musical statements within the context of programme and style.	Performance marked by flawless concentration on the musical and artistic message while continuously inviting ensemble and/or audience into a shared conviction.
9 - 9,5	Very good control of the instrument, realising all musical intentions.	Coherent artistic choices and personal stylistic awareness in a convincing programme.	Convincing performance throughout: an engaging and inspired musical interaction with ensemble and/or audience.
8 - 8,5	Solid instrumental technique and freedom in the use thereof.	Attractive programme - awareness of pertinent aspects of style and musical language.	Accurate musical interaction and comprehensive awareness within an ensemble or as a soloist while engaging the audience.
- 7,5	Convincing ability to handle the instrument in all aspects.	Coherent programme and solid stylistically- defined realisation.	Satisfying the general needs of musical communication.
5,5 - 6,5	Basic security of instrumental skills.	Limited realisation of stylistic aspects in a standard programme.	Able to engage with basic elements of music making within an ensemble, and directing this to an audience.
0 - 5	Inadequate control, seriously impinging on the capacity to project musical intentions.	Very limited awareness of style and no proof of contextual knowledge.	Throughout inadequate in actively sharing musical content with ensemble and/or audience.

ASSESSMENT CRITERIA MUSICIANSHIP SKILLS COURSES

Applicable to: Historical Keyboard Skills, Musica Practica

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 EARLY MUSIC STUDIES

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.