

Curriculum Handbook

Bachelor of Music **- Jazz**

Academic Year 2022/23

**Royal
Conservatoire
The Hague**

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

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

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

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INTRODUCTION

The Jazz programme at the Royal Conservatoire is a launching pad for musicians and ensembles that often go on to make a name for themselves and perform at major venues nationally and internationally. We believe in honouring tradition while at the same time promoting individual paths in jazz and other creative music. In close collaboration with the other outstanding departments at the Royal Conservatoire, as well as with other educational and cultural institutions, we encourage our students to build an international network that will last throughout their professional careers.

The bachelor jazz curriculum of the Royal Conservatoire has a cohesive and balanced structure. It is grouped in five domains: artistic development, musicianship skills, academic skills, professional preparation and minors/electives. The curriculum provides a solid framework, while offering you a large number of opportunities to make personal choices that reflect your musical identity.

Throughout the Bachelor programme, students devote time to studying jazz repertoire and developing musical vocabulary as well as theoretical, historical, educational and creative skills. Theoretical knowledge is put into practice during ensemble lessons and performance practice. From the start, we also encourage you to develop your own artistic profile as a jazz musician. Through electives and minors, the curriculum also offers attractive choices based on your affinities and personal interests.

The Royal Conservatoire graduates are often recognized for musical skills and artistry, and have achieved success in various professional fields such as recording, performing, composing, arranging and producing.

This Curriculum Handbook aims to provide you with all necessary information related to the curricula and courses of the Bachelor of Music in Jazz programme. After the programme objectives and a schematic overview of the curricula, you will find descriptions of all courses, including learning goals (called ‘objectives’) and assessment criteria. We recommend that you read this document, the study guide and the Education and Examination Regulations (EER) carefully.

PROGRAMME OBJECTIVES BACHELOR JAZZ

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

The bachelor programme objectives are divided in three categories: A) practical outcomes, B) theoretical outcomes and C) generic outcomes – and are numbered for ease of reference. In the course descriptions, the field ‘programme objectives’ refers to these codes, e.g. 1.A.1, 1.B.4, 1.C.11. This means that the course contributes to obtaining the skills and knowledge described in those programme objectives. There may be several courses contributing to the same objectives.

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

A. Practical (skills-based) outcomes

- 1.A.1. Demonstrate ability to realise, recreate, create, transform and/or produce music as appropriate within your discipline or genre for practical purposes and settings, thereby projecting your own artistic voice.
- 1.A.2. Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.
- 1.A.3. Demonstrate evidence of craft skills, including differentiated rhythmical and improvisational skills, in relation to a variety of representative repertoire, styles, etc.
- 1.A.4. Recognise, interpret, render, manipulate, realise and/or memorise the materials of music through notation and/or by ear².
- 1.A.5. Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.
- 1.A.6. Demonstrate improvisational fluency, interrogating, shaping and/or creating music in ways which go beyond the notated score.
- 1.A.7. Identify key questions about, and undertake self-reflective enquiry into, your own artistic practice.
- 1.A.8. Explore, evaluate, apply and challenge existing scholarship, research and performing practices.
- 1.A.9. Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.
- 1.A.11. Use appropriate digital technology to learn, create, record, produce and disseminate musical materials.
- 1.A.12. Evidence skills in the use of new media for promotion and dissemination.
- 1.A.13. Demonstrate a range of communication, presentation and self-management skills associated with public performance.
- 1.A.14. Recognise and respond appropriately to a range of performing contexts, spaces and environments.
- 1.A.15. Recognise, reflect upon and develop your own personal learning style, skills and strategies.
- 1.A.16. Lead and/or support learning and creative processes in others, creating a constructive learning environment.
- 1.A.17. Engage with a range of audience and/or participant groups across a range of professional working contexts.
- 1.A.19. Develop artistic concepts and projects and the capacity to present these professionally to potential partners and audiences.

B. Theoretical (knowledge-based) outcomes

- 1.B.1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to the discipline, and their associated written and audio(visual) resources and concepts.

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

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

- 1.B.2. Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.
- 1.B.3. Exhibit comprehensive knowledge of relevant representative repertoire within your area of musical study, demonstrating the ability to create and provide coherent musical experiences and interpretations³.
- 1.B.4. Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.
- 1.B.6. Recognise, internalise and respond to the fundamental processes which underlie improvisation and (re)create musical materials aurally and/or in written form.
- 1.B.7. Evidence understanding of the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
- 1.B.8. Demonstrate knowledge of – and ability to gather and utilise relevant information found within – libraries, internet repositories, museums, and other relevant audio(visual) sources.
- 1.B.10. Display knowledge of how technology can be used in the creation, dissemination and performance of music.
- 1.B.12. Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.
- 1.B.13. Recognise the skill demands of local, national and international music markets.
- 1.B.14. Display basic knowledge of key financial, business and legal aspects of the music profession.
- 1.B.15. Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.

C. Generic outcomes

- 1.C.1. Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.
- 1.C.2. Demonstrate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for life-long learning and in support of a sustainable career.
- 1.C.3. Demonstrate a positive and pragmatic approach to problem solving.
- 1.C.4. Evidence ability to listen, collaborate, voice opinions constructively, and give adequate space to individual and collective voices.
- 1.C.5. Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.
- 1.C.6. Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts.
- 1.C.7. Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
- 1.C.8. Respond creatively and appropriately to ideas and impetus from others, exhibiting tenacity and the ability to digest and respond to verbal and/or written feedback.
- 1.C.9. Exhibit ability to utilise and apply a range of technology in relation to your music making, including the promotion of your professional profile.
- 1.C.11. Making use of your imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.
- 1.C.12. Recognise and reflect on diverse social, cultural and ethical issues, and apply local, national and international perspectives to practical knowledge.
- 1.C.13. Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork and leadership.
- 1.C.14. Recognise and respond to the needs of others in a range of contexts.
- 1.C.16. Exhibit a long-term perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals.

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

CURRICULUM OVERVIEWS

JAZZ – BACHELOR VOCALS

code	Jazz Vocals Bachelor of Music 2022-2023	Year 1	Year 2	Year 3	Year 4
KC-	Artistic Development				
JA-ZG	Main Subject Jazz Vocals	19	13	18	28
JA-KBZG	Secondary Subject Classical Singing or other	9	6	9	14
JA-CO	Ensemble	2	2	2	2
JA-PP	Stage Presentation	2	2	2	2
-	Big Band	pm	pm	pm	pm
	Subtotal	32	23	31	46
KC-	Musicianship Skills				
JA-KOOR	Jazz Choir	2			
JA-KOOR2	Jazz Choir 2		2		
TJ-ATV	Jazz Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
TJ-RJK	Relations Jazz and Classical Music			2	
JX-ATV	ATV 3 Projects			3	
JX-GT3 or JX-SP3	Ear Training 3 or Solfège 3			1	
-	Music Theory Elective			4	
	Subtotal	19	18	14	2
KC-	Academic Skills				
JA-HOZG	Historical Development Jazz Vocals		2		
TJ-HJ	Music History Jazz	3			
AZ-ANFO	Anatomy/Phonetics	2			
TJ-CJS	Critical Music Studies - Jazz 1-2		1	1	
JA-PT	Production Final Presentation				2
	Subtotal	5	3	1	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career Skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minors/Electives				
-	Minor or Electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

JAZZ – BACHELOR TRUMPET/TROMBONE

code	Jazz Trumpet, Trombone	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2022-2023				
KC-	Artistic Development				
JA-xx	Main Subject Trumpet	20	18	20	31
	Secondary Subject	9	6	8	12
JA-KBTB	Classical Trombone for Jazz Trombone				
JA-KBTP	Classical Trumpet for Jazz Trumpet				
JA-CO	Ensemble	2	2	2	2
KI-KK	BRASSbook	1	1	1	1
-	Big Band	pm	pm	pm	pm
	Subtotal	32	27	31	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	Jazz Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
TJ-RJK	Relations Jazz and Classical Music			2	
JX-ATV	ATV 3 Projects			3	
JX-GT3 or JX-SP3	Ear Training 3 or Solfège 3			1	
-	Music Theory Elective			4	
	Subtotal	19	16	14	2
KC-	Academic Skills				
JA-HOxx	Historical Development	2			
TJ-HJ	Music History Jazz	3			
TJ-CJS	Critical Music Studies - Jazz 1-2		1	1	
JA-PT	Production Final Presentation				2
	Subtotal	5	1	1	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	Start-Up!	2			
AL-EB	Entrepreneurial Bootcamp		2		
AL-AE	Meet the Professionals			2	
JA-VBP	Preparation for Professional Practice				4
	Subtotal	4	10	8	4
	Minors/Electives				
-	Minor or Electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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xx=Jazz Trumpet (TR), Trombone (TB)

JAZZ – BACHELOR SAXOPHONE/CLARINET/FLUTE/VIOLIN

code	Jazz Saxophone, Clarinet, Flute, Violin	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2022-2023				
KC-	Artistic Development				
JA-xx	Main Subject	19	16	19	30
	Secondary Subject	11	9	10	14
JA-KBSX	Classical Saxophone or other for Jazz Saxophone				
JA-KBKL	Classical Clarinet or other for Jazz Clarinet				
JA-KBFL	Classical Flute or other for Jazz Flute				
JA-KBVL	Classical Violin or other for Jazz Violin				
JA-CO	Ensemble	2	2	2	2
-	Big Band	pm	pm	pm	pm
	Subtotal	32	27	31	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	Jazz Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
TJ-RJK	Relations Jazz and Classical Music			2	
JX-ATV	ATV 3 Projects			3	
JX-GT3 or JX-SP3	Ear Training 3 or Solfège 3			1	
-	Music Theory Elective			4	
	Subtotal	19	16	14	2
KC-	Academic Skills				
JA-HOxx	Historical Development	2			
TJ-HJ	Music History Jazz	3			
TJ-CJS	Critical Music Studies - Jazz 1-2		1	1	
JA-PT	Production Final Presentation				2
	Subtotal	5	1	1	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minors/Electives				
-	Minor or Electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

xx=Jazz Saxophone (SX), Clarinet (CL), Flute (FL), Violin (VL)

JAZZ – BACHELOR VIBraphone

code	Jazz Vibraphone Bachelor of Music 2022-2023	Year 1	Year 2	Year 3	Year 4
KC-	Artistic Development				
JA-VF	Main Subject	18	15	18	29
JA-KBPV	Secondary Subject Jazz Piano	10	8	9	13
JA-CO	Ensemble	2	2	2	2
JA-RSDR	Rhythm Section	2	2	2	2
-	Big Band	pm	pm	pm	pm
	Subtotal	32	27	31	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	Jazz Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
TJ-RJK	Relations Jazz and Classical Music			2	
JX-ATV	ATV 3 Projects			3	
JX-GT3 or JX-SP3	Ear Training 3 or Solfège 3			1	
-	Music Theory Elective			4	
	Subtotal	19	16	14	2
KC-	Academic Skills				
JA-HOxx	Historical Development	2			
TJ-HJ	Music History Jazz	3			
TJ-CJS	Critical Music Studies - Jazz 1-2		1	1	
JA-PT	Production Final Presentation				2
	Subtotal	5	1	1	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minors/Electives				
-	Minor or Electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

JAZZ – BACHELOR DRUMS

code	Jazz Drums	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2022-2023				
KC-	Artistic Development				
JA-DR	Main Subject	19	14	18	29
JA-KBPD	Secondary Subject Jazz Piano	9	7	9	13
JA-SDT	Snare Drum Technique	2	2		
JA-CO	Ensemble	2	2	2	2
JA-RSDR	Rhythm Section	2	2	2	2
-	Big Band	pm	pm	pm	pm
	Subtotal	34	27	31	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	Jazz Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 2		2		
TJ-AR	Arranging 1-2			4	2
TJ-RJK	Relations Jazz and Classical Music			2	
JX-ATV	ATV 3 Projects			3	
JX-GT3 or JX-SP3	Ear Training 3 or Solfège 3			1	
-	Music Theory Elective			4	
	Subtotal	17	16	14	2
KC-	Academic Skills				
JA-HOxx	Historical Development	2			
TJ-HJ	Music History Jazz	3			
TJ-CJS	Critical Music Studies - Jazz 1-2		1	1	
JA-PT	Production Final Presentation				2
	Subtotal	5	1	1	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	Start-Up!	2			
AL-EB	Entrepreneurial Bootcamp		2		
AL-AE	Meet the Professionals			2	
JA-VBP	Preparation for Professional Practice				4
	Subtotal	4	10	8	4
KC-	Minors/Electives				
-	Minor or Electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

