



Curriculum Handbook Bachelor of Music – Theory of Music

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 the regulations and Curriculum Handbooks. In the event of any regulatory changes regarding assessment, a 'Corona addendum' will be published.

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INTRODUCTION

Every discipline has its experts, the scholars who are turned to for a clear explanation and interpretation when things are really complex. Music is no different. Our experts acquire their expertise in the Theory of Music (or Music Theory) programme. If you have a strong affinity with music, as a performing musician or composer, and exploring the theoretical depths of the subject only stimulates your enthusiasm, this Bachelor's programme will suit you.

Every facet of music and musical structure is thoroughly unravelled during the four years of the course. The starting point is the study of the great works of Western music through the centuries, from the Middle Ages to the present. You will develop the skills to teach music theory at every level of music education, from a music school to a conservatory and a Musicology department at a university.

The bachelor curriculum courses cover three key areas. The first is 'Artistic Development and Musicianship Skills', which includes subjects such as harmony – written and at the piano, counterpoint in various styles, instrumentation and arranging, score playing, piano, singing or orchestral instrument, rhythm class, Aural training and Solfège (Aural Skills) and Analysis (including the more analytical side to Aural Skills). The second is 'Academic Skills' which embraces Literature and the history of music theory, Music History, Classical Music Studies, Music aesthetics and philosophy. At the end of the Bachelor you will perform your own research project for your Bachelor's degree. The third aspect that receives special attention is 'Professional Preparation'. Courses such as Educational Skills and Ensemble Leading, Methodology of Teaching, education internships (including chamber music coaching as part of Analysis and Performance') will help you to prepare you for the professional field.

During the four years the course will progress from a broad study of general theory to a clear specialisation and differentiation, culminating in a final presentation in which you will be expected to demonstrate your versatility in the field of music theory, both in academic/methodological terms and in terms of composition and creation.

This Curriculum Handbook aims to provide you with all necessary information related to the curricula and courses of the Bachelor of Music in Theory of Music programme. After 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 would advise you to also read the Royal Conservatoire's Study Guide, which includes the Education and Examination Regulations (EER).

PROGRAMME OBJECTIVES BACHELOR THEORY OF MUSIC

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 Theory of Music.

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.10. 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 Theory of Music programme, you:

A. Practical (skills-based) outcomes

- 1.A.1. Demonstrate ability to realise, analyse, create, and manipulate music as appropriate within the broad field of music theory.
- 1.A.2. Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.
- 1.A.3. Demonstrate evidence of craft skills in relation to a variety of representative repertoire, styles, etc.
- 1.A.4. Recognise, interpret, manipulate, realise and/or memorise the materials of music through notation and/or by ear².
- 1.A.5. Engage musically in varied ensemble and other collaborative contexts.
- 1.A.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.10. Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences through a range of media and presentation formats.
- 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 in educational settings.
- 1.A.13. Demonstrate a range of communication, presentation and self-management skills.
- 1.A.14. Recognise and respond appropriately to a range of professional practice 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.

B. Theoretical (knowledge-based) outcomes

- 1.B.1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to the discipline of music theory, and its associated texts, resources and concepts.
- 1.B.2. Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and genres.

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.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 recreate 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, galleries and other relevant sources.
- 1.B.9. Identify strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.
- 1.B.10. Display knowledge of ways that technology can be used in the dissemination of ideas, problems and arguments.
- 1.B.11. Demonstrate knowledge of appropriate communication techniques and their applications.
- 1.B.12. Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.
- 1.B.15. Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.
- 1.B.16. Demonstrate awareness of the legal and ethical frameworks relating to intellectual property rights.

C. Generic outcomes

- 1.C.1. Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.
- 1.C.2. Demonstrate strong 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 and voice opinions constructively.
- 1.C.5. Evidence flexibility, the ability to synthesise knowledge in real time, and suggest alternative perspectives.
- 1.C.6. Recognise the relevance of and be 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 technology in relation to the presentation of your work.
- 1.C.10. Project a confident persona appropriate to context and communicate information effectively, presenting work in an accessible form and demonstrating appropriate IT and other presentational skills as required.
- 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 and theoretical knowledge.
- 1.C.13. Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation as required.
- 1.C.14. Recognise and respond to the needs of others in a range of contexts.
- 1.C.16. Exhibit a long-term (life-long) 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 OVERVIEW

code	Theory of Music	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2022-2023				
KC-	Artistic Development and Musicianship Skills				
HT-HA	Harmony and Homophonic Writing	6	5	5	5
HT-KS	Keyboard Skills	6	5	5	5
HT-ANA	Analysis 1	6	5	5	5
HT-ANB	Analysis 2	6	5	5	5
TH-ASA	Aural Skills and Improvisation (for Theory of Music)	5	6	4	5
TH-PNBV	Piano	3	3	3	3
HT-ZGBV	Singing or Orchestral Instrument	3	3	3	3
HT-MCPT	Modal Counterpoint	6	5	3	
TH-RC	Rhythm Class	3			
K1JR	First Year Choir	2			
HT-TCPT	Tonal Counterpoint		5	3	4
HT-PS	Score Reading		3	3	
HT-INARR	Instrumentation and Arranging			3	3
HT-TWPT	20th Century Counterpoint				4
	Subtotal	46	45	42	42
KC-	Academic Skills				
HT-LHO	Literature and Historical Development	5	3	5	4
TC-MG	Music History	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2	2	2		
TE-CSAP	Contextual Studies: Aesthetics and Philosophy of Music			4	
HT-BRP	Bachelor Research Project and Final Presentation				6
	Subtotal	10	7	9	10
KC-	Professional Preparation				
AL-FYF	Start-Up!	2			
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2		6		
HT-METH	Teaching Skills			4	4
HT-IS	General Internship			3	3
HT-ANPE	Internship Analysis & Performance				1
	Subtotal	4	8	9	8
	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 & MUSICIANSHIP SKILLS

HARMONY AND HOMOPHONIC WRITING

Course title:	Harmony and Homophonic Writing
Osiris course code:	KC-HT-HA
Course content:	<p>Bachelor I-II: In this course students write harmonisations of given melodies and basses (with or without figures), initially in the harmonic style of the common practice period. Once a general basic skill in voice leading and choice of diatonic harmonies has been acquired, the student will focus on the choral harmonisations of J.S. Bach. After finishing a certain element of the harmony course, the student will create some short harmony assignments himself, to use in the Internship.</p> <p>Bachelor III-IV: As a continuation of the course in bachelor I and II, the students write harmonisations of given melodies and basses (with or without figures), initially in the harmonic style of the common practice period, and will also focus on the choral harmonisations of J.S. Bach. Gradually the focus will be moved to a more chromatic, late romantic style. The fact that this course is about written harmony opens up the possibility to reflect upon the work and to integrate careful style imitations (Fauré, Franck, Bruckner etc.) After finishing a certain element of the harmony course, the student will create some short harmony assignments himself to use in the Internship.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to write a stylistically convincing harmonisation of any melody or (partly) figured bass from the common practice period; ▪ are able to create new harmony assignments himself
Programme objectives:	1.A.1, 1.A.3, 1.A.15, 1.B.1, 1.C.1
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	25 minutes per week, combined with the lesson Keyboard Harmony, 36 weeks per academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Bert Mooiman, Arjen Berends
Credits:	6-5-5-5 ECTS
Literature:	<p>S. Debevere, <i>Leergang traditionele harmonie</i> E. Mulder, <i>Harmonie (2 volumes)</i> F. Moolenaar, <i>360 opgaven voor de vierstemmige zetting</i> Capita selecta from different books on harmony.</p>
Work form:	Individual lesson (combined with Keyboard Harmony)

Assessment:	<p>Two portfolios</p> <p>Harmony exam (BI and BIV only)</p> <ul style="list-style-type: none"> - Portfolio with assignments, written during the course; - Portfolio with new composed harmony assignments; - Harmony exam at the end of the first year: short combined bass/soprano assignment to be finished in 3 hours; - Harmony exam at the end of the fourth year: combined bass/soprano assignment, to be finished within 1 day. <p>The assignments are assessed by a Committee of Examiners consisting of the core teachers of the programme. The Harmony exams are also assessed by the Committee of Examiners, at the end of bachelor IV including the external expert.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • quality of the voice leading • choice of harmonies • melodic quality of the upper voice
Grading system:	Numeric
Language:	English, Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

