



# Curriculum Handbook Bachelor of Music – Early Music

Academic Year 2020/21

**Royal  
Conservatoire  
The Hague**

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

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

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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. While this training meets the needs of today's profession, we are aware this profession is ever-changing. We strive to prepare you for your future by continuously offering professional preparation as a common thread in the curriculum.

The Royal Conservatoire The Hague treasures collaborations 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 their 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. Our recently created European Master of Early Music programme in collaboration with the Janacek Academy in Performing Arts in Brno is a good example. It is the conservatoire's guiding philosophy that every new generation of musicians will have to determine and define their own relation to the commands of historical information in their practice. 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	corresponding course codes
<b>PRACTICAL SKILLS</b>	
<u>Skills in artistic expression</u>	
<ul style="list-style-type: none"> <li>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.</li> </ul>	EM-xx */ EM-HD/ EM-PT/ EMS /EM-ASQ
<u>Repertoire skills</u>	
<ul style="list-style-type: none"> <li>At the completion of their studies, students are acquainted through study and performance with representative repertoire of the area of musical study.</li> </ul>	EM-xx */ EM-HOxx/ KI-HOxx /EM-ASQ
<ul style="list-style-type: none"> <li>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.</li> </ul>	EM-xx */ EM-HD/EMS /EM-ASQ
<u>Ensemble skills</u>	
<ul style="list-style-type: none"> <li>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.</li> </ul>	EM-xx */ ED-ELEM/KI-BB/ EM-ASQ
<b>Practising, rehearsing, reading, aural, creative and re-creative skills</b>	
<u>Practising and rehearsing skills</u>	
<ul style="list-style-type: none"> <li>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.</li> </ul>	EM-xx */ HKS/ MP/EM-ASQ
<ul style="list-style-type: none"> <li>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.</li> </ul>	EM-xx *
<u>Reading skills</u>	
<ul style="list-style-type: none"> <li>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.</li> </ul>	EM-xx */ MP/ HKS/ EMS/EM-ASQ
<u>Aural, creative and re-creative skills</u>	
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to have fluency in recognising by ear, memorising and manipulating the structural elements of music.</li> </ul>	EM-xx */ MP/ HKS/ EMS
<ul style="list-style-type: none"> <li>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.</li> </ul>	EM-xx */ MP/ HKS/ EMS
<u>Verbal skills</u>	
<ul style="list-style-type: none"> <li>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.</li> </ul>	EMS/EM-HO*/EM-PT

<u>Public performance skills</u>	
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to be able to deal with the behavioural and communicative demands of public performance.</li> </ul>	EM-xx* /EM-ASQ
<ul style="list-style-type: none"> <li>Students are expected to be able to integrate their knowledge of repertoire in public performance</li> </ul>	EM-xx*/EMS/ EM-ASQ
<u>Improvisational skills</u>	
<ul style="list-style-type: none"> <li>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.</li> </ul>	EM-xx*/ HKS/MP
<u>Pedagogical skills</u>	
<ul style="list-style-type: none"> <li>Students are expected to be able to teach music at a variety of levels.</li> </ul>	EM-xx*/ED-ES/ED-ELEM/ED-MIO
<b>THEORETICAL SKILLS</b>	
<b>Knowledge and understanding of repertoire and musical materials</b>	
<ul style="list-style-type: none"> <li>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.</li> </ul>	EMS/EM-HD/EM-HO*/KI-HO
<ul style="list-style-type: none"> <li>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.</li> </ul>	EM-xx* /MP/EMS/HKS/
<b>Knowledge and understanding of context</b>	
<ul style="list-style-type: none"> <li>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.</li> </ul>	EMS/EM-HO*/ KI-HOxx / EM-PT/EM-EO
<ul style="list-style-type: none"> <li>Students are expected to be familiar with the characteristics of musical styles within the field of study and their associated performing conventions.</li> </ul>	EM-xx*/ EMS/EM-HD
<ul style="list-style-type: none"> <li>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.</li> </ul>	VBP
<ul style="list-style-type: none"> <li>Students have a basic knowledge of the construction, acoustic properties, classification, history and broader cultural context of their instruments.</li> </ul>	EM-HOxx/ KI-HOxx
<ul style="list-style-type: none"> <li>Students are expected to have knowledge of the key financial, business and legal aspects of the music profession.</li> </ul>	VBP
<ul style="list-style-type: none"> <li>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.</li> </ul>	VBP
<b>Improvisational skills</b>	
<ul style="list-style-type: none"> <li>At the completion of their studies, students are expected to understand the fundamental patterns and processes, which underlie improvisation in a historical style.</li> </ul>	EM-xx*/HKS/MP
<b>Pedagogical skills</b>	
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

**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

### BAROQUE VIOLIN, BAROQUE VIOLA, BAROQUE CELLO

code	form	Early Music - Baroque Violin, Baroque Viola, Baroque Cello	Year 1	Year 2	Year 3	Year 4
	** xx=	Violin (VL), Viola (VLA), Cello (VC)				
		<b>Bachelor of Music 2020-2021</b>				
<b>KC-</b>		<b>Artistic Development</b>				
EM-xx **	x	Main Subject	25	21	27	41
EM-	g	Authentic String Quartet	3	3	3	3
		<b>Subtotal</b>	<b>28</b>	<b>24</b>	<b>30</b>	<b>44</b>
<b>KC-</b>		<b>Musicianship Skills</b>				
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	
		<b>Subtotal</b>	<b>18</b>	<b>12</b>	<b>10</b>	
<b>KC-</b>		<b>Academic Skills</b>				
		Historical Development	2			
KI-HOVL		Violin and Viola				
KI-HOVC		Viola da Gamba and Cello				
TH-EMS	g	Critical Music Studies - Early Music	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	2	2	2	2
		<b>Subtotal</b>	<b>10</b>	<b>8</b>	<b>8</b>	<b>6</b>
<b>KC-</b>		<b>Professional Preparation</b>				
AI-PF	g/i	Tutoring and Portfolio	2	2	2	
ED-ES	g	Educational Skills 1-2-3		6	4	
		Career skills:				
AL-FYF	g	<i>Start-Up!</i>	2			
AL-EB	g	<i>Entrepreneurial Bootcamp</i>		2		
AL-VBP	i	<i>Preparation for Professional Practice</i>				4
		<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>6</b>	<b>4</b>
		<b>Minor/Electives</b>				
		Minor or electives		6	6	
		CDO/internship/individual project/minor				6
		<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
		<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
		<b>Total</b>				<b>240</b>

## VIOLONE

code	form	Early Music - Violone	Year 1	Year 2	Year 3	Year 4
		<b>Bachelor of Music 2020-2021</b>				
<b>KC-</b>		<b>Artistic Development</b>				
EM-xx *	x	Main Subject	27	23	29	43
KI-BB	g	BASSbook	1	1	1	1
		<b>Subtotal</b>	<b>28</b>	<b>24</b>	<b>30</b>	<b>44</b>
<b>KC-</b>		<b>Musicianship Skills</b>				
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	
		<b>Subtotal</b>	<b>18</b>	<b>12</b>	<b>10</b>	
<b>KC-</b>		<b>Academic Skills</b>				
KI-HODB	g	Historical Development Double Bass	2			
TH-EMS	g	Critical Music Studies - Early Music	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	2	2	2	2
		<b>Subtotal</b>	<b>10</b>	<b>8</b>	<b>8</b>	<b>6</b>
<b>KC-</b>		<b>Professional Preparation</b>				
AL-PF	g/i	Tutoring and Portfolio	2	2	2	
ED-ES	g	Educational Skills 1-2-3 Career skills:		6	4	
AL-FYF	g	<i>Start-Up!</i>	2			
AL-EB		<i>Entrepreneurial Bootcamp</i>		2		
AL-VBP	g/i	<i>Preparation for Professional Practice</i>				4
		<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>6</b>	<b>4</b>
		<b>Minor/Electives</b>				
		Minor or electives		6	6	
		CDO/internship/individual project/minor				6
		<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
		<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
		<b>Total</b>				<b>240</b>

## VIOLA DA GAMBA

code	form	Early Music - Viola da Gamba	Year 1	Year 2	Year 3	Year 4
		<b>Bachelor of Music 2020-2021</b>				
<b>KC-</b>		<b>Artistic Development</b>				
EM-VDG	x	Main Subject	25	21	27	41
		Viol Consort	3	3	3	3
		<b>Subtotal</b>	<b>28</b>	<b>24</b>	<b>30</b>	<b>44</b>
<b>KC-</b>		<b>Musicianship Skills</b>				
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	
		<b>Subtotal</b>	<b>18</b>	<b>12</b>	<b>10</b>	
<b>KC-</b>		<b>Academic Skills</b>				
KI-HOVC	g	Historical Development Viola da Gamba and Cello	2			
TH-EMS	g	Critical Music Studies - Early Music	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	2	2	2	2
		<b>Subtotal</b>	<b>10</b>	<b>8</b>	<b>8</b>	<b>6</b>
<b>KC-</b>		<b>Professional Preparation</b>				
AI-PF	g/i	Tutoring and Portfolio	2	2	2	
ED-ES	g	Educational Skills I-II-III Career skills:		6	4	
AL-FYF	g	<i>Start-Up!</i>	2			
		<i>Entrepreneurial Bootcamp</i>		2		
AL-VBP	g/i	<i>Preparation for Professional Practice</i>				4
		<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>6</b>	<b>4</b>
		<b>Minor / Electives</b>				
		Minor or electives		6	6	
		CDO/internship/individual project/minor				6
		<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
		<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
		<b>Total</b>				<b>240</b>