JAZZ – BACHELOR PIANO/GUITAR

code	Jazz Piano (PN), Guitar (GT)	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2022-2023				
KC-	Artistic Development				
JA-xx	Main Subject	18	15	18	29
	Secondary Subject	10	8	9	13
JA-KBGT	Classical Guitar or Guitar Technique for Jazz Guitar				
JA-KBPI	Classical Piano for Main Subject Jazz Piano				
JA-CO	Ensemble	2	2	2	2
JA-RSxx	Rhythm Section	2	2	2	2
-	Big Band	pm	pm	pm	pm
	Subtotal	32	27	31	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	Jazz Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
TJ-RJK	Relations Jazz and Classical Music			2	
JX-ATV	ATV 3 Projects			3	
JX-GT3 or JX-SP3	Ear Training 3 or Solfège 3			1	
-	Music Theory Elective			4	
	Subtotal	19	16	14	2
KC-	Academic Skills				
JA-HOxx	Historical Development	2			
TJ-HJ	Music History Jazz	3			
TJ-CJS	Critical Music Studies - Jazz 1-2		1	1	
JA-PT	Production Final Presentation				2
	Subtotal	5	1	1	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minors/Electives				
-	Minor or Electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

xx=Jazz Piano (PN), Guitar (GT)

JAZZ – BACHELOR DOUBLE BASS

code	Jazz Double Bass	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2022-2023				
KC-	Artistic Development				
JA-CB	Main Subject	18	15	18	29
JA-KBCB	Secondary Subject Classical Double Bass	9	7	8	12
JA-CO	Ensemble	2	2	2	2
KI-BB	BASSbook	1	1	1	1
JA-RSxx	Rhythm Section	2	2	2	2
-	Big Band	pm	pm	pm	pm
	Subtotal	32	27	31	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	Jazz Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
TJ-RJK	Relations Jazz and Classical Music			2	
JX-ATV	ATV 3 Projects			3	
JX-GT3 or JX-SP3	Ear Training 3 or Solfège 3			1	
-	Music Theory Elective			4	
	Subtotal	19	16	14	2
KC-	Academic Skills				
JA-HOxx	Historical Development	2			
TJ-HJ	Music History Jazz	3			
TJ-CJS	Critical Music Studies - Jazz 1-2			1	1
JA-PT	Production Final Presentation				2
	Subtotal	5	1	1	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	Start-Up!	2			
AL-EB	Entrepreneurial Bootcamp		2		
AL-AE	Meet the Professionals			2	
JA-VBP	Preparation for Professional Practice				4
	Subtotal	4	10	8	4
	Minors/Electives				
-	Minor or Electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

JAZZ – BACHELOR ELECTRIC BASS

code	Jazz Electric Bass Bachelor of Music 2022–2023	Year 1	Year 2	Year 3	Year 4
KC-	Artistic Development				
JA-CB	Main Subject	18	15	18	29
JA-KBCB	Secondary Subject Jazz Double Bass or other	9	7	8	12
JA-CO	Ensemble	2	2	2	2
KI-BB	BASSbook	1	1	1	1
JA-RSxx	Rhythm Section	2	2	2	2
-	Big Band	pm	pm	pm	pm
	Subtotal	32	27	31	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	Jazz Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
TJ-RJK	Relations Jazz and Classical Music			2	
JX-ATV	ATV 3 Projects			3	
JX-GT3 or JX-SP3	Ear Training 3 or Solfège 3			1	
-	Music Theory Elective			4	
	Subtotal	19	16	14	2
KC-	Academic Skills				
JA-HOxx	Historical Development	2			
TJ-HJ	Music History Jazz	3			
TJ-CJS	Critical Music Studies - Jazz 1-2		1	1	
JA-PT	Production Final Presentation				2
	Subtotal	5	1	1	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minors/Electives				
-	Minor or Electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

MAIN SUBJECT

Course title:	Main Subject
Osiris course code:	KC-JA-xx * xx= ZG (vocals), TR (trumpet), TB (trombone), SX (saxophone), FL (flute), CL (clarinet), VF (vibraphone), GT (guitar), PI (piano), CB (double bass/electric bass), DR (drums)
Course content:	<p>In the weekly individual main subject lessons, you develop both musical-technical skills and musical-artistic skills, supported by the theoretical knowledge you obtain in the various theoretical lessons. The development of these skills is aimed at enabling you to create an independent and sustainable professional career.</p> <p>You develop your ability to play solo improvisations in various jazz styles to a high artistic and professional standard. You develop a personal sound and a discernible method of improvising, and learn to function in various group and ensemble settings, leading to the creation of a unique personal musical identity in the jazz community.</p> <p>The existing repertoire of jazz standards and originals is the main focus of study, but you are encouraged to create your own arrangements and compositions.</p>
Objectives:	At the end of this course, you: <ul style="list-style-type: none">▪ have developed a personal sound and an artistic vision;▪ are able to improvise in a discernibly personal way in various styles of jazz;▪ have been encouraged to compose and/or arrange (new) musical material;▪ have studied and performed a large repertoire of jazz standards and originals and are able to play a large number of them by heart;▪ are able to perform at an advanced level in various musical settings, in a wide array of contexts and in front of different types of audiences at various locations;▪ can act as your own teacher, by analysing what determines the quality of your playing and how to sustain it;▪ have developed effective practice and rehearsal techniques;▪ communicate and cooperate at a good level with colleagues and other professionals in the profession;▪ demonstrate an entrepreneurial spirit, by combining basic research and education skills with a proactive approach;▪ reflect independently on your role, task and position in the music profession, as well as in society, and can contribute to it;

	<ul style="list-style-type: none"> ▪ can create a work environment based upon your personal artistic vision. 					
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.6, 1.A.7, 1.A.8, 1.A.12, 1.A.13, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.B.10, 1.B.12, 1.C.7, 1.C.11, 1.C.13, 1.C.16					
Type of course:	Compulsory					
Level:	Bachelor I-IV					
Duration:	Total allocation of 75 minutes of one-to-one lessons per student, 34 weeks per academic year. These are divided between Main Subject lessons, Secondary Subject lessons and lessons by ASPIRE teachers. (ASPIRE teachers are international teachers from the professional field.)					
Prior qualifications/prerequisites:	<p>You need to finish each year of this course before being allowed to enter the next. Please note that to enter the 4th year of this course, you must have completed all compulsory 1st and 2nd year courses, including theory and educational courses.</p>					
Teachers:	<p>Vocals: Anka Koziel, Yvonne Smeets; trumpet: Rik Mol; trombone: Robinson Khouri; saxophone/flute/clarinet: Chris Cheek, Toon Roos, John Ruocco; vibraphone: Miro Herak; guitar: Wim Bronnenberg, Martijn van Iterson; piano: Rob van Bavel, Wolfert Brederode, Juraj Stanik; double bass: Gulli Guðmundsson, Tony Overwater; electric bass: Mark Haanstra; drums: Eric Ineke, Stefan Kruger, Felix Schlar mann; violin: Julia Philippens</p> <p>Plus ASPIRE teachers (for more info on the ASPIRE teachers check koncon.nl).</p>					
Credits:	See the curriculum overview of your instrument					
Literature:	In consultation with the teachers and upon own initiative					
Work form:	Individual lesson					
Assessment, grading system and exam requirements:	Year	Month	Type of assessment	Duration	Grading system	Programme requirements
	Bachelor I (All)	May/June	Propaedeutic exam	20'	Pass/Fail	<p>Three pieces from the standard jazz repertoire that differ in character. You are expected to play from memory, unless agreed differently beforehand with the department.</p>
	Bachelor I (Vocals & Drums only)	March/April	Vocal Requirements Exam Drums Technical Exam	15' 15'	Vocals: Diagnostic Drums: Pass/Fail	<p>See the requirements on the Jazz Department page on the KC Portal. Drums students must pass both the technical exam and end-of-year exam in order to pass the main subject course.</p>

Bachelor II (All)	May/June	II-III exam (overgangstentamen)	20'	Pass/Fail	Three pieces that differ in style and character. You are expected to play from memory, unless agreed differently beforehand with the department.
Bachelor II (Vocals & Drums only)	March/April	Vocal Requirements Exam Drums Technical Exam	15' 15'	Vocals: Diagnostic Drums: Pass/Fail	See the requirements on the Jazz Department page on the KC Portal. Drums students must pass both the technical exam and end-of-year exam in order to pass the main subject course.
Bachelor III (All)	May/June	III-IV presentation (public)	25' incl. stage changes	Pass/Fail	Up to four pieces that differ in style and character; one piece is an elaborated arrangement or an original composition by the student. You are expected to play from memory, unless agreed differently beforehand with the department.
Bachelor III (Vocals & Drums only)	March/April	Vocal Requirements Exam Drums Technical Exam	20' 20'	Vocals: Diagnostic Drums: Pass/Fail	See the requirements on the Jazz Department page on the KC Portal. Drums students must pass both the technical exam and end-of-year exam in order to pass the main subject course.
Bachelor IV (All)	May/June	Final presentation (public)	45' incl. stage changes, no interval	Numeric*	A minimum of five pieces that differ in character. At least one piece is an elaborated arrangement or an original composition by the student. The programme reflects both what the student has learned as well as the personal artistic direction they aspire to after graduation. You are expected to play from memory, unless agreed differently beforehand with the department.
Bachelor IV (Vocals & Drums only)	March/April	Vocal Requirements Exam Drums Technical Exam	20' 20'	Vocals: Diagnostic Drums: Pass/Fail	See the requirements on the Jazz Department page on the KC Portal. Drums students must pass both the technical exam and end-of-year exam in order to pass the main subject course.
	*Grading scale of 10, using halves				

	<p>The final presentation is assessed using the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject that can be found in the Appendix of this Curriculum Handbook.</p> <p>Practical Information about Presentations and Final Presentations</p> <ul style="list-style-type: none"> • Presentations and Final Presentations take place in May - June, in the larger classrooms, the studios and the conservatoire hall. The date for your (Final) Presentation will be published on Asimut. The date and time cannot be changed and swapping with another student is <u>not</u> allowed. However, if you need to postpone your (final) presentation due to serious circumstances, you must inform your Head of Department or coordinator as soon as possible. The Presentations and Final Presentations are usually public and announced on the KC website. • Your department will contact you regarding when to submit your programme and other documentation with regards to your (Final) Presentation. • Presentation B3: <ul style="list-style-type: none"> - You are advised to provide the members of the committee of examiners with a programme or programme notes at the start of your presentation. • Final Presentation B4: <ul style="list-style-type: none"> - If you have any requests for instruments, tuning of instruments, equipment, amplifications, lighting, etc. you need to fill out the 'Logistics Form' on the KC Portal. This form must be submitted at least three weeks before your (Final) Presentation. - You are required to provide a set of programme notes. • Final Presentations are recorded for accreditation and quality assurance purposes. You may request a recording of your Final Presentation afterwards, via the EWP. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl, or on the KC Portal.
Language:	English or Dutch
Schedule, time, venue:	To be decided in consultation with the teacher
Information:	Head of Jazz Department

SECONDARY SUBJECT CLASSICAL MUSIC / OTHER

Course title:	Secondary Subject Classical Music / Other
Osiris course code:	KC-JA-KBxx * xx= ZG (vocals), TR (trumpet), TB (trombone), SX (saxophone), FL (flute), CL (clarinet), VL (violin), PI (piano), CB (double bass/electric bass)
Course content:	This secondary subject course serves to support the main subject, but also to broaden your artistic horizon; the study of classical music (or other musical areas) is a means of developing a better and different vocal/instrumental technique, as well as serving the goal of becoming acquainted with realms of music other than jazz. In weekly individual lessons, you develop both musical-technical skills and musical-artistic skills. You also develop your knowledge and understanding of various styles of classical music (or other) by studying and performing different types of compositions (studies, performance pieces). You are encouraged to develop your own study path. For example, where possible and appropriate, you may work on writing and/or arranging etudes and performance pieces in order to further develop the technical aspects of the main subject. You can also focus on improvisation, bridging improvisation in classical and contemporary music with jazz.
Objectives:	At the end of this course, you: <ul style="list-style-type: none">▪ are able to reflect on your instrumental/technical and musical development;▪ have developed a solid technique and are able to maintain and further develop your technical abilities independently;▪ have experienced a variety of classical musical styles and have studied and performed representative repertoire;▪ are able to show that you can apply your skills and knowledge of classical music in the performance of jazz repertoire;▪ can bridge the realms of classical music (or a different discipline) and jazz.
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.8, 1.A.13, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.C.1, 1.C.2, 1.C.13, 1.C.16
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	Approximately 20 minutes per week, 34 weeks per academic year, depending on total one-to-one allocation (Main Subject/Secondary Subject/ASPIRE)
Prior qualifications/prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Rolf Delfos, Arisa Fujita, Manon Heijne, Roelof Meijer, Bert Mooiman, Wim Voogd, Bob Wijnen and others
Credits:	See the curriculum overview of your instrument
Literature:	In consultation with the teacher and upon own initiative, self-written etudes and performance pieces
Work form:	Individual lesson
Assessment:	Bachelor I: performance exam of 15 minutes, not public Bachelor II: performance exam of 15 minutes, not public Bachelor III: performance exam of 15 minutes, public Bachelor IV: performance exam of 25 minutes, public All exams takes place at the end of the year, around May-June.