KEYBOARD SKILLS

Course title:	Keyboard Skills
Osiris course code:	KC-HT-KS
Course content:	<p>In this course, you develop the skill to harmonize melodies and basses at the piano at sight, to play a harmonic reduction from the score, and to play modulations, sequences, Gjerdingenian 'schemata' etc. in all keys.</p> <ul style="list-style-type: none"> - In bachelor I and bachelor II: the focus is roughly on the harmony of the common practice period (1790 – 1830), with some extensions to earlier and later styles. The melodies to be harmonized are generally chorale melodies in major/minor tonality and special assignment melodies. The melodies will usually be harmonized as a soprano voice. The basses can be figured or unfigured, including partimenti. You will also develop familiarity with figured bass playing (basso continuo). - In bachelor III and IV, the focus will be more on stylistic harmonization: chorale harmonizations inspired by J.S. Bach, late-19th-century romantic harmony, etc.. When appropriate, topics like more 'advanced' (20th century) harmony or jazz harmony can be touched upon. - Reducing a composition to its harmonic basis is essentially the same thing as playing its basso continuo, but is applied here to music from later periods than the Baroque. - Modulations are played in their most essential, abstract form or in a more elaborate version with a melody and motivic developments. Well-known sequences, partimento-schemata etc. are treated as patterns that should be known by heart.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to harmonize at sight convincingly a melody or bass from different stylistic periods;

	<ul style="list-style-type: none"> ▪ are able to make a harmonic reduction at sight; ▪ are able to 'play with' all sorts of harmonic patterns without preparation; ▪ are able to play modulations to given keys.
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.A.8, 1.A.15, 1.B.1, 1.B.2, 1.B.4, 1.B.6, 1.B.7
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	25 minutes per week, 34 weeks per academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Bert Mooiman, Arjen Berends
Credits:	6-5-5-5 ECTS
Literature:	D. Pilling, <i>Harmonization of melodies at the keyboard</i> F. Moolenaar, <i>360 opgaven voor de vierstemmige zetting</i> C. Kühn, <i>Modulation</i>
Work form:	Individual lesson (combined with Harmony and Homophonic Writing)
Assessment:	At the end of each year, the student plays an exam with prepared and unprepared assignments. The exam will be assessed by the teacher. Assessment criteria: <ul style="list-style-type: none"> • quality of voice leading • choice of harmonies • melodic quality • fastness of thinking
Grading system:	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

ANALYSIS 1

Course title:	Analysis 1
Osiris course code:	KC-HT-ANA
Course content:	<p>During the four years of this course, you analyse the broadest possible repertoire, from the Middle Ages to the 20th century. In bachelor I the emphasis is on the 18th and early 19th century repertoire and the associated musical styles. In bachelor II the focus is on the 19th century, and in bachelor III and bachelor IV the repertoire is further extended, 'to the left' (music before 1700) and 'to the right' (late 19th/early 20th century); teaching analysis in classroom situations (related to the course Methodology of Teaching) will be a topic as well.</p> <p>The analytical approach is both experimental-phenomenological and 'organic' (analysis based on existing theories – in that context recent literature on the</p>

	<p>discipline is studied). You also develop both cross-style and style-specific analytical strategies, learning to develop an awareness of the similarities and the differences between different styles and composers.</p> <p>In bachelor IV you start to specialise: you choose a subject (related to what you have learned; it can also be a subject related to the course Analysis - II) for a research project, which serves as preparation for the research component in the master's programme. You study and discuss literature connected with your chosen subject and are encouraged to establish contact with colleagues who are engaged in similar research.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have studied a number of relevant strategies for analysing a wide variety of styles; ▪ have studied a broad repertoire of music and are able to analyse it both in general terms ("make a thorough analysis of this piece") and in relation to a <i>specific</i> question; ▪ are able to refer in a professional manner to the literature on the chosen subject when producing analyses and are therefore able to place them in a broader context; • are able to adequately present your findings from an analytical study both orally and in writing.
Programme objectives:	1.A.1, 1.A.3, 1.B.1, 1.B.3, 1.B.7, 1.B.16, 1.C.1, 1.C.6
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	1 hour a week (group lesson); 40 weeks per academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	t.b.d.
Credits:	6-5-5-5 ECTS
Literature:	<p>A. Schönberg: <i>Fundamentals of Musical Composition</i>, Faber & Faber 1970 Cl. Kühn: <i>Formenlehre der Musik</i>, Bärenreiter 1993 Cl. Kühn: <i>Analyse lernen</i>, Bärenreiter 1987 W. Caplin: <i>Classical Form</i>, Oxford University Press 1998 J. Hepokoski & W. Darcy: <i>Elements of Sonata Theory</i>, Oxford University Press 2006 N. Cook: <i>A Guide to Musical Analysis</i>, Oxford University Press 1987 N. Cook: <i>Analysis through Composition</i>, Oxford University Press 1994 P. Scheepers: Syllabus + Analysis assignment book (Royal Conservatoire's Repro Department) H. Schenker: various books and articles</p>
Work form:	Group lessons, writing essays, giving presentations
Assessment:	<p>Portfolio of assignments Presentation</p> <p>Portfolio At the end of each year you must submit a number of assignments; these will be assessed by the Committee of Examiners (consisting of the programme's core teachers, supplemented by an external expert for the final bachelor IV exam).</p> <p>Presentation</p>

	<p>At the end of each year you are required to give a 20-minute oral presentation on the subject of your choice, related to the content of the course. For bachelor IV students the length of the presentation is 30 minutes. After the presentation the committee can ask questions for up to 10 minutes.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • substantive quality and the depth of the analyses • relevance of the findings • clarity of the structure and the formulation • the way in which existing literature is incorporated in the analyses • quality and clarity (presentation only)
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)

ANALYSIS 2

Course title:	Analysis 2
Osiris course code:	KC-HT-ANB
Course content:	<p>During the four years of this course, you analyse the broadest possible repertoire, from the Middle Ages to the early 21st century, with a focus on 20th and 21st century repertoire. In bachelor I the emphasis is on the relationship between the repertoire of the 20th century and the music of previous centuries. In bachelor II the focus is on early 20th century, and in bachelor III and bachelor IV the repertoire is further extended, to late 20th / early 21st century.</p> <p>During the course the analysis will constantly be put in a context of teaching analysis in classroom situations (related to the course Methodology of Teaching). The analytical approach is both experimental-phenomenological and ‘organic’ (analysis based on existing theories – in that context recent literature on the discipline is studied). You also develop both cross-style and style-specific analytical strategies, learning to develop an awareness of the similarities and the differences between different styles and composers.</p> <p>In bachelor IV you start to specialise: you choose a subject (related to what you have learned; it can also be a subject related to the course Analysis - I) for a research project, which serves as preparation for the research component in the master’s programme. You study and discuss literature connected with your chosen subject and are encouraged to establish contact with colleagues who are engaged in similar research.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have studied a broad repertoire of music and are able to analyse it both in general terms (“make a thorough analysis of this piece”) and in relation to a <i>specific</i> question; ▪ have studied a number of relevant strategies for analysing a wide variety of styles;

	<ul style="list-style-type: none"> ▪ are able to refer in a professional manner to the literature on the chosen subject when producing analyses and are therefore able to place these analyses in a broader context; • are able to adequately present your findings from an analytical study both orally and in writing.
Programme objectives:	1.A.1, 1.A.3, 1.B.1, 1.B.3, 1.B.7, 1.B.16, 1.C.1, 1.C.6
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	50 minutes per week (group lesson); 36 weeks per academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Patrick van Deurzen
Credits:	6-5-5-5 ECTS
Literature:	<p>A. Schönberg: <i>Fundamentals of Musical Composition</i>, Faber & Faber 1970 Cl. Kühn: <i>Formenlehre der Musik</i>, Bärenreiter 1993 Cl. Kühn: <i>Analyse lernen</i>, Bärenreiter 1987 N. Cook: <i>A Guide to Musical Analysis</i>, Oxford University Press 1987 S. Kostka: <i>Materials and Techniques of 20th Century Music</i>, Pearson 1990 T. de Leeuw: <i>Music of the 20th Century</i>, Amsterdam University Press 2005</p>
Work form:	Group lessons, writing essays, giving presentations
Assessment:	<p>Portfolio of assignments Presentation</p> <p>Portfolio At the end of each year you must submit a number of assignments; these will be assessed by the Committee of Examiners (consisting of the programme's core teachers, supplemented by an external expert for the final bachelor IV exam).</p> <p>Presentation At the end of each year you are required to give a 20-minute oral presentation on the subject of your choice, related to the content of the course. For bachelor IV students the length of the presentation is 30 minutes. After the presentation the committee can ask questions for up to 10 minutes.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • substantive quality and the depth of the analyses • relevance of the findings • clarity of the structure and the formulation • the way in which existing literature is incorporated in the analyses • quality and clarity (presentation only)
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)