## TRAVERSO

code	form	Early Music - Traverso	Year 1	Year 2	Year 3	Year 4
		<b>Bachelor of Music 2020-2021</b>				
<b>KC-</b>		<b>Artistic Development</b>				
EM-TRV	x	Main Subject	25	21	27	41
		Wind Ensemble	3	3	3	3
		<b>Subtotal</b>	<b>28</b>	<b>24</b>	<b>30</b>	<b>44</b>
<b>KC-</b>		<b>Musicianship Skills</b>				
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	
		<b>Subtotal</b>	<b>18</b>	<b>12</b>	<b>10</b>	
<b>KC-</b>		<b>Academic Skills</b>				
KI-HOFL	g	Historical Development Flute	2			
TH-EMS	g	Critical Music Studies - Early Music	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	2	2	2	2
		<b>Subtotal</b>	<b>10</b>	<b>8</b>	<b>8</b>	<b>6</b>
<b>KC-</b>		<b>Professional Preparation</b>				
AL-PF	g/i	Tutoring and Portfolio	2	2	2	
ED-ES	g	Educational Skills 1-2-3 Career skills:		6	4	
AL-FYF	g	<i>Start-Up!</i>	2			
AL-EB		<i>Entrepreneurial Bootcamp</i>		2		
AL-VBP	g/i	<i>Preparation for Professional Practice</i>				4
		<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>6</b>	<b>4</b>
		<b>Minor/Electives</b>				
		Minor or electives		6	6	
		CDO/internship/individual project/minor				6
		<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
		<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
		<b>Total</b>				<b>240</b>

## RECORDER

code	form	Early Music - Recorder	Year 1	Year 2	Year 3	Year 4
		<b>Bachelor of Music 2020-2021</b>				
<b>KC-</b>		<b>Artistic Development</b>				
EM-BFL	x	Main Subject	25	21	27	41
		Recorder Consort	3	3	3	3
		<b>Subtotal</b>	<b>28</b>	<b>24</b>	<b>30</b>	<b>44</b>
<b>KC-</b>		<b>Musicianship Skills</b>				
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	
		<b>Subtotal</b>	<b>18</b>	<b>12</b>	<b>10</b>	
<b>KC-</b>		<b>Academic Skills</b>				
EM-HOBFI	g	Historical Development Recorder	2			
TH-EMS	g	Critical Music Studies - Early Music	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	2	2	2	2
		<b>Subtotal</b>	<b>10</b>	<b>8</b>	<b>8</b>	<b>6</b>
<b>KC-</b>		<b>Professional Preparation</b>				
AL-PF	g/i	Tutoring and Portfolio	2	2	2	
ED-ES	g	Educational Skills 1-2-3 Career skills:		6	4	
AL-FYF	g	<i>Start-Up!</i>	2			
AL-EB		<i>Entrepreneurial Bootcamp</i>		2		
AL-VBP	g/i	<i>Preparation for Professional Practice</i>				4
		<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>6</b>	<b>4</b>
		<b>Minor/Electives</b>				
		Minor or electives		6	6	
		CDO/internship/individual project/minor				6
		<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
		<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
		<b>Total</b>				<b>240</b>

## REED INSTRUMENTS

		* xx= Bassoon (FG), Oboe (OB), Clarinet (CL)				
code	form	<b>Early Music - Reed Instruments</b>	<b>Year 1</b>	<b>Year 2</b>	<b>Year 3</b>	<b>Year 4</b>
		<b>Bachelor of Music 2020-2021</b>				
<b>KC-</b>		<b>Artistic Development</b>				
EM-xx *	x	Main Subject	25	21	27	41
		Wind Ensemble	3	3	3	3
		<b>Subtotal</b>	<b>28</b>	<b>24</b>	<b>30</b>	<b>44</b>
<b>KC-</b>		<b>Musicianship Skills</b>				
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	
		<b>Subtotal</b>	<b>18</b>	<b>12</b>	<b>10</b>	
<b>KC-</b>		<b>Academic Skills</b>				
	g	Historical Development	2			
KI-HORD		Double Reed Instruments				
KI-HOCL		Clarinet				
TH-EMS	g	Critical Music Studies - Early Music	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	2	2	2	2
		<b>Subtotal</b>	<b>10</b>	<b>8</b>	<b>8</b>	<b>6</b>
<b>KC-</b>		<b>Professional Preparation</b>				
AI-PF	g/i	Tutoring and Portfolio	2	2	2	
ED-ES	g	Educational Skills 1-2-3		6	4	
		Career skills:				
AL-FYF	g	<i>Start-Up!</i>	2			
AL-EB		<i>Entrepreneurial Bootcamp</i>		2		
AL-VBP	g/i	<i>Preparation for Professional Practice</i>				4
		<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>6</b>	<b>4</b>
		<b>Minor/Electives</b>				
		Minor or electives		6	6	
		CDO/internship/individual project/minor				6
		<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
		<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
		<b>Total</b>				<b>240</b>

## BRASS INSTRUMENTS

* xx=		Natural Trumpet (TR), Baroque Trombone (TB), Natural Horn (HRN)				
code	form	Early Music - Brass Instruments	Year 1	Year 2	Year 3	Year 4
<b>Bachelor of Music 2020-2021</b>						
<b>KC-</b>		<b>Artistic Development</b>				
EM-xx *	x	Main Subject	24	20	26	40
		Wind Ensemble	3	3	3	3
		BRASSbook	1	1	1	1
		<b>Subtotal</b>	<b>28</b>	<b>24</b>	<b>30</b>	<b>44</b>
<b>KC-</b>		<b>Musicianship Skills</b>				
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	
		<b>Subtotal</b>	<b>18</b>	<b>12</b>	<b>10</b>	
<b>KC-</b>		<b>Academic Skills</b>				
		Historical Development	2			
KI-HOKB	g	Brass				
TH-EMS	g	Critical Music Studies - Early Music	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	2	2	2	2
		<b>Subtotal</b>	<b>10</b>	<b>8</b>	<b>8</b>	<b>6</b>
<b>KC-</b>		<b>Professional Preparation</b>				
AI-PF	g/i	Tutoring and Portfolio	2	2	2	
ED-ES	g	Educational Skills 1-2-3		6	4	
		Career skills:				
AL-FYF	g	<i>Start-Up!</i>	2			
AL-EB		<i>Entrepreneurial Bootcamp</i>		2		
AL-VBP	g/i	<i>Preparation for Professional Practice</i>				4
		<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>6</b>	<b>4</b>
		<b>Minor/Electives</b>				
		Minor or electives		6	6	
		CDO/internship/individual project/minor				6
		<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
		<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
		<b>Total</b>				<b>240</b>

## HARPSICHORD, BAROQUE HARP, LUTE

* xx=		Harpichord (HC), Baroque Harp (HP), Lute (LT)				
code	form	Early Music - Harpsichord, Harp, Lute	Year 1	Year 2	Year 3	Year 4
<b>Bachelor of Music 2020-2021</b>						
<b>KC-</b>		<b>Artistic Development</b>				
EM-xx *	x	Main Subject	22	18	24	38
		Basso Continuo	6	6	6	6
		<b>Subtotal</b>	<b>28</b>	<b>24</b>	<b>30</b>	<b>44</b>
<b>KC-</b>		<b>Musicianship Skills</b>				
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	
		<b>Subtotal</b>	<b>18</b>	<b>12</b>	<b>10</b>	
<b>KC-</b>		<b>Academic Skills</b>				
		Historical Development	2			
EM-HOHC	g	Harpichord				
KI-HOHP	g	Harp				
KI-HOGT	g	Lute and Guitar				
TH-EMS	g	Critical Music Studies - Early Music	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	2	2	2	2
		<b>Subtotal</b>	<b>10</b>	<b>8</b>	<b>8</b>	<b>6</b>
<b>KC-</b>		<b>Professional Preparation</b>				
AI-PF	g/i	Tutoring and Portfolio	2	2	2	
ED-ES	g	Educational Skills 1-2-3		6	4	
		Career skills:				
AL-FYF	g	<i>Start-Up!</i>	2			
AL-EB		<i>Entrepreneurial Bootcamp</i>		2		
AL-VBP	g/i	<i>Preparation for Professional Practice</i>				4
		<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>6</b>	<b>4</b>
		<b>Minor/Electives</b>				
		Minor or electives		6	6	
		CDO/internship/individual project/minor				6
		<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
		<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
		<b>Total</b>				<b>240</b>