	<p>Assessment criteria: See the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject in Appendix 1 of this Curriculum Handbook</p>
Grading system:	Bachelor I, II, III: Pass/Fail Bachelor IV: Numeric
Language:	English or Dutch
Schedule, time, venue:	To be decided in consultation with the teacher
Information:	Head of Jazz Department

SECONDARY SUBJECT GUITAR TECHNIQUE FOR JAZZ GUITAR

Course title:	Secondary Subject Guitar Technique / Other for Jazz Guitar
Osiris course code:	KC-JA-KBGT
Course content:	<p>This secondary subject course serves to support the main subject, but also to broaden your artistic horizon. The study of guitar technique is a means of developing and deepening your instrumental technique. In weekly individual and group lessons, you develop both musical-technical skills and musical-artistic skills.</p> <p>You also develop knowledge and understanding of the various left-hand and right-hand techniques by studying scales, shapes and broken chords and by making and playing along with transcriptions. Sight reading is developed as well. You are encouraged to develop your own study path. For example, where possible and appropriate, you can work on writing and/or arranging etudes and performance pieces, in order to further develop the technical aspects of the main subject.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to reflect on your instrumental/technical and musical development; ▪ have developed a solid technique and are able to maintain and further develop your technical abilities independently; ▪ have experience in a variety of jazz styles and have studied and performed representative repertoire; ▪ are able to show that you can apply your skills and knowledge in the performance of jazz repertoire.
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.6, 1.A.13, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.C.1, 1.C.6, 1.C.13, 1.C.16
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	Approximately 20 minutes per week, 34 weeks per academic year, depending on total one-to-one allocation (Main Subject/Secondary Subject/ASPIRE)
Prior qualifications/prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Wim Bronnenberg and others
Credits:	10 – 8 – 9 – 13 ECTS

Literature:	In consultation with the teacher and upon own initiative. Etudes and transcriptions.
Work form:	Individual lesson
Assessment:	Bachelor I: performance exam of 15 minutes, not public Bachelor II: performance exam of 15 minutes, not public Bachelor III: performance exam of 15 minutes, public Bachelor IV: performance exam of 25 minutes, public All exams takes place at the end of the year, around May-June. Assessment criteria: See the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject in Appendix 1 of this Curriculum Handbook
Grading system:	Bachelor I, II, III: Pass/Fail; bachelor IV: Numeric
Language:	English or Dutch
Schedule, time, venue:	To be decided in consultation with the teacher
Information:	Head of Jazz Department

SECONDARY SUBJECT JAZZ PIANO

Course title:	Secondary Subject Jazz Piano (for drummers and vibraphone players)
Osiris course code:	KC-JA-KBxx Vibraphone (PV), drums (PD)
Course content:	In this weekly individual lesson, you develop both musical-technical skills and musical-artistic skills. The secondary subject serves to support the main subject but also to broaden your artistic horizon. You gains knowledge and understanding by studying and performing various types of jazz standards and originals in different styles of jazz music on the piano.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to show a basic understanding of the various jazz voicings; ▪ are able to show a good understanding of the interaction between piano, bass and drums in a rhythm section.
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.5, 1.A.6, 1.A.13, 1.A.15, 1.B.2, 1.B.6, 1.C.13, 1.C.16
Type of course:	Compulsory for students of main subject vibraphone and drums
Level:	Bachelor I-IV
Duration:	approximately 20 minutes per week, 34 weeks per academic year, depending on total one-to-one allocation (Main Subject/Secondary Subject/ASPIRE)
Prior qualifications/prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Bob Wijnen
Credits:	See the curriculum overview of your instrument
Literature:	In consultation with the teacher and upon own initiative, jazz standards, originals and self-written pieces and arrangements.
Work form:	Individual lesson

Assessment:	Bachelor I: performance exam of 15 minutes, not public Bachelor II: performance exam of 15 minutes, not public Bachelor III: performance exam of 15 minutes, public Bachelor IV: performance exam of 25 minutes, public Performance of several pieces in the piano, bass, drums setting; one of the pieces can be a solo piano piece. All exams takes place at the end of the year, around May-June. Assessment criteria: See the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject in Appendix 1 of this Curriculum Handbook
Grading system:	Bachelor I-III exam: Pass/Fail Bachelor IV exam: Numeric
Language:	English or Dutch
Schedule, time, venue:	To be decided in consultation with the teacher
Information:	Head of Jazz Department

SNARE DRUM TECHNIQUE

Course title:	Snare Drum Technique
Osiris course code:	KC-JA-SDT
Course content:	Snare drum technique is a compulsory course for students whose main subject is jazz drums. It covers the study and performance of exercises and performance pieces for snare drum. Studying snare drum technique repertoire improves stick control, reading ability, sound and dynamic control, and thus contributes to the main subject.
Objectives:	At the end of this course, you: <ul style="list-style-type: none">▪ have studied and performed a number of exercises and performance pieces for snare drum in various settings;▪ have developed a certain level of virtuosity on the instrument;▪ are able to show how snare drums should sound in various settings;▪ are able to sight read exercises and performance pieces written for the instrument;▪ are able to further develop the snare drum technique independently.
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.7, 1.A.13, 1.A.15, 1.B.4, 1.B.6, 1.C.2, 1.C.13, 1.C.16
Type of course:	Compulsory for jazz drums students
Level:	Bachelor I-II
Duration:	25 minutes per week, 34 weeks per academic year
Prior qualifications/prerequisites:	You need to finish the first year of this course before being allowed to start the second.
Teachers:	Jennifer Heins, Hans Zonderop
Credits:	2 ECTS per academic year
Literature:	Exercises and performance pieces for snare drum

Work form:	Group lessons
Assessment:	<p>Compulsory attendance: 80%</p> <p>For the assessment, the student should perform a number of exercises and/or performance pieces for snare drum.</p> <p>Bachelor I: A performance of 10 minutes</p> <p><i>Examples of repertoire:</i></p> <ul style="list-style-type: none"> M. Peters - Intermediate Snare Drum Studies / Advanced Snare Drum Studies C.S. Wilcoxon - Rudimental Swing Solos G. Whaley - Rhythmic Patterns of Contemporary Music E. Keune - Schlaginstrumente 1: Kleine Trommel Rudiments and Rolls M. Peters - Rudimental Primer <p>Bachelor II: A performance of 10 minutes</p> <p><i>Examples of repertoire:</i></p> <ul style="list-style-type: none"> M. Peters - Advanced Snare drum Studies C. Wilcoxon - Rudimental Swing Solos J. Delécluse - Studio M (1 and 2) R. Carroll - Orchestral Parts G. Whaley - Rhythmic Patterns of Contemporary Music M. Markovich - Tornado <p>Exams take place at the end of the year, around May-June.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Technique (quality of sound, control, quality/knowledge/speed of playing rudiments and rolls) • Musicianship (phrasing, stylistic awareness, pulse, rhythm, dynamics) • Reading skills (fluent sight-reading, level of reading meter changes) • Practising skills (being able to use effective practice)
Grading system:	Bachelor I: Pass/Fail Bachelor II: Numeric
Language:	English or Dutch
Schedule, time, venue:	To be agreed upon with the teacher
Information:	Head of Jazz Department

ENSEMBLE

Course title:	Ensemble
Osiris course code:	KC-JA-CO
Course content:	In this course, you learn how to play in jazz ensembles of various sizes. An ensemble is a small to mid-size group usually consisting of a melody section and a rhythm section, yet sometimes varying in instrumentation depending on the thematic focus as well as on the repertoire. Every player and singer in the ensemble contributes to the group's sound and the interaction within and beyond the melody and/or rhythm section. Through weekly rehearsals, you gain experience with playing in various styles and interacting within the group. You learn to approach and play a style a personal way, as well as writing and

	arranging in that style. In the ensemble lessons, the knowledge and skills gained in other lessons (e.g. main subject, theory) are put into practice.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to organise, rehearse with and lead an ensemble, based on your artistic vision; ▪ have rehearsed and performed with ensembles of various sizes; ▪ are able to demonstrate an understanding of the relationship between the melody and rhythm sections of an ensemble; ▪ are able to display musical interaction skills within an ensemble; ▪ are able to cooperate with fellow students in a constructive way; ▪ know the repertoire of standards and originals, in various styles, and are aware of the specific sounds and grooves; ▪ can write arrangements and compositions for various ensemble settings; ▪ can improvise various styles, showing style-awareness; ▪ are able to put into practice in the ensemble what has been learned in other parts of the curriculum (e.g. main subject, theory) ▪ are able to behave and communicate in a professional manner during rehearsals and performances.
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.6, 1.A.13, 1.B.2, 1.B.3, 1.B.4, 1.C.3, 1.C.4, 1.C.5, 1.C.9, 1.C.11, 1.C.13, 1.C.16
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	48 hours a year divided into weekly lessons as well as project-based lessons
Prior qualifications/prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	various
Credits:	2 ECTS per academic year
Literature:	Standards and originals of the jazz repertoire, original repertoire of students and teachers
Work form:	Group lesson
Assessment:	<p>Compulsory attendance: 100%. Active participation. Continuous assessment as well as evaluation of performances.</p> <p>Each ensemble rehearses and puts the rehearsals into practice within ensemble presentations and performances. There are two Ensemble Festivals per year in which each ensemble performs. Each festival takes place after 12 ensemble lessons. Teachers assess both the individual progress of each student as well as the progress that is made as a musical group with written feedback.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • musical and stylistic awareness within the ensemble • musicianship (individual sound and contribution to the group sound, rhythmical cohesion) • Detail and accuracy in musical interaction within a section and within the group (dynamics, listening skills, musical reactivity)
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule

Information:	Head of Jazz Department
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BASSBOOK

Course title:	BASSbook
Osiris course code:	KC-KI-BB
Course content:	This course is a project-based course, offered jointly by the Classical, Early Music and Jazz Departments. BASSbook is for all bachelor and master students of double bass and violone. Your teachers participate as well. Teacher Quirijn van Regteren Altena arranges 4 full day meetings every year, where you play for each other, share and develop repertoire, and teachers give lessons to the entire group of students. There are also guest lectures and demonstrations, workshops and concerts.
Objectives:	At the end of this course, you: <ul style="list-style-type: none">▪ are able to engage with and perform in a variety of musical genres and styles;▪ are able to function and cooperate with other musicians in a multidisciplinary professional environment throughout a variety of genres and styles.
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.8, 1.B.1, 1.B.2, 1.B.3, 1.C.4, 1.C.13, 1.C.16
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	4 full days per academic year
Prior qualifications/prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Jean-Paul Everts, Roelof Meijer, Tony Overwater, Quirijn van Regteren Altena, Maggie Urquhart + guest teachers
Credits:	1 ECTS per academic year
Literature:	To be announced
Work form:	Project form: 4 sessions each lasting one full day throughout the academic year
Assessment:	<p>Attendance is compulsory. A record of attendance is kept and absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course.</p> <p>Continuous assessment. Students will receive feedback at the end of each session based on the assessment criteria.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • preparation, dedication and positive participation • understanding of musical genres and styles • collaboration with musicians in a multidisciplinary professional environment

Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Jazz students: Milda Maciulaityte (m.maciulaityte@koncon.nl) Classical Music students: Daniele Zamboni (d.zamboni@koncon.nl) & Blanca Sánchez (b.sanchez@koncon.nl) Early Music students: Brigitte Rebel (b.rebel@koncon.nl)

BRASSBOOK

Course title:	BRASSbook
Osiris course code:	KC-KI-KK
Course content:	This course is a project-based course, offered jointly by the Classical, Early Music and Jazz Departments. All bachelor brass students visit one or two other departments in instrument groups: trumpet, trombone/tuba or horn. Each department hosts the other departments to work on repertoire and ensemble playing.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have insight in techniques and various aspects of the history of your instrument; ▪ are acquainted with a variety of approaches to diverse repertoires and are able to apply that knowledge; ▪ are able to perform repertoire in various styles and genres individually and in-sections or ensembles.
Programme objectives:	1.A.1, 1.A.2, 1.A.4, 1.A.5, 1.A.8, 1.B.1, 1.B.2, 1.B.3, 1.B.11, 1.C.4, 1.C.16
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	6-9 hours of lessons, divided in 2-3 sessions
Prior qualifications/prerequisites:	
Teachers:	t.b.a
Credits:	1 ECTS per academic year
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<p>Assessment is based on 100% attendance and active participation.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • focus and openness • cooperation and communication • receptiveness to feedback • technical facility • stylistic awareness

	If you miss a session due to illness, you will receive a replacement assignment from the host department. The replacement assignment should be submitted to the host department within one month after the missed session.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	For the jazz department: Milda Maciulaityte (m.maciulaityte@koncon.nl) For the classical department: Daniele Zamboni (d.zamboni@koncon.nl) & Blanca Sánchez (b.sanchez@koncon.nl) For the early music department: Brigitte Rebel (b.rebel@koncon.nl)

RHYTHM SECTION (FOR DRUMS, PIANO, GUITAR, VIBAPHONE AND DOUBLE BASS)

Course title:	Rhythm Section (for drums, piano, guitar, vibraphone, double bass and electric bass)
Osiris course code:	KC-JA-RSDR, KC-JA-RSPN, KC-JA-RSGT, KC-JA-RSCB
Course content:	This course covers playing in a rhythm section as a separate unit or as a unit accompanying a melody section. Attention is given to the specific role and function of each instrument. Various grooves and tempos are studied, as well as sounds belonging to certain styles.
Objectives:	At the end of this course, you: <ul style="list-style-type: none">▪ are able to function at a high level as a member of a rhythm section;▪ are able to listen, react and properly interact with other members of the rhythm section;▪ have studied and are able to show the various functions of rhythm sections in different styles;▪ are able to function at a high level in a rhythm section as a separate unit or as a unit accompanying a melody section.
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.A.5, 1.A.6, 1.B.2, 1.B.3, 1.B.6, 1.C.4
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	48 hours per year divided into weekly lessons as well as project-based lessons
Prior qualifications/prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Wim Bronnenberg, Martijn van Iterson, Eric Ineke, Stefan Kruger, Felix Schlarmann, Gulli Guðmundsson, Mark Haanstra, Tony Overwater, Wolfert Brederode, Juraj Stanik and others
Credits:	2 ECTS per academic year
Literature:	Jazz standards, jazz originals, compositions and arrangements of students
Work form:	Group lesson
Assessment:	Compulsory attendance: 80%. Active participation and continuous assessment.

	The rhythm sections put the lessons and rehearsals into practice within ensemble presentations and performances including working in different settings, also with soloists. Teachers assess the individual progress of each student with written feedback.
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue	See ASIMUT schedule
Information:	Head of Jazz Department

STAGE PRESENTATION

Course title:	Stage Presentation
Osiris course code:	KC-JA-PP
Course content:	In this course, you study a singer's physical appearance on stage. The course deals with the connection between vocal qualities and physical presentation. You study various songs from the jazz, classical, pop, folk and cabaret repertoire, and sing and present in various languages. You also learn how to connect with an audience and convey different emotions.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have a physical stage presence that engages the audience in various ways; ▪ are able to speak, walk, stand, sit and sing on stages of different sizes; ▪ are able to express various moods and emotions; ▪ are able to show how to interact with the accompaniment on a professional level.
Programme objectives:	1.A.1, 1.A.9, 1.A.13, 1.A.14, 1.A.17, 1.C.1, 1.C.4, 1.C.8, 1.C.11
Type of course:	Compulsory for jazz vocals students
Level:	Bachelor I-IV
Duration:	Weekly lessons of 90 minutes, 24 weeks per academic year
Prior qualifications/prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Erik Willems and project teachers
Credits:	2 ECTS per academic year
Literature:	No written literature; audio-visuals of jazz and other performances
Work form:	Group lesson
Assessment:	Compulsory attendance: 80%. Active participation is required. Performances in May-June (written and oral assessment and feedback). Assessment criteria: You have to: <ul style="list-style-type: none"> • display artistic and creative development as a performer and artist; • be aware of physical and mental posture and how this influences the performer, the audience and the performance; • understand the connection between body and voice and show progress in connecting both;

	<ul style="list-style-type: none"> • be capable of finding personal and artistic meaning to the songs you sing and achieve progress in song interpretation.
Grading system:	Bachelor I-IV: Qualifying result
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Head of Jazz Department

BIG BAND

Course title:	Big Band
Course content:	<p>You learn how to play in a big band with a standard formation: a full rhythm section (piano, guitar, bass and drums) and a full melody section (4-5 trumpets, 4 trombones, 5 saxophones). Additional instruments such as vibraphone and percussion may be added. Solos are played by members of the band as well as featured soloists such as singers and invited instrumentalists. The repertoire is as diverse as possible, both historically and geographically. The big band performs compositions and arrangements from the beginning of the big band era until today, written by composers from the USA, Europe and elsewhere in the world. In addition to diversity in style and sound, you experience both the entertainment and the concert aspects of playing in a big band.</p> <p>During a week of intensive rehearsals, the big band prepares for one or more public appearances, during which you put into practice what has been learned in the main subject lessons, the secondary lessons and the theory subject lessons.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to function in a section of a big band and cooperate with colleagues; ▪ have experienced how a big band is led, rehearsed and prepared for public performances; ▪ are able to adapt your personal sound to the sound of the section if and as required; ▪ are able to reflect on your role and position within a musical arrangement, and are able to adapt it if necessary; ▪ are able to demonstrate your understanding of the relationship between the melody and rhythm sections of a big band; ▪ are able to demonstrate your awareness of the various big band styles; ▪ are able to improvise in various styles, showing style-awareness; ▪ have improved your sight reading skills; ▪ are able, if required, to 'double' the instrument (e.g. tenor sax players being able to play the soprano saxophone); ▪ are able to react to the directions of the conductor of a big band; ▪ are able to behave and communicate professionally on stage; ▪ are able put into practice in the big band what has been learned in the main subject lessons, the secondary lessons in classical music and the theory lessons.
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.6, 1.A.13, 1.A.14, 1.A.17, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.C.11

Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	One week of rehearsals for 4-6 hours a day and at least one or several public performances.
Prior qualifications/prerequisites:	Good sight-reading reading skills, basic familiarity with the big band repertoire, ability to improvise in various styles
Teachers:	Various teachers
Credits:	pm
Literature:	Standards and originals of the big band repertoire
Work form:	Ensemble led by conductor
Assessment:	Compulsory attendance 100%. Active participation (incl. being prepared for rehearsals)
Grading system:	Participation sufficient/insufficient
Language:	English or Dutch
Schedule, time, venue:	Project based: 4-6 rehearsals of 4-6 hours each during one week, plus concerts
Information:	Head of Jazz Department

MUSICIANSHIP SKILLS

FIRST YEAR CHOIR

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

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

JAZZ CHOIR

Course title:	Jazz Choir
Osiris course code:	KC-JA-KOOR
Course content:	<p>In this course for jazz singers, you learn how to perform in a jazz choir. The jazz choir is a small to mid-sized vocal ensemble consisting of sopranos, altos, tenors and basses. A single pianist or a rhythm section may accompany the choir.</p> <p>In the choir lessons, the specific vocal techniques of singing in a jazz choir are practiced, as well as various styles of jazz choir singing. You learn more about the differences in styles of jazz choir singing. Performing a solo, accompanied by a choir, is also part of the course content.</p> <p>In the jazz choir lessons, you put into practice what you have learned in your main subject lessons, the secondary lessons and the theory subject lessons.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have rehearsed and performed with jazz choirs of various sizes; ▪ know the repertoire of standards and originals for a jazz choir, in various styles; ▪ are able to cooperate with fellow students in a constructive way; ▪ can write arrangements for various choir settings;

	<ul style="list-style-type: none"> ▪ can improvise in various styles, showing style-awareness; ▪ show an understanding of the relationship between the vocal section and the rhythm section when a combo accompanies the choir; ▪ are able to put into practice in the choir what has been learned in the main subject lesson, the secondary lesson classical music and the theory lessons; ▪ are able to deal with the behavioural and communicative demands of public performance.
Programme objectives:	1.A.1, 1.A.4, 1.A.5, 1.A.14, 1.A.17, 1.B.2, 1.B.3, 1.B.4, 1.C.11
Type of course:	Compulsory for bachelor I (for jazz singers: compulsory for bachelor I-II), also available as an elective (after auditioning)
Level:	Bachelor I (and II for Jazz-Vocals students)
Duration:	48 hours per year divided into weekly lessons as well as project-based lessons
Prior qualifications/prerequisites:	For jazz instrumentalists and non-jazz vocal students choosing to audition for Jazz Choir: Basic ability to control your own sound (volume, intonation), basic sight reading proficiency, basic swing feel
Teachers:	Anka Koziel and guest teachers
Credits:	2 ECTS per academic year
Literature:	Standards and originals of the jazz repertoire
Work form:	Group lesson
Assessment:	<p>Compulsory attendance 80% with active participation in the lessons, jazz choir performances and vocal nights throughout the year. Performances are assessed both individually and as a group.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • technique: intonation, breath support, vibrato control, blending • musicianship: polyphonic hearing and singing, rhythmical proficiency including swing choir phrasing, vocal improvisation
Grading system:	Bachelor I: Qualifying result Bachelor II (Jazz-Vocal students): Qualifying result
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Head of Jazz Department

JAZZ MUSIC THEORY 1 (ATV 1)

Course title:	Jazz Music Theory 1 (ATV 1)
Osiris course code:	KC-TJ-ATV
Course content:	<p>ATV1 Jazz Analysis and Harmony are taught in an integrated approach and are linked to ear training 1 and solfège 1. The theory lessons support the development in the study of the main subject. Topics are:</p> <ol style="list-style-type: none"> 1. Form: all usual forms of the standard repertoire, as well as irregular forms and original tunes. 2. Melody: melodic structure. The relationship between melody and harmony.