AURAL SKILLS AND IMPROVISATION (FOR THEORY OF MUSIC)

Course title:	Aural Skills and Improvisation (for ToM)
Osiris course code:	KC-HT-ASI
Course content:	In this Aural Skills course, you will develop your aural skills (musical imagery and inner hearing) with e.g. 2-, 3- and 4-part polyphonic fragments and harmonic dictations (Bach chorals, harmonic progressions using 19 th century chromatism and (especially in bachelor III and IV) also progressions in a more free or atonal style. Furthermore, you will develop your skills in sight singing, by singing unaccompanied or accompanied melodies (accompanied by the teacher or by yourself), canons, duets or trios and singing chords or chord progressions. You will also improvise melodies on the chord progressions and can perform complex rhythms. Especially in bachelor III and IV, with finishing an element of the course, you also create your own material, to be used in the Internship. The fragments to be performed or notated are tonal or (especially in bachelor III and IV) in a more free or atonal style.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ display skill in sight singing unaccompanied or accompanied melodies (solo, in canon, duet or trio) fluently, with good intonation and with understanding for the underlying harmony or you display strategies for singing more complex melodies; ▪ display skill in performing complex rhythms in a strict tempo and with secure timing; ▪ display skill in notating played fragments with focus on all the voices, a part of the voices or/and the harmony; ▪ can improvise melodies on chord progressions.
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.A.15, 1.B.4, 1.B.6, 1.C.6, 1.C.11
Type of course:	Compulsory
Level:	Bachelor I - IV
Duration:	50 minutes per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	To be able to start with the second year of this course, you need to have finished the first year of this course as well as Rhythm Class.
Teachers:	Bert Mooiman, Arjen Berends
Credits:	5-6-4-5 ECTS
Literature:	Materials selected by the teacher
Work form:	Group lesson
Assessment:	Practical exam Written exam Portfolio Practical exam: In this practical exam you are asked to sing a number of prepared and unprepared sight singing exercises (un- or accompanied, in canon, duet or trio, improvisations), perform prepared and unprepared rhythms and sing chords or chord progressions. Assessment criteria (practical exam): <ul style="list-style-type: none"> • Fluency/Perfection of performing sight singing exercises • Intonation • Understanding of harmony

	<ul style="list-style-type: none"> • Strategies for atonal melodies • Fluency/Perfection of performing rhythms with anti-metric figures in strict tempo with secure timing <p>Written exam: In the written exam, you are asked to notate a number of played fragments (2-, 3- or 4-voices or chord progressions).</p> <p>Assessment criteria (written exam):</p> <ul style="list-style-type: none"> • Fluency of notating played fragments • Strategies used to notate melodies in a more free or atonal style <p>Portfolio: A portfolio with materials to use in the internship</p> <p>Two teachers will assess the exams.</p>
Grading system:	Numeric
Language:	Dutch or English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

PIANO

Course title:	Piano – Theory of Music students
Osiris course code:	KC-KI-PNBV
Course content:	<p>In this course you learn to play the piano as an aid in your practical studies and future professional life.</p> <p>Important elements of this four-year course:</p> <ul style="list-style-type: none"> - practising several pieces from different style periods - developing technique and playing skills, in etudes and short exercises. - sight reading skills, built up in phases towards 4 voiced pieces. - transposing, as a preparation to play parts of instrument groups students. - accompanying singers, especially with regard to accompanied solfeggio. - studying harmony at the piano with a focus on fingering and pedalling.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have developed flexibility at the piano; ▪ have developed musical imagination; ▪ have developed the ability to express yourself musically within the boundaries of the style elements; ▪ have developed insight into harmony and harmonisation and are able to implement this; ▪ are able to transpose music at the piano; ▪ have developed ensemble skills at the piano; ▪ are able to provide accompaniment for singers and for solfeggio.
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.B.1, 1.B.2, 1.B.3
Type of course:	Compulsory
Level:	Bachelor I-IV

Duration:	30 minutes per week, 34 weeks per academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Rixt van der Kooij, Wim Voogd
Credits:	3 ECTS per academic year
Literature:	-
Work form:	Individual lessons
Assessment:	<p>Compulsory attendance: 80%. Please read the 'protocol secondary subject piano' below.</p> <p>The exam takes place in June. Students are being assessed on showing a significant level of improvement by a consistent exam committee for each student throughout the years.</p> <p><i>NB: The choice of repertoire for the programme is discussed between teacher and student. Each year's programme (incl. practical assignments) and its execution should be of a higher level than the year before.</i></p> <p><u>Exam schedule:</u> Bachelor I: 15 minutes + 5 minute committee discussion Bachelor II: 20 minutes + 5 minute committee discussion Bachelor III: 25 minutes + 10 minute committee discussion</p> <p>The exam consists of two parts: A: performance of several works B: practical assignments at the piano. <i>NB: From the second exam on, elements of part B might be exempted depending on the students' level. Exam IV, being the final exam, contains no practical assignments.</i></p> <p>All pieces should be of contrasting styles and should be played at a higher level than the repertoire performed in the previous year.</p> <p><u>Exam bachelor I:</u> A: You are required to:</p> <ul style="list-style-type: none"> • play a solo piece at your own level, taking into consideration musicality, correctness and style; • accompany a fellow student, a singer, wind player, string player or a piano player (four-handed piano). <p>The solo piece and accompaniment should be from different style periods; play a melodic or technical etude at your own level.</p> <p>B:</p> <ol style="list-style-type: none"> 1. a prima vista playing 2. transpose 3. harmonic reduction/harmonisation of a melody 4. improvisation/variation <p>Assignments 3 and 4 can be prepared in advance; assignments 1 and 2 are assigned on the spot.</p> <p><u>Exam bachelor II:</u> A: You are required to:</p>

	<ul style="list-style-type: none"> • perform two solo pieces from contrasting style periods, at his own level; • accompany a fellow student, a singer, wind player, string player or a piano player (four-handed piano). Students are required to make another choice than at exam 1. <p>B:</p> <ol style="list-style-type: none"> 1. a prima vista playing 2. transpose <p>Assignments 1 and 2 are assigned on the spot. All assignments need to be performed at a higher level than in year 1.</p> <p><u>Exam bachelor III:</u></p> <p>A: You are required to:</p> <ul style="list-style-type: none"> - perform a programme at his own level, at least one level higher than exam 2, containing: <ul style="list-style-type: none"> • a polyphonic solo piece; • a piece in sonata form; • a piece in contrasting style to the other pieces of the exam; • accompany a fellow student, a singer, wind player, string player or a piano player (four-handed piano). Students are required to make another choice than at exam 1 and 2; • play an etude <p>B:</p> <ol style="list-style-type: none"> 1. a prima vista playing <p>Assignment 1 is assigned on the spot and need to be performed at a higher level than in year 2.</p> <p><u>Exam bachelor IV:</u></p> <p>You are required to perform:</p> <ul style="list-style-type: none"> • a polyphonic solo piece; • a piece in sonata form; • a solo piece, in contrasting style to the other pieces of the exam; • an ensemble piece <p>Assessment criteria:</p> <ul style="list-style-type: none"> • the ability to play in style (e.g. articulation, use of the pedal) • musicality • use of fingerings • reading accuracy • accuracy of transposition • accuracy of harmonic progressions • freedom of improvisation • ability to create three variations • ability to follow harmonic conventions (e.g. avoidance of fifth and octave parallels)
Grading system:	Bachelor I, II, III: Pass/Fail Bachelor IV, final exam: Numeric
Language:	English or Dutch
Schedule:	Schedule to be agreed upon with the teachers
Time:	-