## FORTEPIANO

code	form	Early Music - Fortepiano	Year 1	Year 2	Year 3	Year 4
		<b>Bachelor of Music 2020-2021</b>				
<b>KC-</b>		<b>Artistic Development</b>				
EM-FP	x	Main Subject	28	22	30	44
EM-LKFP	g	Literature Class Fortepiano		2		
		<b>Subtotal</b>	<b>28</b>	<b>24</b>	<b>30</b>	<b>44</b>
<b>KC-</b>		<b>Musicianship Skills</b>				
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	
		<b>Subtotal</b>	<b>18</b>	<b>12</b>	<b>10</b>	
<b>KC-</b>		<b>Academic Skills</b>				
KI-HOPI	g	Historical Development Piano	2			
TH-EMS	g	Critical Music Studies - Early Music	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	2	2	2	2
		<b>Subtotal</b>	<b>10</b>	<b>8</b>	<b>8</b>	<b>6</b>
<b>KC-</b>		<b>Professional Preparation</b>				
AI-PF	g/i	Tutoring and Portfolio	2	2	2	
ED-ES	g	Educational Skills 1-2-3 Career skills:		6	4	
AL-FYF	g	<i>Start-Up!</i>	2			
AL-EB		<i>Entrepreneurial Bootcamp</i>		2		
AL-VBP	g/i	<i>Preparation for Professional Practice</i>				4
		<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>6</b>	<b>4</b>
		<b>Minor/Electives</b>				
		Minor or electives		6	6	
		CDO/internship/individual project/minor				6
		<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
		<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
		<b>Total</b>				<b>240</b>

## COURSE DESCRIPTIONS

### ARTISTIC DEVELOPMENT

#### MAIN SUBJECT EARLY MUSIC

<i>EM-xx</i>	<b>Main Subject Early Music</b>
Osiris course code:	KC-EM-xx * xx= Harpsichord (HC), Baroque Harp (HP), Lute/Theorbo (LT), Traverso (TRV), Baroque Cello (VC), Viola da Gamba (VdG), Baroque Violin (VL), Baroque Viola (VLA), Violone (VLO), Recorder (BFL), Historical Clarinet (CL), Natural Trumpet (TR), Baroque Trombone (TB), Natural Horn (HRN), Baroque Bassoon (FG), Baroque 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 17<sup>th</sup> into the 19<sup>th</sup> century (for recorder and gamba players: 16<sup>th</sup> to 18<sup>th</sup> century, for clarinet players: 18<sup>th</sup> to 19<sup>th</sup> century). The focus is on the 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"> <li>▪ 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’;</li> <li>▪ can act as your own teacher, by analysing what determines the quality of your playing and how to maintain it;</li> <li>▪ have developed effective practice and rehearsal techniques;</li> <li>▪ have experienced a variety of musical styles and have studied and performed representative repertoire, with knowledge of its context;</li> <li>▪ 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;</li> <li>▪ 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;</li> <li>▪ are able to communicate and cooperate at a good level with colleagues and others in the profession;</li> <li>▪ are able to reflect on your role, task and position in the profession as well as in society, and can contribute to it in a proactive way.</li> </ul>
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 (Basso Continuo). Guest teacher: Barbara Willi, Richard Egarr   harp: Christina Pluhar   lute: Joachim Held, Mike Fentross   traverso: Kate Clark, Wilbert Hazelzet   cello: Lucia Swarts.   viola da gamba: Mienke van der Velden,   violin and viola: Kati Debretzeni, Enrico Gatti, Walter Reiter, Ryo Terakado. Guest teachers: Lucy van Dael, Rachael Beesley   violone: Maggie Urquhart   recorder: Daniel Brüggem   clarinet: Eric Hoerich   natural trumpet: Susan Williams   trombone: Wim Becu   natural horn: Teunis van der Zwart   bassoon: Donna Agrell   oboe: Frank de Bruine   fortepiano: Bart van Oort, Petra Somlai. Guest teacher: Richard Egarr					
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:	<b>Year</b>	<b>Month</b>	<b>Type of assessment</b>	<b>Duration</b>	<b>Grading system</b>	<b>Programme requirements</b>
	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>* Grading scale of 10, using halves</p> <p>The (final) presentation is assessed using the Assessment Criteria Bachelor Early Music that can be found in the Appendix of this Curriculum Handbook.</p> <p>For all practical exam conditions, please see the '<b>Information (Final) Presentations Bachelor and Master of Music</b>' document which can be found on <a href="http://intranet.koncon.nl/presentations">intranet.koncon.nl/presentations</a>. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) which can be found on the intranet and in the Study Guide.</p>					
Language:	English					
Schedule, time, venue:	Individual appointments					
Information:	Brigitte Rebel - Coordinator of Early Music Department ( <a href="mailto:b.rebel@koncon.nl">b.rebel@koncon.nl</a> )					

## AUTHENTIC STRING QUARTET

<i>EM-ASQ</i>	<b>Authentic String Quartet</b>
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 <sup>st</sup> and 2 <sup>nd</sup> 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"> <li>▪ have studied and performed relevant works of the chamber music repertoire from 1750 to 1900;</li> <li>▪ are able to analyse a composition on a basic level and incorporate this in your rehearsal process;</li> <li>▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting;</li> <li>▪ are able to demonstrate the ability to communicate, react and cooperate within an ensemble, both during rehearsals and performance;</li> <li>▪ have developed artistically and can show a sense of craftsmanship, both of which enable you to relate independently to the music and the ensemble.</li> </ul>
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:	<p>1) Minimum 80% attendance (Pass/Fail)</p> <p>2) Informal concert at the end of semester 1 (0%) Students need to perform at least one quartet.</p> <p>3) Presentation in June (100%) Students need to perform selections of all of the repertoire they have worked on, for a jury.</p> <p>Assessment criteria (presentation):</p> <ul style="list-style-type: none"> <li>• individual and team performance within the ensemble</li> <li>• effort (e.g. planning, collaborating, studying repertoire)</li> <li>• development throughout the course (e.g. craftsmanship, communication, rehearsal techniques)</li> </ul> <p>Both attendance and presentation assessments will need to be passed in order to pass the course.</p>

	Further rules and regulations are circulated by the teacher of this course.
Grading system:	Attendance: Pass/Fail Presentation: Qualifying result
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Rebecca Huber ( <a href="mailto:r.huber@koncon.nl">r.huber@koncon.nl</a> )

## BASSBOOK

<i>KI-BB</i>	<b>BASSbook</b>
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"> <li>▪ are able to engage with and perform in a variety of musical genres and styles;</li> <li>▪ are able to function and cooperate with other musicians in a multidisciplinary professional environment throughout a variety of genres and styles.</li> </ul>
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 and 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. Assessment criteria: <ul style="list-style-type: none"> <li>• preparation, dedication and positive participation is required.</li> <li>• understanding of musical genres and styles</li> <li>• collaboration with musicians in a multidisciplinary professional environment</li> </ul>
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Classical Music students: Quirijn van Regteren Altena (q.vanregterenaltena2@koncon.nl) Early Music students: Brigitte Rebel (b.rebel@koncon.nl) Jazz students: Susanne Abbuehl – Head of Jazz Department (s.abbuehl@koncon.nl)

## VIOL CONSORT AND RECORDER CONSORT

	<b>Viol Consort and Recorder Consort</b>
Osiris course code:	KC-EM-RCO/VCO
Course content:	All bachelor's and master's students of viola da gamba 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 <sup>th</sup> to late 17 <sup>th</sup> century.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have studied and performed relevant works of the chamber music repertoire from the early 16<sup>th</sup> to the late 17<sup>th</sup> century;</li> <li>▪ have developed consort playing skills and are able to function in different positions within the ensemble;</li> <li>▪ are able to analyse consort repertoire such as dances, fantasies etcetera on a basic level and incorporate this knowledge in your rehearsal process;</li> <li>▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting;</li> <li>▪ are able to demonstrate these ensemble skills in rehearsals and performance;</li> <li>▪ have developed autonomous artistic vision and can show craftsmanship, both of which enable you to relate independently to the music and ensemble practice.</li> </ul>
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 Brüggem (recorder)
Credits:	3 ECTS per academic year
Literature:	-
Work form:	Group lesson; Preparation by autonomously rehearsing the repertoire.
Assessment:	<p>1) Minimum 80% attendance (Pass/Fail)</p> <p>2) Informal concert at the end of semester 1 (0%)</p> <p>3) Presentation in June (100%) Students need to perform selections of all of the repertoire they have worked on, for a jury.</p> <p>Assessment criteria (presentation):</p> <ul style="list-style-type: none"> <li>• individual and team performance within the ensemble</li> <li>• effort (e.g. planning, collaborating, studying repertoire)</li> <li>• development throughout the course (e.g. craftsmanship, communication, rehearsal techniques)</li> </ul> <p>Both attendance and presentation assessments will need to be passed in order to pass the course.</p>

	Further rules and regulations are circulated by the teacher of this course.
Grading system:	Attendance: Pass/Fail Presentation: Qualifying result
Language:	English and/or Dutch
Schedule, time, venue:	Schedule provided by teacher
Information:	Mieneke van der Velden (m.vandervelden@koncon.nl) Daniël Brügger (d.bruegger@koncon.nl)