	<p>3. Harmony: functionality of chords, the relationship between chords, vertical structures. The harmonic idiom is the jazz harmony of the American Songbook, Real Book and the Bebop period.</p> <p>4. Sheet music: to interpret arrangements and/or chord symbols from song books and lead sheets from Fake- and Real Books.</p> <p>5. Arrangement/instrumentation: to analyse by ear the form of a tune and recognise its instrumentation.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to perceive and analyse (written) form, melody, harmony, sheet music and arrangements/instrumentation; ▪ are able to write an arrangement with given chord symbols of an accompaniment and an arrangement with given chord symbols and a given melody; ▪ are able to invent and write a harmonisation with chord symbols in the style of the given melody, whilst using the correct harmonic idiom.
Programme objectives:	1.A.3, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.6, 1.C.1
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Lessons of 100 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/prerequisites:	-
Teachers:	Patrick Schenkius, Erik Albjerg, Laurence Fish
Credits:	6 ECTS
Literature:	Three readers: Jazz Voicings, Jazz Harmonisation and Jazz Music Theory. Materials distributed by the teachers.
Work form:	Group lessons and self-study
Assessment:	<p>Exam in semester 1, Final exam in semester 2 – both in the form of a written exam:</p> <p>Written exam semester 1 contains two parts:</p> <ol style="list-style-type: none"> 1. Analysis (harmony, form, melody) 2. Four-part accompaniment voicing arrangement. <p>Written exam semester 2 contains three parts:</p> <ol style="list-style-type: none"> 1. Analysis (harmony, form, melody) 2. Four-part and/or five-part voicing arrangement 3. Harmonization <p>The average mark of the exam in semester 1 counts for 33%, and the average mark for the exam in semester 2 counts for 67% of the final mark.</p> <p>For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.</p>
Grading system:	Numeric
Language:	English or Dutch

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

JAZZ MUSIC THEORY 2 (ATV 2)

Course title:	Jazz Music Theory 2 (ATV2)
Osiris course code:	KC-TJ-ATV
Course content:	<p>Jazz ATV2 is a more extensive follow-up to Jazz ATV1 and is related to Ear training 2 and Solfege 2. Topics covered in ATV1 will be reinforced. New topics relating to advanced jazz harmony that may be covered are:</p> <ul style="list-style-type: none"> - modulations (with and without pivot chord) - more complex harmony-related subjects such as octatonics, subdominant alterations, chromatic leading chords, parallel harmony, chromatic lines in bass and middle register (minor-line clichés) - open harmonies that cannot easily be explained, or only approximately, with degree numbers - thickened-line harmonisation (block chords) - slash chords - fourth voicing - Coltrane changes - analysis of arrangements for three or more voices - comparative analysis
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to independently perceive and analyse (written) form, melody, more complex harmony, sheet music and arrangements/instrumentation; ▪ are able to write an arrangement with given chord symbols – based on the elaborate harmonic elements of the 2nd year – of an accompaniment and an arrangement with given chord symbols and a given melody; ▪ are able to create and write a harmonisation with chord symbols in the style of the given melody, whilst using the correct elaborate harmonic idiom; ▪ are able to verbalise the findings from the analyses.
Programme objectives:	1.A.3, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.6, 1.C.1
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Lessons of 100 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/prerequisites:	Jazz Music Theory 1 (ATV1)
Teachers:	Patrick Schenkius, Erik Albjerg, Laurence Fish
Credits:	5 ECTS
Literature:	Three readers: Jazz Voicings, Jazz Harmonisation and Jazz Music Theory. Materials distributed by the teachers.

Work form:	Group lessons and self-study
Assessment:	<p>Exam in semester 1, Final exam in semester 2</p> <p>The exam in semester 1 consists of a written exam.</p> <p>Written exam in semester 1 contains 4 parts:</p> <ol style="list-style-type: none"> 1. Analysis (harmony, form, melody) 2. Five-part voicing arrangement 3. Harmonization 4. Analysis thickened line voicing <p>The final exam in semester 2 contains two elements:</p> <ol style="list-style-type: none"> 1. Portfolio of three analytical assignments (handing in before deadline), which will be discussed in an oral examination[^] 2. Written exam* <p>[^]) The three assignments comprise:</p> <ol style="list-style-type: none"> 1. Self-made transcription of a solo, including the melody and chord symbols. Written analysis of the important parts of the solo (for example use of motifs, arpeggios, scales, patterns, structure and build-up of the solo). 2. Transcription of an instrumental or vocal arrangement of a melody in three parts or more (the ‘head’). Written analysis of the harmony and types of voicing (for instance: close, open, upper structure triads, fourth voicing, thickened line voicing) 3. Comparative analysis: Self-made transcription of the theme part of two or more different recordings of the same jazz standard (American songbook) or original composition. <p>*) The written exam in semester 2 contains four parts:</p> <ol style="list-style-type: none"> 1. Analysis (harmony, form, melody) 2. Five-part voicing arrangement 3. Harmonization 4. Analysis thickened line voicing <p>The average mark for the exam in semester 1 counts for 33%, and the average mark for the exams in semester 2 counts for 67% of the final mark.</p> <p>For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)

KEYBOARD HARMONY 1

Course title:	Keyboard Harmony 1
Osiris course code:	KC-TJ-HAP1-14
Course content:	In the Keyboard Harmony (HAP) 1 course, you perform diatonic exercises with triads and shell chords, and then apply them to pieces with shell chords. You also practice extensions, followed by simple pieces with extensions. The emphasis in all HAP courses is on the importance of good horizontal voice leading and its correct execution.
Objectives:	At the end of the course, you: <ul style="list-style-type: none">▪ are able to correctly perform good horizontal voice leading;▪ are able to apply and perform it in prepared and unprepared pieces;▪ are able to work with shell chords (and extensions).
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.6, 1.C.1
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Individual lessons of 25 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/prerequisites:	-
Teachers:	Eric Gieben
Credits:	3 ECTS
Literature:	Frans Elsen: Jazzharmonie aan de piano, parts I and II
Work form:	Individual lessons and self-study
Assessment:	<p>Exam in semester 1 and final exam in semester 2.</p> <p>The 1st semester exam consists of three parts:</p> <ol style="list-style-type: none"> 1. a 3 part harmony chord progressions played in tempo 120 bpm (pages 3 and 4 reader) 2. a 3 part harmony diatonic sight reading played and transposed to different keys 3. a performance of two 4 part harmony shell chord standards from the keyboard harmony reader <p>Each part of the semester 1 exam counts for 1/3 of the mark for semester 1.</p> <p>The final exam consists of two parts:</p> <ol style="list-style-type: none"> 1. The student must correctly harmonize a jazz melody a prima vista using shell chords. The performance will be transcribed on the spot by the teacher and discussed with the student. 2. The student performs three relatively simple prepared pieces containing chords with extensions. <p>Each part of the semester 2 exam counts for 1/2 of the mark for semester 2.</p>

	<p>The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark.</p> <p>For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.</p>
Grading system:	Final exam: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)

KEYBOARD HARMONY 2

Course title:	Keyboard Harmony 2
Osiris course code:	KC-TJ-HAP2-14
Course content:	The Keyboard Harmony (HAP) 2 course consists of individual lessons in which the following subjects are taught: superimposition of thirds, superimposition of fourths, sixth-diminished scale, use of drop-2 voicings, turn arounds, tritone substitution, sight reading.
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to correctly perform a good horizontal voicing; ▪ are able to apply and perform it in prepared and unprepared pieces; ▪ are able to handle chords and voicing in more complex harmonic constructions.
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.6, 1.C.1
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Individual lessons of 25 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/prerequisites:	Keyboard Skills 1
Teachers:	Eric Gieben
Credits:	3 ECTS
Literature:	Frans Elsen: Jazzharmonie aan de piano, parts I and II
Work form:	Group lessons and self-study
Assessment:	<p>Exam in semester 1 and final exam in semester 2.</p> <p>The 1st semester exam consists of two parts:</p> <ol style="list-style-type: none"> 1. The student must correctly harmonize a jazz melody a prima vista containing the new material introduced in this 1st semester (See: Course content). The

	<p>performance will be transcribed on the spot by the teacher and discussed with the student.</p> <p>2. The student will perform three prepared pieces containing the new material offered during the 1st semester (See: Course content).</p> <p>Each part of the semester 1 exam counts for 1/2 of the mark for semester 1.</p> <p>The 2nd semester exam consists of two parts:</p> <p>1. The student must correctly harmonize a jazz melody a prima vista containing harmonies in less familiar configurations. The performance will be transcribed on the spot by the teacher and discussed with the student.</p> <p>2. The student will perform three prepared pieces of an advanced level (in consultation with the teacher)</p> <p>Each part of the semester 2 exam counts for 1/2 of the mark for semester 2.</p> <p>The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark.</p> <p>For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.</p>
Grading system:	Final exam: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)

JAZZ SOLFÈGE 1

Course title:	Jazz Solfège 1
Osiris course code:	KC-TJ-SP1
Course content:	The lessons for Solfège 1 are linked to the syllabus for Jazz Music Theory 1 and Ear training 1. You develop your musical imagination by performing singing exercises with and without piano accompaniment. The exercises consist of building blocks from the repertoire covered in the Jazz Music Theory 1 and Ear training 1 lessons. Repertoire is also sung a prima vista.
Objectives:	<p>At the end of the course, you are able to prepare the lead sheet score of <i>There Will Never Be Another You</i> independently:</p> <ul style="list-style-type: none"> ▪ Melody has to be known by heart, all other parts can be put on the music stand; ▪ Piano accompaniment should be automated for the benefit of the singing; ▪ Singing: <i>guidelines, bass line</i> (two-feel, walking), <i>arpeggio's, scales, improvisation etude</i>, own real-time <i>improvisation</i> or own written <i>special chorus</i>; ▪ Analysis of the content, all parts need to be understood.

Programme objectives:	1.A.1, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.C.6
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/prerequisites:	-
Teachers:	Patrick Schenkius, Erik Albjerg, Laurence Fish
Credits:	3 ECTS
Literature:	Solfège Reader and materials distributed by the teachers
Work form:	Group lessons and self-study
Assessment:	<p>Practical exam in semester 1</p> <ol style="list-style-type: none"> 1. Portfolio: prepared exercises recorded with video (before deadline) 2. Individual A Prima Vista exam <p>Each part of the semester 1 exam counts for 1/2 of the mark for semester 1.</p> <p>Practical exam in semester 2</p> <ol style="list-style-type: none"> 1. Portfolio: prepared exercises recorded with video (before deadline) 2. Individual A Prima Vista exam <p>Each part of the semester 2 exam counts for 1/2 of the mark for semester 2.</p> <p>The mark for the exam in semester 1 counts for 33%, and the mark for the exam in semester 2 counts for 67% of the final mark.</p> <p>For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of the Music Theory Department (s.konings@koncon.nl)

JAZZ SOLFÈGE 2

Course title:	Jazz Solfège 2
Osiris course code:	KC-TJ-SP2
Course content:	The content of the Solfège 2 course is linked to the content of the ATV2 and Ear training 2 lessons. You develop your musical imagination with singing exercises with and without piano accompaniment. The exercises are composed of building blocks from the repertoire covered in the ATV2 and Ear training 2 lessons. In addition, repertoire is sung a prima vista.

Objectives:	<p>At the end of the course, you are able to prepare the lead sheet score of <i>There Will Never Be Another You</i> for the second year independently. Many harmonic topics from the second-year theory are integrated in this lead sheet score.</p> <ul style="list-style-type: none"> ▪ Melody has to be known by heart, all other parts can be put on the music stand. ▪ Piano accompaniment should be automated for the benefit of the singing. ▪ Singing: <i>more chromatic bass line</i> (walking), <i>arpeggio's, scales, improvisation etude</i>, own real-time <i>improvisation</i> or own written <i>special chorus, triadic upper structures</i> ▪ Analysis of the content, all parts need to be understood.
Programme objectives:	1.A.1, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.C.6
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/prerequisites:	Jazz Solfège 1
Teachers:	Patrick Schenkius, Erik Albjerg, Laurence Fish
Credits:	3 ECTS
Literature:	Solfège Reader and materials distributed by the teachers
Work form:	Group lessons and self-study
Assessment:	<p>Exam in semester 1: oral exam where the student presents prepared exercises and sings an exercise <i>a prima vista</i>.</p> <p>Final exam in semester 2: oral exam consisting of prepared exercises from the solfège worksheet and a <i>a prima vista</i> assignment.</p> <p>The mark for the exam in semester 1 counts for 33%, and the mark for the exam in semester 2 counts for 67% in the final mark.</p> <p>For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of the Music Theory Department (s.konings@koncon.nl)