Venue:	Royal Conservatoire
Protocol:	<p>PROTOCOL PIANO</p> <p>Class protocol Beginning of the school year Once you have received your timetable get in touch with the piano teacher to whom you have been allocated within a week. Call or send an email. Even if you are unable to start straightaway you should nevertheless report to your teacher so that he or she knows you plan to come. Students failing to report to their piano teacher before 1 October run the risk of only being able to start their classes a year later.</p> <p>Attendance There are 34 classes per academic year. To sit the exam you must have an attendance of 80%, in other words 28 classes. Exceptions are only made in the case of an injury or long term illness. Attendance lists are kept. NB Classes can only be missed for a good reason and with advance notice.</p> <p>Notification Let your own piano teacher know if you are unable to attend. Do not wait until the class begins but notify the teacher as soon as you know you cannot make it. Try and swap with someone else. If you are ill on a day when there is a class, phone or text teachers so that they are not kept waiting in vain and can then adjust their timetable.</p> <p>Examination protocol Exemption Exemption is only granted after a test of proficiency. Report your wish for exemption at the first class with the teacher. You will then be asked to play for a committee of three piano teachers. If you play well enough to pass the final examination with ease you will be given an exemption. You may possibly be granted exemption for part of the class but will be required to do the other parts in the final examination.</p> <p>Examination The final examination is in June. You will receive an invitation via the koncon mail to sit the examination a month before the date at the latest. If you cannot sit the examination on the given date you have a week after the date of the notice to fix another date with the chair of the examinations committee Ms Rixt van der Kooij, r.vanderkooij@koncon.nl.</p> <p>Exchange of examination times is allowed within the class of your own piano teacher. You can consult the piano teacher and the teacher arranges this with the chair of the examinations committee. Make sure you are on time. At least 15 minutes beforehand. There is a practice room available. If you are ill on the day of the examination or you cannot sit the examination for another reason, notify this as soon as possible to your own piano teacher. The teacher passes this on to the chair of the examination committee.</p> <p>Resits If you fail your final examination an estimate is made of the time you will need to attain the required standard. A resit is usually scheduled in December or a year later in June. The committee plans the resits. NB If you are not allowed to take an examination because you have failed to meet the attendance requirement (absent for more than 20% of classes), the new examination is considered to be a resit.</p>

	NB If you fail an examination because your initial level was too low but you have nevertheless put in the requisite effort this is noted at your examination and the next examination will then count as the first examination. The maximum length of time allowed for finishing this course is two years.
Information:	Rixt van der Kooij (R.vanderKooij@koncon.nl)

SINGING OR ORCHESTRAL INSTRUMENT

Course title:	Singing or Orchestral Instrument
Osiris course code:	KC-HT-ZGBV
Course content:	<p><u>Singing</u> Singing plays an important role in the practice of a teacher of music theory, for example in the solfege and ensemble singing courses, but also in relation to analysis and improvisation. To be able to provide guidance in these activities, to set a good example, to stimulate the inner ear in solfege and to use the voice properly during a lesson, the teacher must have vocal training. The course 'Secondary subject singing for Theory of Music' – which continues throughout the entire bachelor programme – provides that training. In weekly lessons, students are taught on the basis of singing exercises and classical compositions about the formation of sounds, the development of articulation, the inner ear, a sensible method of studying, sensitivity to the text, intonation and ensemble singing.</p> <p><u>Orchestral Instrument:</u> In principle, the Orchestral Instrument is only offered for students who have already completed a course in singing (at the Conservatoire or another institute). The course allows a student to raise his/her instrumental skills to the highest possible artistic and technical level. Here too, the relationship with the teaching of music theory plays an important role: how can a student who is studying an instrument such as violin, clarinet or horn as a secondary subject use this instrument in the classroom? Special attention is devoted to improvisation.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ can consciously use the potential of your voice in repertoire from a range of different styles; ▪ can express yourself in a colourful and exciting manner in speech and singing when giving lessons; ▪ are able to speak and sing while teaching a group of students for a lengthy period without causing signs of tiredness and/or wearing out of your voice or those of the members of the group.
Programme objectives:	1.A.1, 1.A.7, 1.A.15, 1.B.1, 1.B.2, 1.B.9, 1.C.1
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	25 minutes per week, 34 weeks per academic year.
Prior qualifications/ prerequisites:	Successful completion of a previous course in singing or an orchestral instrument as a secondary subject (or as a main subject) at the Conservatoire or another college of music, attested to by a certificate.
Teachers:	Kees Jan de Koning, Manon Heijne
Credits:	3 ECTS per academic year
Literature:	<u>Singing:</u>

	Song book compiled and provided by the teacher and exercises from the singing lessons. Singing lessons can also be recorded by the student as an aid to their study. <u>Orchestral Instrument:</u> Repertoire to be jointly determined by the teacher and student.
Work form:	<u>Singing:</u> Individual lessons, also duet and ensemble singing <u>Orchestral Instrument:</u> Individual lessons
Assessment:	<u>Singing:</u> A singing exam at the end of each academic year; and participating in an evening singing recital organised by the teacher. Assessment criteria: <ul style="list-style-type: none"> • musicality • intonation • communication with the conductor • handling of text (diction) <u>Orchestral Instrument:</u> Individual 20-minute exam at the end of each year Assessment criteria: <ul style="list-style-type: none"> • musicality • intonation • technical command
Grading system:	Numeric
Language:	Dutch or English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

MODAL COUNTERPOINT

Course title:	Modal Counterpoint
Osiris course code:	KC-HT-MCPT
Course content:	The 'Modal Counterpoint' course is based on the system of church modes in the Renaissance and early Baroque periods. You explore the modes by singing existing melodies and writing new ones (including improvisations) and moving on from there to polyphony, proceeding systematically from 2 voices to 5 and 6 voices. You learn to write counterpoint, using Josquin des Prez as an important source for 2, 3 and 4 voices writing. The models for writing more than 4 voices are Palestrina and Lassus. In the 3 rd year the emphasis partly shifts from sacred vocal polyphony (motets, mass movements) to secular vocal (madrigals, chansons). You also study sources of music theory from the Renaissance and recent literature on the subject.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to write polyphonically to a high professional standard in 15th/16th styles and genres, for 2 up to 5 and 6 voices;

	<ul style="list-style-type: none"> ▪ have mastered typical polyphonic techniques such as canon and invertible counterpoint; ▪ are familiar with the most relevant literature on the subject, both early sources and recent literature.
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.A.8, 1.B.1, 1.B.6, 1.C.7
Type of course:	Compulsory
Level:	Bachelor I-III
Duration:	50 minutes per week (group lesson), 36 weeks per academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	t.b.d.
Credits:	6-5-3 ECTS
Literature:	<p>Treatises and books from the Renaissance (e.g. Zarlino: <i>le Istituzioni Harmoniche</i>, 1558) and (early) Baroque period.</p> <p>K. Jeppesen: <i>Counterpoint</i>, Dover Publications 1992</p> <p>P. Schubert: <i>Modal Counterpoint, Renaissance Style</i>, Oxford University Press 2007 (2nd edition)</p> <p>P. Scheepers: <i>Syllabus Modal Counterpoint (KC)</i></p> <p>B. Meier: <i>Die Tonarten de Klassischen Vokalpolyphonie</i>, Utrecht 1974</p>
Work form:	Group lessons, individual lessons, counterpoint assignments in various styles and genres
Assessment:	<p>Bachelor I –II-III: Portfolio of written assignments</p> <p>At the end of each year you must submit a collection of written assignments. These are assessed by a Committee of Examiners consisting of the core teachers of the programme.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • use of counterpoint techniques • faithfulness to the style • handling of the text <p>Bachelor III: Written exam</p> <p>At the end of bachelor III there is also a written exam, In this exam you are asked to create a four-voice motet in the style of Josquin des Prez within a limited period of time (1½ days), on the basis of a given cantus firmus. This is also assessed by the Committee of Examiners, including an external expert.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • use of counterpoint techniques • faithfulness to the style • handling of the text
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)