## WIND ENSEMBLE

<i>EM-WE</i>	<b>Wind Ensemble</b>
Osiris course code:	KC-EM-WE
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 from the wealth of music varying from the 16 <sup>th</sup> consort music to early 19 <sup>th</sup> 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:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have studied and performed relevant ensemble repertoire taken from the 16<sup>th</sup> to the early 19<sup>th</sup> century;</li> <li>▪ have developed ensemble playing skills and are able to function in different positions within a variety of instrumental ensemble formations;</li> <li>▪ are able to analyse a musical work at a basic level and incorporate this knowledge in your rehearsal process;</li> <li>▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting;</li> <li>▪ are able to demonstrate these ensemble skills in rehearsals and performance;</li> <li>▪ have developed an autonomous artistic vision and can show craftsmanship, both of which enable you to relate independently to the music and ensemble practice.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	60 minutes per week during 34 weeks (lessons may be clustered)
Prior qualifications/ prerequisites:	-
Teachers:	Wouter Verschuren, Frank de Bruine, Susan Williams, Richard Egarr, Kate Clark and guest teachers for wind instruments.
Credits:	3 ECTS per academic year
Literature:	To be decided at the beginning of each semester
Work form:	Group lesson
Assessment:	<p>1) Minimum 80% attendance (Pass/Fail)            2) Informal concert at the end of semester 1 ( 0% )            3) Presentation at the end of semester 2 ( 100% )</p> <p>Assessment criteria (presentation):</p> <ul style="list-style-type: none"> <li>• individual and team performance within the ensemble</li> <li>• effort (e.g. planning, collaborating, studying repertoire)</li> <li>• development throughout the course (e.g. craftsmanship, communication, rehearsal techniques)</li> </ul> <p>Both attendance and presentation assessments will need to be passed in order to pass the course.</p>

	Further rules and regulations are circulated by the teacher of this course.
Grading system:	Attendance: Pass/Fail Presentation: Qualifying result
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>	<b>BRASSbook</b>
Osiris course code:	KC-KI-KK
Course Content:	This course is offered jointly by the Classical, Early Music and Jazz Departments. Three 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. Each meeting organises one meeting, which addresses a department-related theme, e.g. specific repertoire, improvisation or performance practice.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>• have insight in techniques and various aspects of brass playing;</li> <li>• are acquainted with a variety of approaches to diverse repertoires and are able to apply that knowledge;</li> <li>• are able to perform repertoire in various styles and genres in the setting of a brass section;</li> <li>• are able to function in an ensemble taking into account the specific features of the various brass instruments.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I-IV, Master I-II
Duration:	Lesson of 2-3 hours, three times a year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	t.b.a
Credits:	1 ECTS per academic year
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	Assessment is based on 100% attendance and active participation Assessment criteria: <ul style="list-style-type: none"> <li>• the ability to demonstrate insight in technique and performance practice relevant to the discipline central to the session</li> <li>• the ability to perform repertoire in a manner consistent with the performance practice of the discipline central to the session</li> <li>• the ability to function in an ensemble performing repertoire of the discipline central to the session</li> </ul>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	For the classical department: Fabienne Kramer ( <a href="mailto:f.kramer@koncon.nl">f.kramer@koncon.nl</a> ) For the early music department: Brigitte Rebel ( <a href="mailto:b.rebel@koncon.nl">b.rebel@koncon.nl</a> ) For the jazz department: Susanne Abbuehl ( <a href="mailto:s.abbuehl@koncon.nl">s.abbuehl@koncon.nl</a> )

## BASSO CONTINUO (FOR HARPSICHORD, HARP, LUTE)

<i>EM-BC</i>	<b>Basso Continuo (for Harpsichord, Harp, Lute)</b>
Osiris course code:	KC-EM-BC
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 <sup>th</sup> to the end of the 18 <sup>th</sup> century.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to play from a figured bass and realise harmonisation according to style, genre and function;</li> <li>▪ are able to improvise on an ostinato bass and play a partimento in 17<sup>th</sup> and 18<sup>th</sup> century styles;</li> <li>▪ are able to accompany a prima vista, a chamber music or vocal work of an average complexity.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I-IV, Master I-II
Duration:	30 minutes per week during 34 weeks per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Patrick Ayrton (harpsichord), Mike Fentross and Joachim Held (lute), 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  Assessment criteria: <ul style="list-style-type: none"> <li>• figured bass playing</li> <li>• harmonisation according to style and genre</li> <li>• improvisation (e.g. fluency, style)</li> <li>• a prima vista accompaniment (e.g. accuracy, tempo)</li> </ul>
Grading system:	Bachelor I and IV: Numeric Bachelor II and III: Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Patrick Ayrton ( <a href="mailto:p.ayrton@koncon.nl">p.ayrton@koncon.nl</a> ), Mike Fentross ( <a href="mailto:m.fentross@koncon.nl">m.fentross@koncon.nl</a> ), Christina Pluhar ( <a href="mailto:c.pluhar@koncon.nl">c.pluhar@koncon.nl</a> )

## LITERATURE CLASS FORTEPIANO

<i>EM-LKFP</i>	<b>Literature Class Fortepiano</b>
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 programme within strict limitations of genre, ensemble, time period, region, purpose; accompanied by detailed programme notes. Finally, you will write a proposal to festivals and concert organisations.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have a deepened knowledge of certain performance practices, chosen in the group;</li> <li>▪ have become acquainted with the most important treatises;</li> <li>▪ 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;</li> <li>▪ are able to tune your own fortepiano;</li> <li>▪ are able to regulate and maintain your own fortepiano.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor II
Duration:	20 meetings per academic year
Prior qualifications/ prerequisites:	-
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)

## MUSICIANSHIP SKILLS

### FIRST YEAR CHOIR

<i>AL-K1JR</i>	<b>First Year Choir</b>
Osiris course code:	KC-AL-K1JR
Course content:	On a weekly basis, the First Year Choir starts with a vocal warming-up to learn 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 / April.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"><li>▪ have gained general choral singing experience;</li><li>▪ have experience in singing and performing classical choral music;</li><li>▪ have encountered basic singing techniques, such as posture, breath streaming, tone resonance, articulation, etc.;</li><li>▪ have had the opportunity to improve the quality of your singing voice;</li><li>▪ have practically applied sight-singing skills as well as listening skills and intonation;</li><li>▪ have experienced singing as a means of musical expression;</li><li>▪ have learned to work together with students from other departments in an artistic context.</li></ul>
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Weekly rehearsals of 90 minutes, September to April
Prior qualifications/ prerequisites:	-
Teachers:	Daniël Salbert
Credits:	2 ECTS
Literature:	t.b.d. - At the beginning of the academic year every choir singer has to buy a personal copy of the scores and is asked to bring it to every rehearsal and concert. If a score is lost, you can buy another one at the Ticket Shop.
Work form:	Choral rehearsal, section rehearsal, individual study of choral parts and concerts
Assessment:	A minimum of 80% presence at the rehearsals, concerts are compulsory.
Grading system:	Participation 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>	<b>Practicum Polyphoniae</b>
Osiris course code:	KC-EM-PP
Course content:	The aim of this course is to learn the essential elements of 15 <sup>th</sup> and 16 <sup>th</sup> 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"> <li>▪ are able to apply your knowledge of solmisation;</li> <li>▪ are able to read mensural notation;</li> <li>▪ know the basic shaping elements of 15<sup>th</sup> and 16<sup>th</sup> century polyphonic music and are able to put your knowledge into practice in performance;</li> <li>▪ are able to apply your understanding on later repertoire that is based on the polyphonic and modal principles.</li> </ul>
Type of course:	Compulsory (for all 1 <sup>st</sup> 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>	<b>Historical Keyboard Skills 1</b>
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"> <li>1. Chorale playing: this will involve filling in the appropriate harmonies (mainly root position chords and the occasional 6 chord) in 17<sup>th</sup> and 18<sup>th</sup> century chorales.</li> <li>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.</li> <li>3. Basic figure reading: root position and 6 chords using 17<sup>th</sup> and 18<sup>th</sup> century repertoire. These pieces will be assigned or prepared beforehand. You will be required to bring a partner to play with in the assigned pieces.</li> </ol>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to play a simple 17<sup>th</sup> or 18<sup>th</sup> century keyboard piece;</li> <li>▪ are able to fill in the appropriate harmonies to complete the inner voices of a simple chorale;</li> <li>▪ are able to harmonize a simple Ostinato bass line;</li> <li>▪ are able to sight-read a simple figured bass line.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I
Duration:	50 minutes per week, 2 semesters
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>Active participation, completion of weekly practical homework assignments, mid-term assessment in January and exam in June.</p> <p><u>January:</u></p> <ul style="list-style-type: none"> <li>- practical assignment</li> </ul> <p><u>June - three part exam:</u></p> <ul style="list-style-type: none"> <li>- playing a short composition</li> <li>- realising a choir melody</li> <li>- harmonising an ostinato bass line</li> </ul> <p>Each part of the in June counts for 1/3 in the mark. The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% in the final mark. For assessment criteria, please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</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>	<b>Historical Keyboard Skills 2/3</b>
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"> <li>1. Chorale playing: filling in the appropriate harmonies in 17<sup>th</sup> and 18<sup>th</sup> 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.</li> <li>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.</li> <li>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.</li> <li>4. Developing skills in transposing (mainly in the third year).</li> </ol>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to play an intermediate 17<sup>th</sup> or 18<sup>th</sup> century keyboard piece;</li> <li>▪ are able to fill in the appropriate harmonies to complete the inner voices of a 17<sup>th</sup> or 18<sup>th</sup> century chorale;</li> <li>▪ are able to harmonize a more complex Ostinato bass line and transpose to another key;</li> <li>▪ are able to sight-read a more complex figured bass line;</li> <li>▪ as aware of stylistic elements when accompanying a 17<sup>th</sup> or 18<sup>th</sup> century piece on the harpsichord;</li> <li>▪ are able to apply acquired competencies in your own ensemble playing;</li> <li>▪ are able to transpose a simple piece of music.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor II-III
Duration:	50 minutes per week, 2 semesters
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:	