EAR TRAINING 1

Course title:	Ear Training 1
Osiris course code:	KC-TJ-GT1

Course content:	The content of the Ear Training course is linked to that of the lessons in Jazz Music Theory and Solfège. You make transcriptions of repertoire covered in Jazz Music Theory. You listen individually to the recording with headphones and a laptop, tablet or smart phone.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to make a transcription of the following components: a lead sheet (melody and chord symbols), solo improvisation and 2-part arrangement; ▪ are able to listen to music in an analytical way by integrating your solfège skills and theoretical knowledge of harmony and chord patterns; ▪ are able to work and transcribe independently using your inner hearing, without the help of an instrument or software; ▪ are able to communicate your observations about the music.
Programme objectives:	1.A.4, 1.A.11, 1.B.6, 1.C.4, 1.C.5, 1.C.6, 1.C.7
Type of course:	Compulsory
Level:	Bachelor 1
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/prerequisites:	-
Teachers:	Patrick Schenkius, Erik Albjerg, Laurence Fish
Credits:	3 ECTS
Literature:	Materials on MusicWeb
Work form:	Group lessons and self-study
Assessment:	<p>Exam in semester 1 and Final exam in semester 2:</p> <p>Both exams consist of a lead sheet transcription.</p> <p>The mark for the exam in semester 1 counts for 33%, and the mark for the exam in semester 2 counts for 67% of the final mark.</p> <p>For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of the Music Theory Department (s.konings@koncon.nl)

EAR TRAINING 2

Course title:	Ear Training 2
Osiris course code:	KC-TJ-GT2
Course content:	The content of the Ear Training lessons is linked to the curriculum for General Music Theory 2 and the Solfège 2 lessons. You make transcriptions of repertoire covered in the General Music Theory 2 lessons. You listen individually to the recording with headphones and a laptop, tablet or smart phone.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to make transcriptions of more complex tunes concerning harmonic topics, 3-part arrangement and form; ▪ are able to listen to music in an analytical way by integrating your solfège skills and theoretical knowledge of harmony and chord patterns; ▪ are able to work and transcribe independently using your inner hearing, without the help of an instrument or software; ▪ are able to communicate how you experienced the music.
Programme objectives:	1.A.4, 1.A.11, 1.B.6, 1.C.4, 1.C.5, 1.C.6, 1.C.7
Type of course:	Compulsory
Level:	Bachelor 2
Duration:	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/prerequisites:	Ear Training 1
Teachers:	Patrick Schenkius, Erik Albjerg, Laurence Fish
Credits:	3 ECTS
Literature:	Materials on MusicWeb
Work form:	Group lessons and self-study
Assessment:	<p>Exam in semester 1 and a final exam in semester 2:</p> <p>Both exams consist of a lead sheet transcription.</p> <p>The mark for the exam in semester 1 counts for 33%, and the mark for the exam in semester 2 counts for 67% of the final mark.</p> <p>For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of the Music Theory Department (s.konings@koncon.nl)

JAZZ RHYTHM CLASS 1

Course title:	Jazz Rhythm Class 1
Osiris course code:	KC-TJ-RPRJ1-14
Course content:	You develop your rhythmic skills during practical and active lessons. During the lessons, you use Djembés and your own instruments, in addition to the voice or other instruments. You learn how to play rhythmically from sheet music and from memory and imagination.
Objectives:	At the end of this course, you: <ul style="list-style-type: none">▪ are able to play rhythmically from sheet music and from memory and imagination;▪ are able to read rhythm notation.
Programme objectives:	1.A.1, 1.A.4, 1.A.11, 1.B.2, 1.B.6
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	-
Teachers:	Niels van Hoorn
Credits:	2 ECTS
Literature:	Duos, trios and quartets and univocal exercises will be distributed by the teacher. Syllabus from Niels van Hoorn and pieces from Marc Zoutendijk.
Work form:	Group lessons and self-study
Assessment:	Midterm exam in January and final exam in June: practical exam with prepared and a prima vista exercises that are performed on Djembe and the student's own instrument. 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 further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Grading system:	Final result: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of the Music Theory Department (s.konings@koncon.nl)

JAZZ RHYTHM CLASS 2

Course title:	Jazz Rhythm Class 2
Osiris course code:	KC-TJ-RPRJ2-14
Course content:	Practical exercises in jazz rhythm and listening to and notating practical examples.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to read complex rhythm notation a prima vista; ▪ are able to switch between different grooves; ▪ are able to notate syncopated rhythms with sixteenth notes; ▪ are able to demonstrate a mastery of metric modulations and are able to read and perform music in odd meters; ▪ are able to show that you have developed both practical skills and routine in writing and reading jazz rhythms.
Programme objectives:	1.A.1, 1.A.4, 1.A.11, 1.B.2, 1.B.6
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/prerequisites:	Jazz Rhythm Class 1
Teachers:	Niels Tausk
Credits:	2 ECTS
Literature:	Reader compiled by N. Tausk
Work form:	Group lessons and self-study
Assessment:	<p>Exam in semester 1 and final exam in semester 2: practical exam with prepared and a prima vista exercises and rhythmic notation assignments.</p> <p>The mark for the exam in semester 1 counts for 33%, and the mark for the exam in semester 2 counts for 67% of the final mark.</p> <p>For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.</p>
Grading system:	Final result: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of the Music Theory Department (s.konings@koncon.nl)

JAZZ ARRANGING 1

Course title:	Jazz Arranging 1
Osiris course code:	KC-TJ-AR1
Course content:	Various techniques for arranging for different ensembles are discussed; the emphasis in the first semester is on arranging for small ensembles (3-5 wind instruments plus rhythm section) and in the second semester on arranging for a Big Band.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are familiar with and able to apply various techniques for arranging for different ensembles.
Programme objectives:	1.A.1, 1.A.4, 1.A.11, 1.B.3, 1.B.6, 1.B.7, 1.C.5, 1.C.9
Type of course:	Compulsory
Level:	Bachelor III
Duration:	Lessons of 90 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/prerequisites:	General Music Theory 2
Teachers:	Claudio de Rosa
Credits:	4 ECTS
Literature:	Materials handed out by the teacher
Work form:	Group lessons and self-study
Assessment:	Semester 1: Arranging assignment based on the 1 st semester topics Semester 2: Arranging assignment based on the 2 nd semester topics The mark for the semester 1 counts for 33%, and the mark for semester 2 counts for 67% in the final mark. For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of the Music Theory Department (s.konings@koncon.nl)

JAZZ ARRANGING 2

Course title:	Jazz Arranging 2
Osiris course code:	KC-TJ-AR2

Course content:	Follow-up and expansion of Jazz Arranging 1. You make your own arrangements (and/or compositions), which if found to be suitable will be performed by the Conservatoire's Big Band.
Objectives:	At the end of this course, you: ■ are familiar with arranging techniques for various ensembles and are able to apply them.
Programme objectives:	1.A.1, 1.A.4, 1.A.11, 1.B.3, 1.B.6, 1.B.7, 1.C.5, 1.C.9
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	Lessons of 90 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/prerequisites:	Jazz Arranging 1
Teachers:	Martin Fondse
Credits:	2 ECTS
Literature:	Materials handed out by the teacher
Work form:	Group lessons and individual lessons
Assessment:	In semester 1, the student must submit an arrangement for large jazz ensemble; either big band or another large hybrid ensemble. Exam in semester 2: the student must submit an arrangement for an original line-up. The instrumentation is free of choice and could be the group of the student's recital, or any other instrumentation. The mark for semester 1 counts for 67%, and the mark for semester 2 counts for 33% in the final mark. For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of the Music Theory Department (s.konings@koncon.nl)

RELATIONS JAZZ AND CLASSICAL MUSIC

Course title:	Relations Jazz and Classical Music
Osiris course code:	KC-TJ-RJK
Course content:	A systematic exploration of the relationship between jazz and classical, on the basis of a large number of pieces from both genres. Through analysis, listening, discussion and reflection, you will become familiar with classical music repertoire. By connecting these to the - more familiar - jazz styles, the underlying relationships are highlighted and placed in context.

Objectives:	At the end of this course, you: <ul style="list-style-type: none">▪ have studied relevant music literature;▪ know the composition techniques of both classical and jazz styles;▪ are able to analyse both classical music and jazz;▪ are able to express your observations and, more generally: talk about music.
Programme objectives:	1.A.13, 1.A.17, 1.B.1, 1.B.3, 1.B.4, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Type of course:	Compulsory
Level:	Bachelor III
Duration:	90 minutes every two weeks during 1 semester, in a combination of live and online lessons.
Prior qualifications/prerequisites:	General Music Theory 2
Teachers:	Karst de Jong
Credits:	2 ECTS
Literature:	Alex Ross, The rest is Noise; Spotify play list (Karst de Jong); hand-outs and copies of scores
Work form:	Group lesson and self-study
Assessment:	Oral presentation at the end of the course of about 20 minutes on a topic that is relevant for the student's main course of study, chosen by the student in consultation with the teacher. For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)

ATV3 PROJECTS (JAZZ MUSIC THEORY 3)

Course title:	ATV3 Projects (Jazz Music Theory 3)
Osiris course code:	KC-TJ-ATV3
Course content:	You choose ATV3 projects the equivalent of four periods. In each project, the material goes a step further in terms of complexity and difficulty than the lessons in ATV2. The content of these projects is often more difficult to analyse with traditional techniques and calls for your personal interpretation of the material. Key requirements are the ability to make written and/or aural analyses and to put into words what you hear and feel in real time. You can find the course descriptions of the various ATV3 projects, plus information on how to register, in the Bachelor Theory Electives Handbook on the KC Portal .

Objectives:	At the end of this course, you: <ul style="list-style-type: none">▪ are able to adopt a critical attitude and form an opinion about the subjects covered;▪ are able to express and communicate your vision.
Programme objectives:	1.A.3, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.6, 1.C.1
Type of course:	Compulsory
Level:	Bachelor III
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks). 18 Weeks per project (except for the Gil Evans, Aural Analysis and Charlie Parker project: 1 x 9 weeks)
Prior qualifications/prerequisites:	Jazz Music Theory 2 (ATV2)
Teachers:	Erik Albjerg, Patrick Schenkius
Credits:	3 ECTS for 4 periods of ATV3 projects
Literature:	Depending on the project
Work form:	Group lesson
Assessment:	Written exam at the end of each project; a maximum of two of the 18 lessons (for 2 periods) may be missed.
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)

EAR TRAINING 3 OR SOLFÈGE 3

Jazz students must make a choice between Jazz Solfège 3 and Ear Training 3 as part of their Bachelor III curriculum. You can find the course descriptions of Jazz Solfège 3 and Ear Training 3, plus information on how to register, in the Bachelor Theory Electives Handbook on the [KC Portal](#).

MUSIC THEORY ELECTIVE

	Music Theory Elective
Osiris course code:	KC-TE-xx
Course content:	In bachelor III you have to follow a music theory elective. You will find the course descriptions of each music theory elective in the Bachelor Electives and Minors Handbook.
Objectives:	The objectives are depending on the course
Programme objectives:	The objectives are depending on the course
Type of course:	Compulsory elective

Level:	Bachelor III
Duration:	36 lessons, 2 semesters
Prior qualifications/prerequisites:	ATV1 and 2, Ear Training 1 and 2, Solfège 1 and 2, Harmony at the Piano 1 and 2, Rhythm Class 1 and 2
Teachers:	Depending on the course
Credits:	4 ECTS
Literature:	See each separate course description
Work form:	Group lesson
Assessment:	See each separate course description
Grading system:	Exam: Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl) Education Service Centre (studentadministration@koncon.nl)

ACADEMIC SKILLS

HISTORICAL DEVELOPMENT

Course title:	Historical Development
Osiris course code:	KC-JA-HOZG (jazz voice) KC-JA-HOTR (jazz trumpet) KC-JA-HOTB (jazz trombone) KC-JA-HOSX (jazz saxophone) KC-JA-HOFL (jazz flute) KC-JA-HOCL (jazz clarinet) KC-JA-HOVF (jazz vibraphone) KC-JA-HOGT (jazz guitar) KC-JA-HOPI (jazz piano) KC-JA-HOCB (jazz double bass) KC-JA-HOEB (electric bass) KC-JA-HODR (jazz drums) KC-JA-HOVL (jazz violin)
Course content:	Historical Development is an introductory course of one year, that provides you with basic professional knowledge about your main subject and its context. The course aims to cover the documented history of jazz music, its tradition and developments starting from the early 20 th century. The start of jazz as an art form co-occurred with the invention of recording technology, therefore the primary sources for jazz instrument related research are phonographic recordings. Although much less available in numbers, historically relevant film fragments will also be presented during the course. Given the fact that jazz music is relatively young, there is also a rich and lively oral tradition, through which knowledge and anecdotes have been passed on