RHYTHM CLASS

Course title:	Rhythm Class
Osiris course code:	KC-TH-RP
Course content:	You enhance your rhythmic skills by means of practical and active lessons. During the lesson you use djembes and your own instrument – alongside the voice and other instruments. You learn to play rhythmically while reading a prima vista or playing from memory or your musical imagination.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to play rhythmically from sheet music and from musical memory; ▪ are able to read rhythm notation.
Programme objectives:	1.A.1, 1.A.4
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Prior qualifications/ prerequisites:	-
Teachers:	Niels van Hoorn
Credits:	3 ECTS
Literature:	Duos, trios and quartets and exercises in pieces for one voice to be handed out by the teacher. Syllabus by Niels van Hoorn and compositions by Marc Zoutendijk.
Work form:	Group lesson
Assessment:	<p>Practical exam in January and June, in which the elements as described under 'Objectives' are tested.</p> <p>Compulsory attendance: 80%</p> <p>1) Portfolio (assignments and videos) 2) Practical exam</p> <p>Each part of the exam in January and in June counts for 1/2 in the mark. The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% in the final mark.</p> <p>Please see the <i>Assessment Criteria Musicianship Skills Courses</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)

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 1.5 hours, September to April
Prior qualifications/ prerequisites:	-
Teachers:	Daniël Salbert
Credits:	2 ECTS
Literature:	t.b.d. - At the beginning of the academic year every choir singer has to buy a personal copy of the scores and is asked to bring it to every rehearsal and concert. If a score is lost, you can buy another one at the Ticket Shop.
Work form:	Choral rehearsal, section rehearsal, individual study of choral parts and concerts
Assessment:	A minimum of 80% presence at the rehearsals, concerts are compulsory.
Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen (m.vdbergen@koncon.nl)

TONAL COUNTERPOINT

Course title:	Tonal Counterpoint
Osiris course code:	KC-HT-TCPT
Course content:	Writing counterpoint in the baroque tradition is approached from the side of harmony (basso continuo): the polyphony is understood as based upon harmonic structures. This course has a strong stylistic component because you develop your polyphonic writing (and, if possible, improvising) through working from historical examples. Starting from simple choral preludes and partimento fugues, fugues by e.g. Händel are used as examples for imitation. Eventually, different types of fugues and other polyphonic structures in the work of J.S. Bach are studied.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to write a fugue 'à la manière de' J.S. Bach; ▪ have a comprehensive understanding of polyphony as practised in the baroque period.
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.B.1, 1.B.6, 1.C.7
Type of course:	Compulsory
Level:	Bachelor II-IV
Duration:	50 minutes per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	All courses from the curriculum categories Creating and Performing, and Analysis and Reflection, should be finished. You need to finish each year of this course before being allowed to enter the next.
Teachers:	Bert Mooiman
Credits:	5-3-4 ECTS
Literature:	H. Keller: Schule der Choral improvisation; J. Menke: Kontrapunkt II; Z. Gárdonyi: Kontrapunkt; selected historical material.
Work form:	Group lesson
Assessment:	Portfolio of assignments, written during the course. Counterpoint exam: writing a fugue on a theme provided by the teacher. Time limit: one day. Assessment criteria: <ul style="list-style-type: none"> • quality of voice leading • stylistic correctness • artistic quality in general of the compositions
Grading system:	Numeric
Language:	English, Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

SCORE READING

Course title:	Score Reading
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Osiris course code:	KC-HT-PS
Course content:	In weekly individual lessons, you practice reading techniques and playing skills that enable you to play orchestral and choral works on the piano directly from the score.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ can understand and play at least four staves; ▪ is able to play scores containing transposing instruments; ▪ can read and play the soprano- alto and tenor key; ▪ are able to combine these skills.
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.B.1, 1.B.2, 1.B.4, 1.B.7, 1.C.1
Type of course:	Compulsory
Level:	Bachelor II-III
Duration:	25 minutes a week
Prior qualifications/ prerequisites:	You need to have finished the first year of the Secondary Subject Piano course. The student needs to finish the first year of this course before being allowed to enter the next.
Teachers:	Richard Ram
Credits:	3 ECTS per academic year
Literature:	In addition to playing fragments from every style period, the following music books are used: - E. Taylor: <i>An Introduction to Score Playing</i> . Oxford University Press 1971 - H. Creuzburg: <i>Partiturspiel deel I</i> . Schott 1956
Work form:	Individual lessons
Assessment:	Practical exam You will play five fragments that have been prepared consisting of a choral work, a work with at least two C-keys and a composition containing transposing instruments. The exam concludes with an <i>a vue</i> playing of a fragment for choir or orchestra. Assessment criteria: <ul style="list-style-type: none"> • fluency of exercises • musicality of exercises
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)

INSTRUMENTATION AND ARRANGING

Course title:	Instrumentation and Arranging
Osiris course code:	KC-HT-INARR
Course content:	In this course you learn to create an arrangement, mainly for piano music for small and large settings. The point of departure is that you learn to write scores for historically recognised ensembles. The style aspect is an important criterion for the evaluation of the material written by the students. Every aspect of writing a score is

	covered, including knowledge of instruments, the conventions of notation and work strategies. In addition to the choice of instruments, other important aspects are creating a balance in an ensemble and the organisation of ensemble playing by means of a score. The instrumentation aspect of <i>existing</i> works is also studied.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have expertise in instrumentation and arranging, ▪ are able to assess existing instrumentations.
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.A.8, 1.A.15, 1.B.1, 1.B.6, 1.C.5
Type of course:	Compulsory
Level:	Bachelor III and IV
Duration:	30 minutes a week, 40 weeks per academic year
Prior qualifications/ prerequisites:	Bachelor III and IV
Teachers:	Arjen Berends
Credits:	3 ECTS per academic year
Literature:	<p>Adler, S. <i>The Study of Orchestration</i>. New York: W.W. Norton, 1982.</p> <p>Bekker, P. <i>The Orchestra</i>. New York: W.W. Norton, 1963.</p> <p>Berlioz, H. <i>Treatise on Instrumentation</i>. Enl. and rev. by R. Strauss. Transl. by Theodore Front. New York: E.F. Kalmus, 1948.</p> <p>Blatter, A. <i>Instrumentation/Orchestration</i>. New York: Macmillan, 1980.</p> <p>Carse, A. <i>History of Orchestration</i>. New York: Dover Publications, 1964.</p> <p>Casella, A. <i>La tecnica dell'orchestra contemporanea</i>. Milan: Ricordi, 1959.</p> <p>Erpf, H. <i>Lehrbuch der Instrumentation</i>. Mainz: B. Schott's Söhne, 1959.</p> <p>Forsyth, C. <i>Orchestration</i>. London: MacMillan, 1942.</p> <p>Gevaert, F.A. <i>Nouveau traité d'instrumentation</i>. Paris: Lemaire, 1885.</p> <p>Gevaert, F.A. <i>Cours méthodique d'orchestration</i>. Paris: Lemaire, 1890.</p> <p>Humperdinck, E. <i>Instrumentationslehre</i>. Köln: Verlag der Arbeitsgemeinschaft für rheinische Musikgeschichte, 1981.</p> <p>Jacob, G. <i>The Elements of Orchestration</i>. Westport: Greenwood Press, 1976.</p> <p>Jacob, G. <i>Orchestral Technique</i>. London: Oxford University Press, 1931.</p> <p>Koechlin, C.L.E. <i>Traité de l'orchestration</i>. 4 Vol. Paris: Max Eschig, 1954-1959.</p> <p>Peinkofer, K., and F. Tannigel. <i>Handbook of Percussion Instruments</i>. Trans. K. and E. Stone. Mainz: B. Schott's Söhne, 1976.</p> <p>Piston, W. <i>Orchestration</i>. New York: W.W. Norton, 1955.</p> <p>Read, G. <i>Thesaurus of Orchestral Devices</i>. New York: Pitman, 1953.</p> <p>Rimski-Korsakov, N. <i>Principles of Orchestration</i>. Transl. by Edward Agate. New York: Dover 1953.</p> <p>Sadie, S. ed. <i>The New Grove Dictionary of Musical Instruments</i>. New York: Grove's Dictionaries of Music, Inc., 1984.</p> <p>Stiller, A. <i>Handbook of Instrumentation</i>. Berkeley and Los Angeles: University of California Press, 1985.</p>
Work form:	Individual lessons
Assessment:	<p>Written exam, during which students have 4 hours to realise an instrumentation; students also have to submit assignments written during the year.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • substantive quality and faithfulness to style

	<ul style="list-style-type: none"> • use of instruments • voicing • correct use of notation conventions
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)