	<p>Active participation, completion of weekly practical homework assignments, mid-term assessment in January and exam in June.</p> <p><u>January (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>Each part of the in June counts for 1/4 in the mark. The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% in the final mark.</p> <p>For assessment criteria, please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</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>	<b>Musica Practica 1</b>
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"> <li>▪ can sight-read 17<sup>th</sup> / 18<sup>th</sup> century repertoire (vocal and instrumental) from the original notation;</li> <li>▪ are able to use a historically appropriate solfège system for the repertoire;</li> <li>▪ are able to apply the most important commonplaces of performance practice (essential ornaments, articulation, etc.);</li> <li>▪ understand a figured bass;</li> <li>▪ recognise (both visually and aurally) the tonality of a piece: major/minor modality, tonal centre;</li> <li>▪ recognise (both visually and aurally) the intervals formed between a solo melody and its accompanying bass;</li> <li>▪ recognise (both visually and aurally) harmonic structures using the chordal concepts of basso continuo;</li> <li>▪ can improvise a melody on a simple bass line, using consonances, passing/neighbouring tones and suspensions.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I
Duration:	150 minutes 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:	Two exams: Midterm exam in January and an individual oral exam in June. In the oral exam where the

	<p>level of ear-training and sight reading in connection to specific styles is assessed. It consists of two parts: 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.  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>The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% in the final mark.</p> <p>For assessment criteria, please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</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>	<b>Musica Practica 2</b>
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), <i>Coclicus: 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 15<sup>th</sup> to the early 17<sup>th</sup> 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"> <li>▪ can sight-read repertoire ca. 1500-1650 (vocal and instrumental) from the original notation;</li> <li>▪ are able to use a historically appropriate solfège system for the repertoire;</li> <li>▪ are able to apply the most important commonplaces of performance practice (typical ornaments, etc.);</li> <li>▪ recognise (both visually and aurally) the modal characteristics of a piece;</li> <li>▪ recognise (both visually and aurally) the intervals formed between two given melodic lines;</li> <li>▪ recognise (both visually and aurally) the standard dyadic (two-part contrapuntal) progressions;</li> <li>▪ can improvise simple formulaic counterpoint (gymel, fauxbourdon, etc.);</li> <li>▪ can improvise a melody on a given cantus firmus;</li> <li>▪ can improvise a short canon (stretto fuga) in the main intervals.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor II
Duration:	150 minutes per week, 2 semesters
Prior qualifications/ prerequisites:	Musica Practica 1
Teachers:	Isaac Alonso de Molina
Credits:	8 ECTS
Literature:	Course reader
Work form:	Group lesson
Assessment:	Midterm exam in January and an individual oral exam in June, where the level of ear-training and sight reading in connection to specific styles is assessed. It consists of two parts:

	<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).</p> <p>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>The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% in the final mark.</p> <p>For assessment criteria, please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</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>	<b>Musica Practica 3</b>
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 13<sup>th</sup> to the 15<sup>th</sup> 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 13<sup>th</sup> to the 15<sup>th</sup> centuries (sacred and secular), tracing the history of polyphony from its beginnings to the mid-15<sup>th</sup> 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"> <li>▪ have a basic understanding of Franconian and modal notation (13<sup>th</sup> century);</li> <li>▪ can sight-read black mensural notation (14<sup>th</sup> and 15<sup>th</sup> century);</li> <li>▪ are able to use the historically appropriate solfège system and are able to apply the appropriate accidentals (<i>musica ficta</i>) to the notation;</li> <li>▪ can improvise a short piece in florid organum (Notre Dame style);</li> <li>▪ can improvise a short piece in medieval counterpoint (discant);</li> <li>▪ can compose a short piece in imitation of a historical model (13<sup>th</sup>-15<sup>th</sup> centuries).</li> </ul>
Type of course:	Compulsory
Level:	Bachelor III
Duration:	100 minutes per week, 2 semesters
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>Midterm exam in January and an individual oral exam in June, where the level of ear-training and sight reading in connection to specific styles is assessed</p> <p>Oral exam, divided in two parts:</p> <ol style="list-style-type: none"> <li>1) Sight-reading a part of a 14<sup>th</sup> or early 15<sup>th</sup> century composition in black mensural notation.</li> <li>2) Improvising a discant on a (metrical) chant.</li> </ol> <p>The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% in the final mark.</p> <p>For assessment criteria, please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</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>	<b>Historical Development</b>
Osiris course code:	KI-HOVL (violin and viola) KI-HOVC (viola da gamba and cello) KI-HODB (violone and double bass) EM-HOBFL (recorder) KI-HOFL (flute) KI-HORD (double reed instruments) KI-HOCL (clarinet) KI-HOSX (sax) KI-HOKB (brass) KI-HOHP (harp) KI-HOSL (percussion) KI-HOGT (lute and guitar) KI-HOAC (accordion) KI-HOPI (piano) EM-HOHC (harpsichord)
Course content:	<p>Historical Development is an introductory course of one year, that provides you with basic professional knowledge about your main subject and its context. It primarily concerns the science of musical instruments (organology), as well as the related playing techniques and stylistic implications of playing instructions throughout the history of the instrument.</p> <p>The course is offered in an interactive learning environment in which you are expected to regularly respond to texts, iconography, instruments, video and audio recordings etc. By working on assignments for longer time spans, you develop skills and an attitude to provide yourself with relevant and primary information in relation to your instrument. You will be introduced to a professional independence while exploring these topics that are important for your practice by training a critical approach towards information from the internet and other sources of reference.</p> <p>Many items will require you to also investigate via your instrument, so you will learn to translate research into your practice. 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, which after approval will be published internally on the Research Catalogue.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to follow up your own questions related to your field/instrument/subject with search actions;</li> <li>▪ are able to share a basic knowledge of the organological development and technical functioning of your instrument with peers;</li> <li>▪ have acquired basic knowledge about performance conditions and circumstances in the historical contexts of your instrument.</li> </ul>

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 Meeuwssen, Pietia van Proosdij, An Raskin, Quirijn van Regteren Altena, Fernando Riscado Cordas, Marieke Schoenmakers, Petra Somlai, Maggie 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 teacher). At the end of the course every student is required to produce a short article in an encyclopaedia format about a chosen topic, on the Research Catalogue.
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)

## CRITICAL MUSIC STUDIES 1 (EARLY MUSIC)

<i>TH-EMS</i>	<b>Critical Music Studies 1 (Early Music)</b>
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 18<sup>th</sup> 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 16<sup>th</sup> 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"> <li>▪ 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;</li> <li>▪ have developed an understanding of the styles and genres of western music history with the aid of historical analysis;</li> <li>▪ are able to contextualize musical problems with larger cultural entities;</li> <li>▪ have experienced researching specific topics and applied it to your musical practice.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I

Duration:	100 min per week, 2 semesters
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 in January and a final assessment consisting of an oral presentation and essay in June.
Grading system:	Final assessment: final grade (numeric) based on the assignments, presence and participation and presentation.  For assessment criteria, please see the <i>Assessment Criteria Critical Music Studies – Early Music</i> in this Curriculum Handbook.
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department ( <a href="mailto:s.konings@koncon.nl">s.konings@koncon.nl</a> )

## CRITICAL MUSIC STUDIES 2 (EARLY MUSIC)

<i>TH-EMS</i>	<b>Critical Music Studies 2 (Early Music)</b>
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 17<sup>th</sup> century being the missing link between the earlier practices and those of the 18<sup>th</sup> 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"> <li>• have broadened and deepened your knowledge of the subjects approached in EMS 1;</li> <li>• are able to carry out research with relation to the course content topics;</li> <li>• are able to develop new ideas related to Historical Performance.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor II
Duration:	100 min per week, 2 semesters
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:	<p>There is a midterm assessment in January and a final assessment consisting of an oral presentation and essay in June.</p> <p>;</p>
Grading system:	<p>Final grade (numeric) based on the assignments, presence and participation and presentation</p> <p>For assessment criteria, please see the <i>Assessment Criteria Critical Music Studies – Early Music</i> in this Curriculum Handbook.</p>
Language:	English
Schedule, time, venue:	-
Information:	<p>Suzanne Konings – Head of Music Theory Department  <a href="mailto:s.konings@koncon.nl">s.konings@koncon.nl</a></p>