	<p>to new generations. Primary written sources for the history of jazz music and its artistic identity are biographies, studies, interviews and articles in high profile magazines.</p> <p>The course is offered in an interactive learning environment in which you are expected to regularly respond to audio and video recordings, texts, photographs, instruments etc. Through this course you will start developing skills and an attitude to provide yourself with relevant and primary information in relation to your instrument and personal artistic development. You will be introduced to a professional independence by learning to relate information from the internet and other sources of reference to your own experience and knowledge.</p> <p>To this end many items will require you to also investigate via your instrument, so you will learn to translate research into your practice and the other way around. During your research activities you work together with other students and react to each other's contributions. At the end of the course, you will do a presentation about a chosen topic and create a short exposition in the Research Catalogue. The exposition may comprise the following elements: text, audio-visual content, recordings and other available sources on a subject of your own choice. After approval this exposition will be published internally on the Research Catalogue.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> • are able to follow up your own questions related to your field/instrument/subject with search actions; • are able to share a basic knowledge of the stylistic development and technical functioning of your instrument with peers; • have acquired or know how to find basic knowledge about performance conditions and circumstances in the historical contexts of your vocal or instrumental practice.
Programme objectives:	1.A.8, 1.B.4, 1.B.7, 1.C.1, 1.C.7
Type of course:	Compulsory
Level:	Bachelor I (all instruments except vocals) Bachelor II (vocals)
Duration:	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) – 14 lessons per semester.
Prior qualifications/prerequisites:	-
Teachers:	Wim Bronnenberg, Rolf Delfos, Mark Haanstra, Miro Herak, Eric Ineke, Stefan Kruger, Yiannis Marinos, Rik Mol, Tony Overwater, Julia Philippens, Felix Schlarmann, Yvonne Smeets, Juraj Stanik
Credits:	2 ECTS
Literature:	Audio and video recordings, biographies etc.
Work form:	Group lesson
Assessment:	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 exposition in the Research Catalogue. This exposition can be an article, a

	<p>video presentation, an annotated repertoire review or a combination of these elements.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • An active attitude and participation during the lessons. Missed lessons are compensated with catch-up assignments. • The RC exposition reveals a clear insight in the chosen subject. • The RC exposition is shaped in a communicative way in language and/or visual documentation • The RC exposition shows an awareness of the lineage and/or context of the chosen subject. • The RC exposition gives a substantial justification of the sources that are involved.
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Head of Jazz Department

MUSIC HISTORY JAZZ

Course title:	Music History Jazz
Osiris course code:	KC-TJ-HJ1-14
Course content:	The course concentrates on the emergence of different jazz styles. The development of the music is placed in a general historical, social and cultural context. An important aspect that is studied is how improvisation and swing are shaped in the melody and rhythm sections in the different styles.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> ▪ are able to recognise different styles in the jazz repertoire from recordings; ▪ are able to use the appropriate terminology in assessing the music fragments.
Programme objectives:	1.B.1, 1.B.3, 1.B.7, 1.B.8, 1.C.1
Type of course:	Compulsory, also available as an elective
Level:	Bachelor I Elective: bachelor II-IV
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/prerequisites:	-
Teachers:	Loes Rusch
Credits:	3 ECTS
Literature:	Ted Gioia: Jazz, a history; various articles

Work form:	Lectures and individual assignments
Assessment:	<p>Two written exams (one at the end of the 1st semester and one at the end of the 2nd semester) about the content of the lectures and the assigned literature. For both exams, a minimum score of 5.5 needs to be obtained in order to pass this course.</p> <p>For further details, please see <i>Assessment Criteria Critical Jazz Studies</i> in this Curriculum Handbook.</p>
Grading system:	Final result: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of the Music Theory Department (s.konings@koncon.nl)

ANATOMY/PHONETICS

Course title:	Anatomy/Phonetics
Osiris course code:	KC-AZ-ANFO
Course content:	<p>During group lessons all subjects concerning the speaking and singing voice are discussed in theoretical and practical work forms. Subjects are: posture, breath, articulation and articulators, anatomy of the larynx breathing apparatus, vocal tract, vocal health, care of the voice and development and pathology of the voice. Principles of healthy speaking will be practised. You will give two short presentations showing a well-supported speaking voice and clear diction. Attention is given to the scientific principles of vocal acoustics including some practical work on subjects like harmonics, formants, and resonance strategies.</p> <p>As part of this course you will be invited for an examination of the vocal cords by an ENT specialist.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ understand the function of the anatomy, the physiology and the pathology of the voice- and breath system in singing and speaking; ▪ are aware of the principles of vocal health; ▪ are able to practice the speaking voice with the knowledge and principles of phonetics, and are able to use diction skills in proper speech.
Programme objectives:	1.A.2, 1.A.7
Type of course:	Compulsory
Level:	Bachelor I
Duration:	28 group lessons of 90 minutes
Prior qualifications/ prerequisites:	-
Teachers:	Martine Straesser
Credits:	2 ECTS

Literature:	Theodore Demon – Anatomy of the voice (ISBN 978-1-62317-197-1) Ken Bozeman: Practical vocal Acoustics
Work form:	Group lesson; when necessary individual lessons
Assessment:	<p>Compulsory attendance: 80% (absence in consultation with teacher)</p> <p>Two written examinations on the subjects of anatomy, physiology, development and pathology of the voice. Based on 'Anatomy of the voice' by Theodore Demon and the power-points provided by the teacher.</p> <ul style="list-style-type: none"> • First examination in December • Second examination end of April/beginning of May <p>The average score of exam 1 and 2 needs to be at least 5.5. to pass If the average score is below 5.5. the student will be able to take a re-exam that includes subjects of exam 1 and 2, at the end of the academic year.</p>
Grading system:	Final result: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

CRITICAL MUSIC STUDIES 1 & 2 (JAZZ)

Course title:	Critical Music Studies 1 & 2 (Jazz)
Osiris course code:	KC-TJ-CJS
Course content:	<p>You are introduced to the various ways in which sources of jazz and other genres of music can be analysed and used in support of the practice of playing jazz. The sources can be articles, books, films and audio-visual materials, as well as jazz-related poetry, paintings and other artistic expressions. The position of jazz in the cultural landscape is dealt with as well.</p> <p>Broadening your interest, knowledge and experience is done by:</p> <ul style="list-style-type: none"> - reading and analysing various texts and make concise and critical conclusions; - listening to musical performances and making well balanced verbal analysis; - analysing the underlying theories and approaches of the various ways jazz history is described and conceived; - looking at objects of art, poetry, literature, films and other visual expression that are jazz related; - raising the critical awareness on jazz and other forms of art.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to reflect on written texts concerning jazz and other forms of art; ▪ have a clear understanding of the various historiographical approaches in jazz; ▪ are able to verbally express personal points of view in a balanced and insightful way by making concise presentations; ▪ are able to write small essays that show critical awareness.
Programme objectives:	1.A.8, 1.A.9, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Type of course:	Compulsory

Level:	Bachelor II and III
Duration:	75 minutes per week, 18 weeks during the 1 st semester of bachelor II and 18 weeks during the 1 st semester of bachelor III
Prior qualifications/prerequisites:	CMS - Jazz 1: Music History Jazz CMS - Jazz 2: CMS – Jazz 1
Teachers:	Loes Rusch, guest teachers
Credits:	1 ECTS per academic year
Literature:	Various sources such as 'Thinking in Jazz', Paul Berliner; 'Sayin' something', Ingrid Monson; 'Yesterdays' by Charles Hamm; biographies such as 'Thelonious Monk' by Robin Kelly; articles from 'Jazz Research' of the Institute for Jazz Research, Graz, Austria; books and articles written by scholars such as James Lincoln Collier, Guther Schuller, Scott Deveaux, Ted Gioia; Gary Giddens; jazz films ('film noir') and filmed biographies; recordings and analyses in jazz journals such as JazzTimes, DownBeat, The Wire.
Work form:	Group lesson
Assessment:	<p>Critical Music Studies - Jazz 1:</p> <p>1) Research proposal (50%) 2) Summary of a text (50%)</p> <p>The assignments are due in June. The teacher will confirm the deadline. In order to pass the course, both assignments must be completed with at least a 5.5. For further details, please see <i>Assessment Criteria Critical Jazz Studies</i> in this Curriculum Handbook.</p> <p>Critical Music Studies - Jazz 2:</p> <p>1) Presentation (30%) 2) Paper (70%)</p> <p>Presentations take place in December and the paper is due in January. The teacher will confirm the exact dates. In order to pass the course, both assignments must be completed with at least a 5.5. For further details, please see <i>Assessment Criteria Critical Jazz Studies</i> in this Curriculum Handbook.</p>
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)

PRODUCTION FINAL PRESENTATION

Course title:	Production Final Presentation
Osiris course code:	KC-JA-PT
Course content:	You are responsible for the production of the public final presentation at the end of the course. This includes making proper arrangements for sound,

	lighting and staging, and informing the audience about the content of the programme. This can be done with a printed programme for the audience, containing notes about the composers, arrangers and performers, as well as any other appropriate background information, but other forms of information through announcements and presentation are also welcome.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to produce an audio-visually attractive final presentation in the form of a public concert that meets professional standards; ▪ are able to present the programme, its rationale and its context in an attractive way to a wider audience; ▪ are able to explain the programme at such a way that a non-professional understands what will be played.
Programme objectives:	1.A.1, 1.A.5, 1.A.9, 1.A.11, 1.A.12, 1.A.13, 1.A.17, 1.A.19, 1.B.3, 1.B.8, 1.C.2, 1.C.9, 1.C.11
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	Two plenary sessions with all 4 th year bachelor students; individual sessions with teachers
Prior qualifications/prerequisites:	-
Teachers:	Main subject teachers, teachers of the course 'Preparation for Professional Practice'
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Plenary sessions and individual sessions
Assessment:	<p>The production of the final presentation is assessed at the presentation itself but is graded separately.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • attendance at the plenary and individual sessions • the overall quality of the audio-visual presentation • the adequate informing of the audience with an informative programme (or oral presentation, video etc.) containing notes on composers, performers and other relevant background information. <p>The quality of the production is also taken into account in the overall numeric grading of the final presentation.</p>
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule, individual sessions by appointment
Information:	Head of Jazz Department

PROFESSIONAL PREPARATION

TUTORING

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

	Ana Sanchez Donate, Yvonne Smeets, Julia Stegeman, Rixt van der Kooij, Susan Williams
Credits:	2 ECTS per academic year
Literature:	Handouts from your tutor, the tutoring toolbox and the reflective practicing journal 'Musician's Log' by Susan Williams. These can be found in the Tutoring Team on MS Teams.
Work forms:	Group and individual meetings
Assessment:	<p>At the end of each academic year, your tutor will assess your development related to your self-regulation skills and habits. Together with your tutor you will design a custom assignment that addresses those elements from the tutoring toolbox that are most relevant for your development. The assignment can lead to evidence through activities, assignments and study habits in which you show that you have monitored and engaged with your personal development in a professional, autonomous and critical manner.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • reflective skills • strategic pursuit of goals • initiative • communication
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	Group and individual sessions. As for the individual meetings, both you and your tutor can take the initiative.
Information:	Yvonne Smeets – coordinator Tutoring (y.smeets@koncon.nl)

EDUCATIONAL SKILLS 1

Course title:	Educational Skills 1
Osiris course code:	KC-ED-ES1
Course content:	<p>During this course you will experience learning processes from different perspectives and learn about the various roles of musicians in an educational context.</p> <p>You will approach skills and knowledge about the learning process in relation to your own development as a student and musician, as well as from a teaching perspective. You will acquire knowledge about learning processes, the teacher-pupil relationship and about creating positive learning environments. With your fellow students, you will practise providing and receiving feedback and instruction, coached by Educational Skills teachers. You will explore and practise different work forms that musicians can use in an educational context.</p> <p>Furthermore, you will visit an educational activity together with a fellow student and discover how education plays an important role in the present-day field of work.</p>

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

	<p>Assessment criteria (pedagogy essay):</p> <ul style="list-style-type: none"> • degree of theoretical and practical understanding • degree of argumentation • quality of writing <p>Both the reflective report and the pedagogy essay will have to be passed in order to pass this course. Active participation / 80% presence</p>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen (m.vdbergen@koncon.nl)

EDUCATIONAL SKILLS 2

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

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

EDUCATIONAL SKILLS 3

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

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

CAREER SKILLS: START-UP!