20TH CENTURY COUNTERPOINT

Course title:	20th Century Counterpoint
Osiris course code:	KC-HT-TWPT
Course content:	This course focuses on 20 th century repertoire that references the classical fugue technique, notably that of J.S.Bach. Examples of such compositions are fugues in accordance with the French Fugue d'école, the polyphony of Hindemith, work by Křenek and the fugues of Shostakovich. Apart from the French Fugue d'école generally speaking no didactic literature exists about these kinds of polyphony. You are expected to select and analyse a number of sample compositions and, on the basis of the analysis, to compose a stylistic copy. Since no reference can be made to existing literature, the research report and the justification of the stylistic copy composed needs to be more detailed than it is for Tonal Counterpoint.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to compose stylistic copies in various 20th century polyphonic styles demonstrating your insight and command of the subject matter; ▪ can reflect at a more abstract level about the phenomenon of polyphony and of the implications of a wider tonal or atonal idiom for dissonant treatment.
Programme objectives:	1.A.1, 1.A.4, 1.B.1, 1.B.6, 1.C.7
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	50 minutes per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	
Teachers:	Bert Mooiman
Credits:	4 ECTS
Literature:	-
Work form:	Group lesson, writing compositions and assignments
Assessment:	Portfolio of written assignments Assignments written during the course, each comprising a detailed report of the research and an analysis of the sample composition(s) and a stylistic copy of the sample. Assessment criteria: <ul style="list-style-type: none"> • stylistic correctness

	<ul style="list-style-type: none"> • quality of voice leading • artistic quality in general of the compositions
Grading system:	Numeric
Language:	English, Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

ACADEMIC SKILLS

LITERATURE AND HISTORICAL DEVELOPMENT

Course title:	Literature and Historical Development
Osiris course code:	KC-HT-LHO
Course content:	In this course you study the literature of music theory from Ancient Greece to the present day. The structure is primarily systematic and chronological: in each year of the course the most relevant literature in one or two major areas is covered (harmony, counterpoint, analysis/form and composition theory, general music theory, ear training and solfège). The history of music theory will be illustrated with concrete music examples from the repertoire. You become familiar with the subject by reading and discussing source texts (books, tracts), secondary literature (summaries, articles) and listening to music examples.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ can provide a thorough overview of the specific literature concerning the aforementioned topics and the historic development of ideas about music theory as manifested in the literature; ▪ can concisely summarise the content of a book or article with summaries and references; ▪ are aware of the latest developments in the field and are able to discuss them knowledgeably with professional colleagues.
Programme objectives:	1.A.8, 1.A.10, 1.B.1, 1.B.4, 1.B.7, 1.C.1, 1.C.7
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	1 hour a week (group lesson), 40 weeks per academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Patrick van Deurzen
Credits:	5-3-5-4 ECTS
Literature:	Overviews of the history of music theory: Zaminer, Dahlhaus cs.: <i>Geschichte der Musiktheorie</i> , Darmstadt 1984 - 2006 Grijp & Scheepers: <i>Van Aristoxenos tot Stockhausen</i> , Wolters-Noordhoff 1990 Kühn Clemens: <i>Kompositionsgeschichte in kommentierten Beispielen</i> , Bärenreiter 1998

	Christensen et al.: <i>Cambridge History of Western Music Theory</i> , Cambridge University Press 2002 In addition, numerous books and articles specifically relating to the above subjects.
Work form:	Weekly (group) lessons, reading assignment, producing summaries, compiling references
Assessment:	Bachelor I-II-III: Written exam A written exam at the end of the year . Bachelor IV: Presentation An oral presentation at the end of the year, based on a subject related to the content of the course. The presentation will be assessed by an examination committee consisting of the key teachers of the programme, supplemented by an external expert for the final bachelor IV exam. Assessment criteria: <ul style="list-style-type: none"> • substantive level and depth • structure and clarity of the presentation • the ability to convey knowledge to the audience
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

MUSIC HISTORY 1

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

Programme objectives:	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Prior qualifications/ prerequisites:	-
Teachers:	Loes Rusch and Aart Strootman
Credits:	3 ECTS
Literature:	<ul style="list-style-type: none"> - Rutherford-Johnson, Tim; <i>Music after the Fall</i> (University of California Press, 2017) - Material assigned by teacher, such as copies of score fragments and text written by composers. These materials will be handed out during the lessons and will also be shared via Teams.
Work form:	Lectures and individual study
Assessment:	<p>Semester 1: written exam about the content of the lessons and lectures, and the assigned literature.</p> <p>Semester 2: portfolio consisting of various written assignments. Both count for 50% of the final mark, and for both exams a minimal result of 5,5 is required in order to pass this course.</p> <p>Assessment criteria: With regards to essay assignments in the exam, please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

MUSIC HISTORY 2

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

	<ul style="list-style-type: none"> ▪ are able to critically reflect on music historiography; ▪ are able to communicate about this to various audiences; ▪ are able to reflect on your own musicianship in light of the topics discussed.
Programme objectives:	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Prior qualifications/ prerequisites:	Music History 1
Teachers:	Loes Rusch and Aart Strootman
Credits:	2 ECTS
Literature:	<p>Grout, Donald Jay, Donald Jay Grout, and Claude V. Palisca. <i>A History of Western Music</i>. New York: W.W. Norton & Company, 2010.</p> <p>Ross, Alex, <i>The rest is noise</i>. Material assigned by teacher, such as copies of score fragments and text written by composers.</p> <p>Additional materials will be handed out during the lessons and will also be shared via Teams.</p> <p>Possible further reading:</p> <p>Bohlman, Philip V., ed. <i>The Cambridge History of World Music</i>. Cambridge: Cambridge University Press, 2013.</p> <p>Cook, Nicholas. <i>Music: a very short Introduction</i>, 51-73. Oxford: Oxford University Press, 1998.</p> <p>DeVeaux, Scott. 'Constructing the Jazz Tradition: Jazz Historiography,' <i>Black American literature forum</i> 25-3 (1991): 525-560.</p> <p>Kelly, Thomas Forrest. <i>Early Music: A Very Short History</i>. Oxford: Oxford University Press, 2011.</p> <p>Rutherford-Johnson, Tim. <i>Music after the Fall: Modern Composition and Culture since 1989</i>. Oakland, California: California University Press, 2017.</p> <p>Stanbridge, Alan. "Burns, Baby, Burns: Jazz History as a Contested Cultural Site," <i>Jazz Research Journal</i> 1/ 1 (2004), 82-100.</p> <p>Strohm, Reinhard. "The Balzan Musicology Project Towards a Global History of Music, the Study of Global Modernisation, and Open Questions for the Future." <i>mu3nkologicha/Musicology</i> 27 (2019): 1-29.</p> <p>Taruskin, Richard. <i>Music in the Late Twentieth Century: The Oxford History of Western Music</i>. Oxford: Oxford University Press, 2010.</p>
Work form:	Lectures and individual study
Assessment:	<p>Active class participation, and various compulsory assignments during the lessons: a portfolio assignment, and one audiovisual group presentation.</p> <p>Two written exams (semester 1 and 2) about the content of the lessons and lectures, and the assigned literature. Both count for 50% of the final mark. Both exams need to be passed with a minimal result of 5,5 and the compulsory assignments need to be completed in order to pass this course.</p> <p>Assessment criteria: With regards to essay assignments in the exam, please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.</p>
Grading system:	Numeric
Language:	English or Dutch

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

CRITICAL MUSIC STUDIES 1 (CLASSICAL MUSIC)

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

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

CRITICAL MUSIC STUDIES 2 (CLASSICAL MUSIC)

Course title:	Critical Music Studies 2 (Classical Music)
Osiris course code:	KC-TH-CMS
Course content:	<p>In these classes you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on using sources, critical evaluation, presenting and writing as academic skills.</p> <p>In Critical Music Studies 2, a theme is chosen as the starting point for the lessons and the assignments, ideally a KC project from the various departments. The teacher will invite specialists from that particular department to come and talk about the project. These guest teachers also give attention to relevant sources, and you will be encouraged to do interviews with your fellow students who participate in the project.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to choose relevant sources in relation to a theme; ▪ are able to justify how the chosen sources are related to the theme; ▪ are able to correctly refer to various sources; ▪ are able to give a short presentation about the theme, using the collected sources.
Programme objectives:	1.A.8, 1.A.9, 1.A.10, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.12
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.
Prior qualifications/ prerequisites:	Critical Music Studies 1
Teachers:	tba
Credits:	2 ECTS
Literature:	t.b.a.