## CRITICAL MUSIC STUDIES 3 (EARLY MUSIC)

<i>TH-EMS</i>	<b>Critical Music Studies 3 (Early Music)</b>
Osiris course code:	KC-TH-EMS
Course content:	<p>In this course you develop reflective research skills and learn to apply gained knowledge not only to your playing, but also to your thinking about music.</p> <p>Subject during the course is the Baroque and the periods right before and after.</p> <p>Exchange of research outcomes and presentation skills are important elements in the course as well as the development of personal style and opinion on a variety of related issues and topics.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to carry out artistic research and reflect and discuss the results;</li> <li>▪ apply knowledge in an artistic, practical way by: <ul style="list-style-type: none"> <li>○ thinking and discussing about style, taste and interpretation with fellow students;</li> <li>○ presenting research outcomes to others in a clear way and with the use of presentation software;</li> <li>○ integrating gained knowledge in your playing and musical decision making.</li> </ul> </li> </ul>
Type of course:	Compulsory
Level:	Bachelor III
Duration:	100 min. per week, 2 semesters
Prior qualifications/ prerequisites:	Critical Music Studies 2 – Early Music
Teachers:	Kathryn Cok
Credits:	6 ECTS
Literature:	Multiple hand-outs and articles from the teacher
Work form:	Group lesson
Assessment:	Class participation, homework assignments and two presentations.

	For assessment criteria, please see the <i>Assessment Criteria Critical Music Studies – Early Music</i> in this Curriculum Handbook.
Grading system:	Final grade incl. class participation, homework assignments 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>	<b>Writing Programme Notes and Sleeve Notes</b>
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"> <li>▪ 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;</li> <li>▪ are able to communicate your personal view;</li> <li>▪ 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.);</li> <li>▪ are able to formulate your text in such a way that it speaks to a wider audience.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	2 lectures of 90 minutes, individual feedback on writings during meetings
Prior qualifications/ prerequisites:	Critical Music Studies I-III (Early Music), Early Music Seminar
Teachers:	Johannes Boer
Credits:	2 ECTS
Literature:	Wind, E.: "The Fear of Knowledge" in: "Art and Anarchy", Duckworth, 1985 Messiaen, O.: "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:	Numeric
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>	<b>Edition Unpublished Work</b>
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 a 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"> <li>▪ have experienced what goes on in the production of an edition of an unpublished work;</li> <li>▪ are able to make a basic edition of an unpublished work;</li> <li>▪ are able to make an informed judgement about published editions.</li> </ul>
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 programme, 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-HD</i>	<b>Early Music Seminars</b>
Osiris course code:	KC-EM-HD
Course content:	A series of seminars with a wide variety of capita selecta on knowledge, research and performance in early music. Preparing literature on the topic is a vital part of the seminars. 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 could offer relevant expertise. A panel discussion and Q&A are a fixed item on the agenda, where students are invited to participate actively. A work session of repertoire at stake and its context could be part of the programme of the day. The annual programme will be announced at the beginning of the academic year. It will be possible to participate in early music seminars online.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have gained insight into current knowledge and developments in the field of early music;</li> <li>▪ are able to critically reflect on these;</li> <li>▪ can articulate your opinion on these matters with basic argumentation.</li> </ul>
Type of course:	Compulsory for Early Music students Elective: Bachelor II and III
Level:	Bachelor I-IV, master I-II
Duration:	7 seminars of 3 hours each, divided over two semesters
Prior qualifications/ prerequisites:	-
Teachers:	Invited experts.
Credits:	2 ECTS per academic year
Literature:	Literature preparation, to be announced.
Work form:	Group lesson
Assessment:	<p><u>Early Music Bachelor and Master students:</u></p> <p>Attendance: You need to attend 6 out of 7 seminars  Bachelor I &amp; II: Two written critical reflections of 300 words each per academic year.  Bachelor III &amp; IV: Three written critical reflections of 300 words each per academic year.  Master I &amp; II: Four written critical reflections of 300 words each per academic year.  Bachelor III &amp; IV, and Master I &amp; II students are required to prepare questions, and actively take part in the discussions.</p> <p>Assessment criteria (critical reflections):</p> <ul style="list-style-type: none"> <li>• insight into current knowledge and developments in early music</li> <li>• critical thinking</li> <li>• clarity of argumentation and opinion</li> </ul> <p><u>Elective students:</u>  You need to attend 5 out of 7 seminars;  Two written critical reflections of 300 words each per academic year.</p> <p>Assessment criteria (critical reflections):</p> <ul style="list-style-type: none"> <li>• insight into current knowledge and developments in early music</li> </ul>

	<ul style="list-style-type: none"> <li>• critical thinking</li> <li>• clarity of argumentation and opinion</li> </ul>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Brigitte Rebel, Coordinator Early Music Department ( <a href="mailto:b.rebel@koncon.nl">b.rebel@koncon.nl</a> )

**PROFESSIONAL PREPARATION****TUTORING AND PORTFOLIO**

<i>AL-PF</i>	<b>Tutoring and Portfolio</b>
Osiris course code:	KC-AL-PF
Course Content:	<p>First-year students entering the Royal Conservatoire are assigned a tutor. You remain with this 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> <ul style="list-style-type: none"><li>• By conducting consultations with students individually or in small groups.</li><li>• By supervising the development of a personal portfolio and discussing it during individual meetings.</li></ul> <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 (Students -&gt; Tutors).</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"><li>▪ are able to reflect on your study progress and communicate about it with others;</li><li>▪ are able to reflect on your personal and artistic growth by verbalising it, in communication with others and through creating a professional portfolio;</li><li>▪ are able to reflect on your role, task and position in the profession as well as in society, and can contribute to it.</li></ul>
Type of course:	Compulsory
Level:	Bachelor I–III
Duration:	<p>Group meetings: to be decided by the tutor</p> <p>Private meetings: by appointment (at least two, but more individual meetings can take place if required)</p>

Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Tutors:	<p>Art of Sound: Bert Kraaijpoel</p> <p>Composition: Gabriel Paiuk</p> <p>Conducting: Manon Heijne, Ana Sanchez, Julia Stegeman</p> <p>Early Music: Daniël Brügger, Susan Williams, Pete Saunders</p> <p>Jazz: Carolien Drewes, Manon Heijne, Jarmo Hogendijk, (Yvonne Smeets)</p> <p>Theory of Music: Manon Heijne</p> <p>Vocal Studies Classical Music: Carolien Drewes, Manon Heijne, Ana Sanchez, Julia Stegeman</p> <p>Vocal Studies Early Music: Daniel Brügger, Pete Saunders</p> <p>Sonology: Gabriel Paiuk</p> <p>Classical woodwinds: Ana Sanchez, Carolien Drewes, Pietia van Proosdij</p> <p>Classical brass: Ana Sanchez</p> <p>Classical strings: Carolien Drewes, Noa Frenkel, Roger Regter</p> <p>Classical percussion: Julia Stegeman</p> <p>Classical keyboard: Julia Stegeman</p> <p>Classical plucked instruments: Julia Stegeman, Pietia van Proosdij</p> <p>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 (Students -> Tutors).
Work forms:	Group and individual meetings
Assessment:	<p>Every year the tutors will assess the progress of their assigned students on the basis of the following criteria:</p> <ul style="list-style-type: none"> <li>• Evidence that the student has monitored and improved their personal development in a professional, autonomous and critical manner.</li> <li>• The student has demonstrated this in the portfolio and the individual meetings with their tutor.</li> </ul> <p>If your participation in the course and the development of your portfolio are regarded as sufficient, you will receive two credits. 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. As for the individual meetings, both you and your tutor can take the initiative. 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 appointments with your tutor (one in November/December and one in April).
Venue:	Royal Conservatoire
Information:	Elke de Roos – Student Counsellor & Tutoring Coordinator ( <a href="mailto:e.deroos@koncon.nl">e.deroos@koncon.nl</a> )