Course title:	Start-Up!
Osiris course code:	KC-AL-FYF

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

CAREER SKILLS: ENTREPRENEURIAL BOOTCAMP

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

CAREER SKILLS: MEET THE PROFESSIONALS

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

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

CAREER SKILLS: PREPARATION FOR PROFESSIONAL PRACTICE

Course title:	Preparation for Professional Practice
Osiris course code:	KC-JA-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. During the bachelor programme, you need to carefully consider your future as a professional musician. This course is designed to support you in making the transition from your studies to professional practice.</p> <p>The course consists of two elements:</p> <ol style="list-style-type: none"> 1. You have to attend sessions organised by your department covering a range of topics relating to the professional music world. These sessions will generally be given by experts in the professional domain (think of funds, management agencies, tax specialists, promoters of clubs and festivals, etc.) and enterprising (young) musicians with a career in the Dutch jazz scene. 2. You have to write a Personal Activities Plan consisting of five elements, see assessment information below. The approach to these five elements of the

	<p>Personal Activities Plan may differ per department. Each part of the assessment will be the topic of at least one session.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to critically reflect on your artistic identity and future career plans; ▪ are able to independently search for information about the music profession and know where to go for advice; ▪ are able to critically reflect on your role, task and position in the profession as well as in society, and can contribute to it; ▪ have considered your professional identity; ▪ have sufficient knowledge on what the Dutch jazz scene offers and how it works; ▪ are aware of all music business challenges that awaits a freelance musician.
Programme objectives:	1.A.10, 1.A.12, 1.B.9, 1.B.12, 1.B.14, 1.C.1, 1.C.2, 1.C.3, 1.C.4, 1.C.5, 1.C.8, 1.C.9, 1.C.10, 1.C.16
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	2 semesters
Prior qualifications/prerequisites:	-
Teachers:	Anton van Houten (Classical Music and Conducting), Manon Heijne (Vocal Studies), Rebecca Huber (Early Music), Felix Schlarmann (Jazz), Daan van Aalst (Art of Sound), possibly guest teachers.
Credits:	4 ECTS
Literature:	To be determined by the teacher. A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Work form:	Group sessions, lectures as well as individual supervision
Assessment:	<p>Personal Activities Plan, consisting of:</p> <ol style="list-style-type: none"> 1) A SWOT analysis (approx. 500 words) 2) Professional materials (CV, biography, publicity photo and website or other online presence) 3) Reflection (approx. 300 words) Reflect on your time and your development as a bachelor student. How have the 5 domains of the bachelor curriculum shaped you as the person/musician you are today? What are your plans for lifelong learning? 4) Artistic vision (500-1000 words) By answering the following four questions, describe your personal artistic vision: - Describe what characterises you as a musician in terms of skills, motivations and interests.

	<ul style="list-style-type: none"> - What kind of musician would you like to become? - What are your career aspirations? - What do you need to work on in order to become this musician? <p>5) Future plans or Master Project Plan (approx. 500-750 words)</p> <p>Option A: Your future plans. Look at your SWOT analysis, reflection and your artistic vision. What are your future plans? Write down your ambitions, strategies and short-term / long-term goals and produce a plan describing how you intend to achieve these.</p> <p>Option B: The Master Project Plan. If you plan to apply for the Master of Music programme at the Royal Conservatoire you are required to write a Master Project Plan. This is a realistic study plan in which you describe your idea for your Master Project, explaining how your artistic development goals, your chosen research topic and ideas for your professional integration activities will come together.</p> <p>Your Personal Activities Plan is due in March 2023. The teacher will confirm the deadline.</p> <p>Compulsory attendance at sessions: 80%.</p> <p>Assessment criteria (Personal Activities Plan):</p> <ul style="list-style-type: none"> • the ability to reflect critically on yourself and your field • the ability to reflect on your present and future career, practices, skills and needs • showing knowledge and ability in working on professional identity and visibility, both conceptually as well as practically • understanding how to get 'from dream to production', using a variety of concepts, beliefs and tools
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	PPP teachers as mentioned above

ELECTIVES AND MINORS

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

EXTERNAL ACTIVITIES – CAREER DEVELOPMENT OFFICE (CDO)

Course title:	External Activities - Career Development Office (CDO)
Osiris course code:	KC-B-AL-CDO(4)
Course content:	In this course, you can obtain credits for your professional activities which take place <i>outside</i> of the conservatoire. These can be activities that you have found or

	<p>organised yourself, or activities that have been done through the Career Development Office (CDO).</p> <p>The Career Development Office (CDO) is a central place in the Royal Conservatoire where you can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities, as well as information on and assistance with work-related issues such as job applications, CVs, the Dutch tax system etc. For more information, contact Dominy Clements on d.clements@koncon.nl</p> <p>You can choose External Activities - Career Development Office as an optional elective in the 2nd and 3rd academic years. The course is compulsory in the 4th year for students who are not completing or continuing a KC minor in year 4.</p> <p>You are asked to fill in a form which includes a reflective section, and upload any supporting materials. The CDO will process the forms and the CDO teachers will allocate the relevant credits. The CDO has the administrative task of processing these credits.</p> <p>Proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> - gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations. - creating an own ensemble, band, or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions. - making a website and engaging with online media platforms such as Instagram or Facebook. - engaging in challenging activities such as (online) competitions/masterclasses. - engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity. - broadening of repertoire through engagement with unfamiliar genres. - involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations. - setting up your own teaching practice or participate in other educational activities - producing online content (recordings, tutorials, etc.) - small scale research activities
Objectives:	<p>Following these activities, you:</p> <ul style="list-style-type: none"> ▪ are able to take initiatives with regard to your employment; ▪ are capable of reflecting on and learning from your experiences in the field; ▪ have developed administrative and management skills with regard to your own professional activities.
Programme objectives:	1.A.7, 1.A.10, 1.A.11, 1.A.12, 1.A.14, 1.B.14, 1.C.2, 1.C.3, 1.C.4, 1.C.9, 1.C.10, 1.C.11
Type of course:	Bachelor II-III: elective Bachelor IV: compulsory for students not completing or continuing a KC minor
Level:	Bachelor II-IV
Duration:	<p>Please note:</p> <p>Bachelor II and III students: you can obtain CDO credits from activities from 01-09-22 to 31-08-23.</p> <p>Bachelor IV students: you can normally obtain CDO credits from activities from 01-09-22 to 01-05-23 (deadline for completing your CDO requirement).</p>

	If the activity occurs outside those dates it will not be valid for the 22/23 academic year.	
Prior qualifications/prerequisites:	-	
Teachers:	Rita Dams (vocal studies) Rik Mol (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Jaïke Bakker (conducting) Martijn Padding (composition) Kees Tazelaar (sonology)	
Credits:	Bachelor II-III: a minimum of 2 and a maximum of 4 ECTS per academic year Bachelor IV: 6 ECTS (Please note: sonology students may choose CDO as elective in Bachelor IV but only for a minimum of 2 and a maximum of 4 ECTS)	
Literature:	See CDO portal pages for recommendations and further information: https://denhaagkabk.sharepoint.com/sites/CareerDevelopmentOffice-Podiumbureau	
Work form:	Individual work; work relevant towards the achieving of career aims	
Assessment:	<p>Evaluation of activities on the basis of the submitted form, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). Bachelor IV CDO forms must be submitted by 1 May 2023. See the appendix for further information and the assessment criteria below.</p> <p>Procedure</p> <p>When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented as an assignment in MS Teams. You will need to fill in the information sections of the form once each activity has been completed, and also upload any relevant materials (promotional materials, programmes, recordings etc.). You will also need to fill in the reflective section of the form describing your most significant work experiences during the academic year, and what you gained from participating in them. The completed form then has to be submitted for approval by the CDO, after which the relevant number of study credits will be allocated to each task (see appendix).</p> <p>Allocation of CDO credits is done by a teacher nominated by the Head of Department. In case of any disagreement or conflict the results will be evaluated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.</p>	
Assessment criteria:	Pass	Fail
• <i>Basic information (hours invested etc.)</i>	Times and dates clearly indicated and hours invested are accurate and divided where necessary.	Not credible, unclear or absent, project dates are outside the enrolment period or academic year.
• <i>Learning experience/ability to reflect</i>	Much information about and reflection on learning experiences during project/activity. Perspective on plans for future projects/activities with	Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.

	points for improvement where necessary.	
● <i>Project content</i>	Challenging project that has a relevant connection to the course or study. Student has been involved in many aspects of the project (organisation/promotion etc.).	Level is too low or not relevant to the course or study. Passive rather than active involvement in masterclasses.
● <i>Proofs/publicity material (where possible)</i>	Programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.	Photos, programme or other proofs not present.
Grading system:	Pass/Fail	
Language:	English or Dutch	
Schedule, time, venue:	-	
Information:	Dominy Clements (D.Clements@koncon.nl)	
Appendix:	<p><u>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF EXAMPLES:</u></p> <p>GENERAL: CDO credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main subject study.</p> <ul style="list-style-type: none"> - Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir will not usually qualify for ECTS. - 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). - Making a website = maximum 2 ECTS. - Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value. - In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO. - Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS. - Passive attendance of masterclasses does not qualify for ECTS. <p>CLASSICAL:</p> <ul style="list-style-type: none"> - One week working with a professional orchestra/ensemble = 2 ECTS. - NJO (National Youth Orchestra) winter tour = 3 ECTS. - EuYO/Gustav Mahler orchestras etc. = 5 ECTS. <p>CONDUCTING:</p> <p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically.</p>	

	<p>Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> - One year rehearsing with a permanent ensemble = 3 ECTS. - One week with a professional orchestra (ca 15 hours rehearsal & 6 hours concerts) = 2 ECTS. <p>VOCAL STUDIES:</p> <ul style="list-style-type: none"> - Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS. - Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average no more than 0,5 ECTS. - Solo work with a professional ensemble/organisation (depending on the repertoire) = up to 2 ECTS. - Participation in competitions or masterclasses is seen as part of the usual main subject activities. Value depends on level, degree of involvement etc. = average 1 ECTS.
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APPENDIX 1: ASSESSMENT CRITERIA

ASSESSMENT CRITERIA: BACHELOR JAZZ – MAIN SUBJECT & SECONDARY SUBJECT

	Technique & Sound	Musicianship & Performance	Artistry
	<p>sound / timbre</p>  <p>accuracy virtuosity control facility intonation</p>	<p>improvisation</p>  <p>harmonic & melodic sense presence communication rhythm phrasing dynamics</p>	<p>creativity</p>  <p>innovation personality audience experience vision concept</p>
Grade	Description		
10	Extraordinary and remarkable technical ability and sound	Extraordinary and remarkable application of the elements of musicianship and performance	Exceptional artistry shades grade upward
9	Highly advanced and distinctive technical ability and sound	Imaginative and inspiring application of the elements of musicianship and performance	
8	Convincing and balanced technical ability and sound with room for further growth	Convincing application of the elements of musicianship and performance with room for further growth	
7	Proficient technical ability and sound, still requiring more consistency and coherence across its elements	Proficient application of the elements of musicianship and performance, still requiring growth	
6	Acceptable technical ability and sound, but in need of consistency in order to support convincing music making	Acceptable application of the elements of musicianship and performance, but in need of development to create a compelling musical argument	
5	Insufficient technical ability and sound	Insufficient application of the elements of musicianship and performance	

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

ASSESSMENT CRITERIA: MUSICIANSHIP SKILLS COURSES

Applicable to: GMT 1&2, Keyboard Harmony 1&2, Jazz Solfege 1,2&3, Ear Training 1, 2&3, Jazz Rhythm Class 1&2, Jazz Arranging 1&2, Relations Jazz and Classical Music, and various ATV3 courses.

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

ASSESSMENT CRITERIA: CRITICAL MUSIC STUDIES (JAZZ)

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

APPENDIX 2: 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