Work form:	Group lesson
Assessment:	<ul style="list-style-type: none"> You have to choose four different and diverse sources (texts, images, auditory sources, newspapers, video, etc.) that are related to the chosen theme. You must be able to justify why you have chosen these sources and correctly use these sources in a short written essay. A presentation (15-20 minutes) about the theme, making use of four sources. <p>Both assessments are equally weighted.</p> <p>Assessment criteria: Please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

CONTEXTUAL STUDIES: AESTHETICS AND PHILOSOPHY OF MUSIC

Course title:	Contextual Studies: Aesthetics and Philosophy of Music
Osiris course code:	KC-HT-APM
Course content:	<p>The importance of philosophy for musicians is crucial and manifold. From understanding the relation of music to the world of ideas and concepts to boosting creativity and reflection upon your own work, philosophy can enrich and help solve many issues related to music. The course will be divided into 4 main topics:</p> <p>1) Philosophy of performance and music practice. You will investigate an understanding of the musical experience, focusing on questions relevant to performance practice such as: What is the nature or ethics of performance and composition? What does interpretation mean? What is the nature of the artistic experience?</p> <p>2) History of aesthetical ideas with focus on music. An overview of the history of aesthetics and reflections on the nature of music and beauty and its crucial problems.</p> <p>3) Philosophical ideas in musical form. An attempt will be made to demonstrate how musical forms represent historical and current philosophical ideas. Is there a mirroring in the musical repertoire of ideas going on in other areas of human experience such as other arts forms, politics, society and philosophy?</p> <p>4) Contemporary philosophical problems for today's musicians. What are the main problems we should be dealing with now and how can we</p>

	articulate them with the help of philosophy? Here we also intend to investigate questions of musical education and institutionalization.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ show an awareness of figures of thought in music philosophy and music-aesthetics; ▪ understand the varied relation that music can have to ideas and thoughts, and understand how this may enrich your own performance practice; ▪ show a more developed reflective approach and interpreting personality in your music making; ▪ are able to use terms for musical concepts as a beginning professional musician and have knowledge of what has been learned.
Programme objectives:	1.A.8, 1.A.9, 1.A.10, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.12
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).
Prior qualifications/ prerequisites:	Critical Music Studies (Classical Music) 1 and 2, or Jazz ATV1 and 2 or, Art of Sound Music Theory 1 and 2, or Early Music Studies 1 and 2
Teachers:	Tom Dommissie, Joao Ferreira de Miranda Santos
Credits:	4 ECTS
Literature:	Every week the students will be presented with new material related to the current topic
Work form:	Group lesson
Assessment:	Participation (20%) Assignments (40%) Essay (40%) During the year students will be required to actively participate in philosophical discussions in class, and hand in regular assignments related to the topics dealt with in class. At the end of the year the students will be guided in writing a philosophical essay on a musical/philosophical topic. The assessment criteria for the essay will depend on the topics developed in class, but generally the student will be evaluated on their ability to: <ul style="list-style-type: none"> • assimilate, and quote in the text ideas belonging to certain philosophical traditions; • reflect and criticise these ideas; • develop a personal conclusion based on this reflection. Assessment criteria: Please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.
Grading system:	Numeric
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl)

BACHELOR RESEARCH AND FINAL PRESENTATION

Course title:	Bachelor Research and Final Presentation
Osiris course code:	KC-HT-BRP
Course content:	<p>Every Theory of Music student formulates a proposal for a bachelor research project at the end of the third year of bachelor's studies; you may be assisted in drafting your proposal if need be by a teacher who has the most affinity with the proposed subject. The research will actually be carried out in the fourth year; there is a wide range of subjects to choose from in the field of analysis, methodology, history of music theory, harmony/counterpoint, solfège etc.</p> <p>The research part is tightly structured, along the lines of the Royal Conservatoire – Master research projects: a first (provisional) version of the written text in early February, further refining in the spring, the final version of the text in early May, followed by preparations and try-outs at the end of June oral presentation. This is a final presentation which gives a good impression of your versatility in the field of music theory: 'everything comes together'. This entails justice being done to both the academic and the creative aspect of the subject.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to present your research findings both orally and in writing on the level of a 'publishable' article; ▪ have an up-to-date overview of the current state of academic research on your topic; ▪ are able to incorporate current literature on the research topic in a personal way.
Programme objectives:	1.A.9, 1.A.13, 1.B.1, 1.B.7, 1.B.8, 1.B.11, 1.C.4, 1.C.7, 1.C.10, 1.C.16
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	Bi-weekly individual appointment with the research coach(es), 40 weeks per academic year
Prior qualifications/ prerequisites:	You need to have finished all courses from bachelor I, II and III.
Teachers:	Patrick van Deurzen, Suzanne Konings, Arjen Berends, Bert Mooiman
Credits:	6 ECTS
Literature:	t.b.d., depending on the research topic
Work form:	Individual supervision, writing texts, giving presentations
Assessment:	<p>Research Project At the end of May, you must submit the written text of your research to the committee.</p> <p>Final Research Presentation You are asked to give a final oral presentation of 50 minutes at the end of bachelor IV, in June. This consists of 30 minutes presenting the results of your research project, 5 minutes for discussion with the committee and 15 minutes to perform stilette compositions (including a short explanation). The committee will consist of the course's core teachers, supplemented by an external expert.</p> <p>Assessment criteria:</p>

	<ul style="list-style-type: none"> • quality and clarity of the presentation • substantive quality and the depth of the research • relevance of the findings • clarity of the structure and the formulation of both the written text and the oral presentation • the way in which existing literature is incorporated in the research
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

PROFESSIONAL PREPARATION

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)

TUTORING

Course title:	Tutoring
Osiris course code:	KC-AL-PF
Course content:	<p>First-year students entering the Royal Conservatoire are assigned a tutor. You remain with this tutor for the first three years of the bachelor's programme. The tutor's role is to help you to reflect on your study and to monitor your study progress.</p> <p>In order to become independent reflective practitioners students need self-regulation skills and habits. The tutor can offer you several tools to develop these skills, based on your needs and preferences. In the tutoring toolbox there are 4 categories for tools: foundation, intention, attention and reflection. In the course of the study year you and your tutor will decide together which tools are interesting and relevant to explore. You will show evidence of your development and study habits f.i. through practical assignments, reports, recordings, or in conversation. Students can also decide to keep the reflective practicing journal 'Musician's Log' developed by Susan Williams.</p> <p>The tutor will have consultations with students individually and in small groups. The tutor is also available to you on request. Consultations with the tutor are confidential. Study progress will be an important topic in private consultations. The tutor will consult with the head of department or coordinator about study related issues, without revealing any sensitive information. Students are encouraged to take responsibility and initiative and increasingly take ownership of their development.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to reflect on your study progress and communicate about it with others; ▪ are able to reflect on your personal and artistic growth;

	<ul style="list-style-type: none"> ▪ 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 Brügggen, 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
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Osiris course code:	KC-ED-ES1
Course content:	<p>During this course you will experience learning processes from different perspectives and learn about the various roles of musicians in an educational context.</p> <p>You will approach skills and knowledge about the learning process in relation to your own development as a student and musician, as well as from a teaching perspective. You will acquire knowledge about learning processes, the teacher-pupil relationship and about creating positive learning environments. With your fellow students, you will practise providing and receiving feedback and instruction, coached by Educational Skills teachers. You will explore and practise different work forms that musicians can use in an educational context. Furthermore, you will visit an educational activity together with a fellow student and discover how education plays an important role in the present-day field of work.</p> <p>This course consists of two strands:</p> <ul style="list-style-type: none"> - Methods and Didactics (lessons about education in relation to your own instrument) - Pedagogy (self-study of material about teaching and learning processes)
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have an understanding of your own musical learning processes; ▪ understand the characteristics of a positive learning environment; ▪ have an understanding of some well-known theories about learning and teaching; ▪ possess basic skills in providing instruction and feedback and in using simple work forms; ▪ are aware of the importance of artisticity in an educational context; ▪ have an impression of the role of education in the present-day field of work.
Programme objectives:	1.A.7, 1.A.10, 1.A.15, 1.A.16, 1.B.2, 1.B.4, 1.B.9, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.14
Type of course:	Compulsory
Level:	Bachelor II
Duration:	12 weeks, semester 1 Methods and Didactics, 12 lessons of 60 minutes + educational field visit Pedagogy, self-study (approx. 8 hours)
Prior qualifications/ prerequisites:	-
Teachers:	Various
Credits:	3 ECTS
Literature:	Pedagogy materials shared in Teams
Work form:	Group lessons and self-study
Assessment:	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