## EDUCATIONAL SKILLS 1

<i>ED-ES</i>	<b>Educational Skills 1</b>
Osiris course code:	KC-ED-ES1
Course content:	<p>During this course you will experience learning processes from different perspectives and learn about the various roles of musicians in an educational context.</p> <p>You will approach skills and knowledge about the learning process in relation to your own development as a student and musician, as well as from a teaching perspective. You will also acquire knowledge about learning processes, creating positive learning environments, and the teacher-pupil relationship. With your fellow students, you will practise providing and receiving feedback and instruction, coached by Educational Skills teachers. You will explore and practise different tools as well as work forms that musicians can use in an educational context. Furthermore, you will discover how education plays an important role in the present-day field of work and visit an educational activity together with a fellow student. The Education Department will hold an Office Hour dedicated to assist you in arranging your educational field visit.</p> <p>There are two parallel strands of lessons:</p> <ul style="list-style-type: none"> <li>- Methods and Didactics (lessons about education in relation to your own discipline)</li> <li>- Pedagogy (theoretical lessons about teaching and learning processes)</li> </ul>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have an understanding of musical learning processes;</li> <li>▪ are capable of reflecting on how you practise and are able to set goals;</li> <li>▪ understand the characteristics of a positive learning environment;</li> <li>▪ know how to formulate clear questions and give clear instructions;</li> <li>▪ understand how pupils need a customised approach, based on differences between pupils;</li> <li>▪ possess basic skills in providing instruction and feedback and in using simple work forms;</li> <li>▪ have knowledge of and are able to employ a number of methods designed to develop skills;</li> <li>▪ are aware of how you can use your artistry in an educational context;</li> <li>▪ have an impression of the role of education in the present-day field of work.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor II
Duration:	<p>12 weeks, semester 1</p> <p>Methods and Didactics, weekly lessons of 60 minutes</p> <p>Pedagogy, every other week, lessons of 60 minutes</p> <p>Office Hour, every other week</p> <p>(the first Office Hour is compulsory, others are optional)</p>
Prior qualifications/ prerequisites:	-
Teachers:	Various
Credits:	3 ECTS
Literature:	Reader: Music in educational contexts

	Reader: Educational Skills – Pedagogy
Work form:	Group lessons and self-study
Assessment:	<p>1) Reflective report about your own musical development, your teaching experiences during the course and your educational field visit. This report should also include a description of your teacher’s feedback about your exploration of teaching skills, such as providing instructions and feedback and using work forms, with fellow students during the Methods and Didactics lessons.</p> <p>2) Multiple choice test about topics covered during the Pedagogy lessons.</p> <p>Assessment criteria (reflective report):</p> <ul style="list-style-type: none"> <li>• level of understanding of and reflective thinking about (your) musical learning processes and about artisticity in music education;</li> <li>• ability to provide instruction and feedback and to use simple work forms;</li> <li>• observation and reflection on educational field visit.</li> </ul> <p>Both the reflective report and the multiple choice test will have to be passed in order to pass this course.</p>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen ( <a href="mailto:m.vdbergen@koncon.nl">m.vdbergen@koncon.nl</a> )

## EDUCATIONAL SKILLS 2

<i>ED-ES</i>	<b>Educational Skills 2</b>
Osiris course code:	KC-ED-ES2
Course content:	<p>In this course you reflect upon and analyse the skills needed for your discipline, and you explore various methods to develop and teach these skills at different levels. General educational skills that have been covered in Educational Skills 1, like interacting with different types of pupils, formulating questions and giving instructions will be put into practice during the Methods and Didactics lessons. You will also get acquainted and practise with tools to teach and develop an understanding of music theory on various levels with a musically practical approach.</p> <p>Together with your Methods and Didactics teacher and your fellow students you will get the opportunity to put all these skills into practise by working with test pupils.</p> <p>After having visited the educational field in semester 1 (Educational Skills 1), you will play an active role in the educational field during semester 2. The Education Department will hold an Office Hour dedicated to assist you in arranging your educational field visit.</p> <p>There are two parallel strands of lessons:</p> <ul style="list-style-type: none"> <li>- Methods and Didactics (lessons about teaching in relation to your own discipline)</li> <li>- Music Theory in Education (lessons about teaching and understanding music theory with a musically practical approach)</li> </ul>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have an understanding of the various stages of the learning process in your own discipline;</li> <li>▪ have knowledge of repertoire and methodological materials;</li> <li>▪ have knowledge of and are able to employ various methods for developing a variety of skills;</li> <li>▪ possess basic skills to formulate clear questions and give apt instructions;</li> <li>▪ are able to take into account the characteristics of a pupil in your approach;</li> <li>▪ know a variety of tools to develop and teach the understanding of music theory with a musically practical approach;</li> <li>▪ are able to design a framework for a curriculum;</li> <li>▪ have a clear picture of education in the educational field and the various roles of musicians within.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor II
Duration:	<p>12 weeks, semester 2</p> <p>Methods and Didactics, weekly lessons of 60 minutes</p> <p>Music Theory in Education, 6 lessons of 60 minutes</p> <p>Office Hour (optional), every other week</p>
Prior qualifications/ prerequisites:	Educational Skills 1
Teachers:	Various
Credits:	3 ECTS
Literature:	Reader: Music in educational contexts

	Susan Williams, Quality Practice
Work form:	Group lessons, self-study and peer learning in teaching experiences
Assessment:	<p>1) Curriculum framework (33,3%)  In this framework you are asked to structure the methods and music analysed during the lessons in a methodical way. (This framework can be developed further in your future teaching.)</p> <p>2) Description of music theory work forms (33,3%)</p> <p>3) Reflective report on your teaching experiences with your test pupils and your participation in the activity in the educational field (33,3%)</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• ability to recognise the level of methods and techniques (1);</li> <li>• understanding of the use of music theory work forms (2);</li> <li>• awareness of the characteristics and competences of a test pupil (3);</li> <li>• ability to formulate clear questions, give apt instructions and employ work forms to develop a variety of skills, including music theory (3);</li> <li>• level of reflective thinking about music education and past and future teaching experiences (3).</li> </ul>
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen ( <a href="mailto:m.vdbergen@koncon.nl">m.vdbergen@koncon.nl</a> )

## EDUCATIONAL SKILLS 3

<i>ED-ES</i>	<b>Educational Skills 3</b>
Osiris course code:	KC-ED-ES3
Course content:	<p>In this course you will not only attend lessons, but you will also teach your own pupil throughout the semester. Your focus will be on the use of teaching materials, planning and preparing lessons, handling your pupil's homework and putting to practice acquired knowledge and skills explored in Educational Skills 1 and 2. During this process you will prepare and evaluate the lessons together with a fellow student and receive coaching from your teachers.</p> <p>In the Ensemble Teaching lessons you will develop skills specific for working with groups: how to musically lead a group of pupils, how to select, adapt or create apt material and how to recognise and handle group dynamics. You will also design a lesson and lesson material together with a fellow student to teach a group of pupils during another activity in the educational field.</p> <p>There are three parallel strands:</p> <ul style="list-style-type: none"> <li>- Internship (15 weekly lessons with one pupil, together with a fellow student)</li> <li>- Methods and Didactics (lessons about teaching in relation to your internship and coaching hours)</li> <li>- Ensemble Teaching (lessons about teaching and leading groups with students of your own department)</li> </ul>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have a deeper knowledge of musical development and are able to apply methodical thinking in practice in various roles and situations;</li> <li>▪ are able to lead and teach a group;</li> <li>▪ are able to apply musical material in a flexible manner for a pupil and for a group of pupils;</li> <li>▪ are able to teach a pupil independently for a semester and know how to employ objectives, lesson plans, methods and homework assignments.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor III
Duration:	<p>15 weeks, semester 1 Internship, weekly lessons of 50 minutes (or shorter, depending on the age of your pupil) Coaching, every other week, 60 minutes</p> <p>12 weeks, semester 1 Methods and Didactics, every other week, lessons of 60 minutes Ensemble Teaching, every other week, lessons of 75 minutes</p>
Prior qualifications/ prerequisites:	Educational Skills 2
Teachers:	Various
Credits:	4 ECTS

Literature:	Reader: Music in educational contexts
Work form:	Group lessons, self-study and internship with peer learning
Assessment:	<p>1) Teaching report (66%) Your report must include:</p> <ul style="list-style-type: none"> <li>○ a learning trajectory of a series of lessons for your pupil;</li> <li>○ video material of one or more lessons you taught;</li> <li>○ materials used for group teaching;</li> <li>○ a reflective report on your teaching experiences during your internship and your teaching experience in the educational field.</li> </ul> <p>2) Presentation (33%) A 10-minute presentation, on the development of your educational skills related to your own teaching and on musicians' activities in the educational field. Your presentation will be followed by questions from the committee.</p> <p>Assessment criteria (teaching report):</p> <ul style="list-style-type: none"> <li>• methodical insight;</li> <li>• using a considered approach when teaching;</li> <li>• being able to employ objectives, lesson plans, methods and homework assignments;</li> <li>• ability to choose apt musical material for one or more pupils;</li> <li>• understanding of group dynamics;</li> <li>• reflective thinking about music education and past and future teaching experiences.</li> </ul> <p>Assessment criteria (presentation):</p> <ul style="list-style-type: none"> <li>• ability to address an audience in an engaging manner;</li> <li>• ability to give a clear picture of your teaching experiences;</li> <li>• ability to put your knowledge about educational skills in context, related to your own experiences;</li> <li>• ability to answer critical questions.</li> </ul>
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen ( <a href="mailto:m.vdbergen@koncon.nl">m.vdbergen@koncon.nl</a> )