	<p>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; ▪ 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)

	<ul style="list-style-type: none"> • 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)

TEACHING SKILLS

Course title:	Teaching Skills
Osiris course code:	KC-HT-METH
Course content:	In this course you study current and earlier methods of teaching musical skills and theoretical concepts (related to harmony, counterpoint, analysis, solfège and ear training). You are searching for material that is suitable to use in lessons with students, also connected to the internship lessons (see Educational Work Experience Placement for ToM). Together with the teachers of the course, you explore and discuss the content of teaching materials, method books and model lessons. Specific music teaching philosophies, such as the Kodály concept, Gordon's theory on audiation and other approaches will be studied as well. The integration of teaching theory and instrumental or vocal studies can be an element in the development of teaching materials.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to formulate (orally and written) your own ideas about teaching and learning musicianship skills and theoretical knowledge; ▪ are able to deal with challenges in teaching, such as level problems, different educational backgrounds and differences in main instrument; ▪ are able to write an article about a music theoretical or a music pedagogy subject.
Programme objectives:	1.A.9, 1.A.13, 1.A.16, 1.B.1, 1.B.7, 1.B.9, 1.B.10, 1.B.11, 1.B.15, 1.C.1, 1.C.3, 1.C.10, 1.C.11
Type of course:	Compulsory
Level:	Bachelor III and IV
Duration:	50 mins per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	Educational Skills
Teachers:	Arjen Berends, Suzanne Konings
Credits:	4 ECTS per academic year
Literature:	Books and articles on methods from the past and the present

Work form:	Group lessons and individual lessons; internship
Assessment:	<p>Written Article</p> <p>You have to write an article on a pedagogical or methodological theme related to musicianship skills or music theory in general.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • quality and clarity • structure • clear arguments for vision of the topic • inclusion of sources and references <p>The article is assessed by the examination committee, consisting of the key teachers of the programme, supplemented with an external expert.</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)

GENERAL INTERNSHIP

Course title:	General Internship
Osiris course code:	KC-HT-OWST
Course content:	<p>In bachelor III and IV you will participate in a work experience placement, attending a number of theory lessons at the Royal Conservatoire on the level of Young Talent and bachelor 1st, 2nd and 3rd year. The placements are preferably at courses of a different nature, for example, a Young Talent group and a group in Aural Skills and Analysis, or a group in Aural Skills and Improvisation and in Keyboard Skills and Harmony.</p> <p>You make notes of the lessons you attend and teach a number of lessons (or parts of them). The experiences are discussed in the ToM Methodology lessons. The teacher overseeing your work experience placement writes a report on your progress.</p> <p>In addition to the regular placements, you can also give individual lessons to students and write reports about these lessons.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to give lessons in the various subjects of music theory; ▪ are able to handle different methods flexibly; ▪ are able to give lessons with substantive quality, ability to transfer knowledge clearly, structure of the lessons given and the ability to communicate with the group (interaction possesses sufficient knowledge and skills to identify differences between individual students and provide them with adequate support; ▪ can motivate and inspire students in such a way that the relationship between theory and practice is tangible (and audible).
Programme objectives:	1.A.9, 1.A.11, 1.A.13, 1.A.16, 1.B.1, 1.B.7, 1.B.9, 1.B.11, 1.B.15, 1.C.1, 1.C.3, 1.C.5, 1.C.10, 1.C.11

Type of course:	Compulsory
Level:	Bachelor III and IV
Duration:	Students attend weekly lessons (of 1 to 1½ hours) for a period of 8 weeks in both the spring and autumn.
Prior qualifications/ prerequisites:	Educational Skills 1 & 2
Teachers:	Arjen Berends, Suzanne Konings
Credits:	3 ECTS per academic year
Literature:	-
Work form:	Group lessons + individual evaluations with the group teacher and the ToM Methodology teacher
Assessment:	<p>1) Continuous assessment The Methodology teacher assesses the lessons given by you, together with the teacher with whom you did the internship.</p> <p>Assessment criteria (continuous assessment):</p> <ul style="list-style-type: none"> • quality of your lessons • your ability to handle the group independently in a flexible and inspiring manner <p>2) Internship report You write a report of the internship period which consists of two parts: your lesson plans and a reflection on your internship. The report is initially assessed by the Methodology teacher and then submitted to the ToM bachelor examination committee (consisting of the core ToM teachers and an external expert if you are in bachelor IV).</p> <p>Assessment criteria (internship report):</p> <ul style="list-style-type: none"> • structure of the lessons • lesson preparations • interaction with the group of students • lesson plan versus realisation of the lesson plan <p>The two components above result in a final assessment, in which the Methodology teacher suggests a grade and submits it to the bachelor examination committee for approval.</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)

INTERNSHIP ANALYSIS & PERFORMANCE

Course title:	Internship Analysis & Performance
Osiris course code:	KC-HT-ANPE

Course content:	<p>In this course – set up as an internship – you learn to work with a chamber music ensemble in both an analytical way and in relation to performance practice. You provide information about the composition, historical context, the editions and their differences; ‘giving information’ may also mean ‘challenging students to find information’. You listen to the ensemble as a musician and you do not approach the matter with preconceived theories; you respond to the questions posed by the players regarding the structure (form, harmony, voice leading, disentangling of polyphonic passages etc.) and pose questions yourself in response to the ensemble’s performance. It is not so much a question of giving ready-made solutions as of allowing the ensemble itself to search and try out different options on the spot. Aspects that may crop up are:</p> <ul style="list-style-type: none"> - Form: the 'layout' of a composition. Related to this is <i>tempo</i>: stable or indeed flexible if the piece requires it? For example: could the 2nd theme in a sonata form be played faster/slower than the 1st theme and how and where is the original tempo then recovered? - Ambiguity in the structure, e.g. <i>overlaps</i> so that the final time signature of a phrase is also the starting signature of a new phrase. - Levels of suspense, major lines, preventing fragmentation. - Harmony in conjunction with intonation; - Direction: who leads, who is subordinate and how does this change from passage to passage (the 'choreography' of a composition). By discussing this more often a clearer sound will arise certainly in complex/polyphonic passages. - Make reconstructions and have them played: what could have been scored and how does this sound? A bridge to <i>improvisation</i> thus arises.
Objectives:	<p>At the end of the internship, you:</p> <ul style="list-style-type: none"> ▪ are capable of working with a chamber music ensemble in a practical and analytical way; ▪ are capable of making the players aware of the historical context and the structure of the piece with a view to integrating these assets naturally in to the playing.
Programme objectives:	1.A.2, 1.A.9, 1.A.13, 1.A.16, 1.B.1, 1.B.2, 1.B.9, 1.B.11, 1.B.15, 1.C.1, 1.C.5, 1.C.10, 1.C.11, 1.C.13, 1.C.14
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	50 minutes every two weeks, during one semester.
Prior qualifications/ prerequisites:	You need to have finished all courses from bachelor I, II and III.
Teachers:	Main subject teachers
Credits:	1 ECTS
Literature:	Edward T. Cone: <i>Musical Form and Musical Performance</i> (1968) Wallace Berry: <i>Musical Structure and Performance</i> (1989) Joel Lester: <i>Performance and analysis: interaction and interpretation</i> (1995)
Work form:	Group lesson
Assessment:	<p>Internship Report (teacher) Your teacher will give you written feedback at the end of the internship.</p> <p>Internship Report (student) You must write a report of the internship.</p> <p>Assessment criteria:</p>

	<ul style="list-style-type: none"> • analytical level and depth of the lessons • communication with the ensemble in a clear and inspiring way • your capacity to find the right balance between putting forward your own insights regarding structure and interpretation and remaining open to the contributions from the musicians <p>You have to obtain a Pass for both reports in order to pass this course.</p>
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

ASSESSMENT CRITERIA

ASSESSMENT CRITERIA MUSICIANSHIP SKILLS COURSES

Applicable to: Rhythm Class

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

ASSESSMENT CRITERIA CRITICAL MUSIC STUDIES (CLASSICAL MUSIC)

Applicable to: Critical Music Studies & Contextual Studies: Aesthetics and Philosophy of Music

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

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