## CAREER SKILLS: START-UP!

<i>AL-FYF</i>	<b>Start-Up!</b>
Osiris course code:	KC-AL-FYF
Course Content:	<p>Start-Up! has two main goals:</p> <ol style="list-style-type: none"> <li>1. Helping you build a broad network of fellow students;</li> <li>2. Making a smooth start at the Royal Conservatoire.</li> </ol> <p>Start-Up! introduces new students to the Royal Conservatoire and its practical, educational, creative, social and artistic possibilities. During a full week of music making, attending lectures, cooperating and exploring future educational opportunities, Start-Up! engages you right from the start. Start-Up! consists of daily rehearsals with the First Year Choir, as well as many workshops, lectures, meetings and performances.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to learn skills for your future career.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>• know your way around the Royal Conservatoire;</li> <li>• have started to build your network of fellow students from all departments;</li> <li>• are well-informed about your study programme;</li> <li>• have gained greater awareness of what is required to be a successful student;</li> <li>• know how to protect your ears;</li> <li>• have gained insight into how the Royal Conservatoire could contribute to reaching your goals as a professional musician.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor I
Duration:	One week full-time
Teachers:	A large variety of teachers from the Royal Conservatoire and from the professional field related to your future practice.
Credits:	2 ECTS
Work forms:	Plenary sessions, workshops, group lessons
Assessment:	A minimum of 80% attendance
Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	Monday to Friday during the first week of the academic year, at the Royal Conservatoire, The Hague
Information:	Start-Up! brochure and <a href="http://intranet.koncon.nl/firstyears">http://intranet.koncon.nl/firstyears</a>
Contact:	Caroline Cartens ( <a href="mailto:startup@koncon.nl">startup@koncon.nl</a> )

## CAREER SKILLS: ENTREPRENEURIAL BOOTCAMP

<i>ED-EB</i>	<b>Entrepreneurial Bootcamp</b>
Osiris course code:	KC-ED-EB
Course Content:	<p>In an intensive week, students will work in small groups to prepare short musical performances or musical interventions. These performances will be created for and presented in specific contexts with the aim to reach out to new audiences. Performances can take place in unusual venues and spaces thus exploring new markets for and exposure of musical creations. Students will run their own 'businesses' and acquire hands-on experiences with career skills such as project management, communication and presentation. Students will film their performances and interventions and present their projects to an audience of first year Bachelor students at the end of this week.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to learn skills for your future career.</p>
Objectives:	<p>At the end of this course, you will:</p> <ul style="list-style-type: none"> <li>▪ be able to work together in a small group of musicians;</li> <li>▪ be able to create a musical performance or intervention that will add meaning to the context in which it is performed;</li> <li>▪ have learned to collaborate, to become creative and productive;</li> <li>▪ be able to pitch and present your ideas, communicate with new audiences and to document your project.</li> </ul>
Type of course:	Compulsory
Level:	Bachelor II
Duration:	One intensive week
Prior qualifications/ prerequisites:	
Teachers:	Ramon Verberne, Renee Jonker and others
Credits:	2 ECTS
Literature:	
Work form:	Workshops, laboratory, coaching
Assessment:	Assessment is based on 80% attendance
Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	To be announced
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

## CAREER SKILLS: PREPARATION FOR PROFESSIONAL PRACTICE

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

## ELECTIVES AND MINORS

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

### CDO/CAREER DEVELOPMENT OFFICE, EXTERNAL PERSONAL/PROFESSIONAL PROJECTS

<i>AL-CDO</i>	<b>CDO/Career Development Office, External Personal/Professional Projects</b>
Osiris course code:	KC-B-AL-CDO(4)
Course content:	<p>The Career Development Office (CDO) is a central place in the Royal Conservatoire where students can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities. Via the CDO students can earn study credits within the bachelor's curriculum for activities completed outside the conservatoire. The possibility of receiving study credits in the bachelor's curriculum exists as part of the free space in the 2nd and 3rd study years, and is a required part of the curriculum in the 4th year. The CDO has the administrative task of processing these study credits.</p> <p>The proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> <li>- gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations.</li> <li>- creating an own ensemble, band, or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions.</li> <li>- making a website.</li> <li>- engaging in challenging activities such as competitions/masterclasses.</li> <li>- engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity.</li> <li>- broadening of repertoire through engagement with unfamiliar genres.</li> <li>- involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations.</li> </ul> <p>Information about work placement as part of the course, or internship contract forms, can be obtained via the CDO.</p>
Objectives:	<p>Following these activities, you:</p> <ul style="list-style-type: none"> <li>▪ are able to take initiatives with regard to your employment;</li> <li>▪ are capable of reflecting on and learning from your experiences in the field;</li> <li>▪ have developed administrative and management skills with regard to your own professional activities.</li> </ul>
Type of course:	Bachelor II-III: elective Bachelor IV: compulsory for students not completing a minor
Level:	Bachelor II-IV

Duration:	<p><b>Please note:</b>  Bachelor II and III students: you can obtain CDO credits from activities from 01-09-20 to 31-08-21.  Bachelor IV students: you can normally obtain CDO credits from activities from 01-09-20 to 01-05-21.  If the project occurs outside those dates it will not be valid for the 20/21 academic year.</p>	
Prior qualifications/prerequisites:	-	
Teachers:	-	
Credits:	Bachelor II-III: a minimum of 2 and a maximum of 4 ECTS per academic year Bachelor IV: 6 ECTS	
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.). See the appendix for assessment criteria.</p> <p><b>Procedure</b>  If you apply for CDO study credits for activities outside the conservatoire, you need to do this via a form which is available from the CDO, or which can be downloaded via intranet. With this form you can ask for approval from your Head of Department in advance for the activity with which you would like to receive study credits. You must fill in the report part of the form once the activity has been completed, and add any relevant materials (promotional materials, programmes, recordings etc.). The completed form must then be returned to the CDO for approval by the CDO and the relevant Head of Department. After an evaluation by the Head of Department, the relevant number of study credits will be allocated to the task (see appendix).</p> <p>Allocation of CDO credits is done by the Head of Department or by a teacher nominated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.</p>	
Assessment criteria:	Pass	Fail
<ul style="list-style-type: none"> <li><i>Basic information (hours invested etc.)</i></li> </ul>	Times and dates clearly indicated and hours invested are accurate and divided where necessary.	Not credible, unclear or absent, project dates are outside the enrolment period or academic year.
<ul style="list-style-type: none"> <li><i>Presentation of report</i></li> </ul>	Care and attention has been given to both presentation and content.	Illegible. Insufficient content.
<ul style="list-style-type: none"> <li><i>Learning experience/ability to reflect</i></li> </ul>	Much information about and reflection on learning experiences during project/activity. Perspective on plans for future projects/activities with points for improvement where necessary.	Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.
<ul style="list-style-type: none"> <li><i>Project content</i></li> </ul>	Challenging project that has a relevant connection to the course or study. Student has been	Level is too low or not relevant to the course or study.

	involved in many aspects of the project (organisation/promotion etc.).	
<ul style="list-style-type: none"> <li>• <i>Proofs/ publicity material (where possible)</i></li> </ul>	Programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.	Photos, programme or other proofs not present.
Grading system:	Pass/Fail	
Language:	English or Dutch	
Schedule, time, venue:	-	
Information:	Dominy Clements (cdo@koncon.nl)	
Appendix:	<p>Indications of credit (ECTS) allocation and restrictions for activities under the CDO.</p> <p>GENERAL: CDO ECTS credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main study.</p> <ul style="list-style-type: none"> <li>- Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir does not qualify for ECTS.</li> <li>- Teaching for a few hours per week for a year = on average 3 ECTS. Maximum credits for teaching are set at 4 ECTS per year (bachelor) and 6 ECTS (master).</li> <li>- Making a website = maximum 2 ECTS.</li> <li>- Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value.</li> <li>- In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO.</li> <li>- Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS.</li> <li>- Passive attendance of masterclasses does not qualify for ECTS.</li> </ul> <p>CLASSICAL:</p> <ul style="list-style-type: none"> <li>- One week working with a professional orchestra/ensemble = 2 ECTS.</li> <li>- NJO (National Youth Orchestra) winter tour = 3 ECTS.</li> <li>- EuYO/Gustav Mahler orchestras etc. = 5 ECTS.</li> </ul> <p>CONDUCTING:</p> <p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> <li>- One year rehearsing with a permanent ensemble = 3 ECTS.</li> <li>- One week with a professional orchestra (ca 15 hours rehearsal &amp; 6 hours concerts) = 2 ECTS.</li> </ul> <p>VOCAL STUDIES:</p> <ul style="list-style-type: none"> <li>- Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS.</li> </ul>	

	<ul style="list-style-type: none"><li>- Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average no more than 0,5 ECTS.</li><li>- Solo work with a professional ensemble/organisation can, depending on the repertoire = up to 2 ECTS.</li><li>- Participation in competitions or masterclasses is seen as close to the usual main study activities. Value depends on level, degree of involvement etc. = average 1 ECTS.</li></ul>
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## ASSESSMENT CRITERIA

### ASSESSMENT CRITERIA BACHELOR EARLY MUSIC – MAIN SUBJECT

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

## ASSESSMENT CRITERIA CRITICAL MUSIC STUDIES (EARLY MUSIC)

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

## GRADING SCALES



### GRADING SCALES

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

#### QUALIFYING RESULTS

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

#### NUMERIC RESULTS

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

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

## PARTICIPATION RESULTS

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

## PASS/FAIL

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