



Curriculum Handbook Bachelor of Music – Vocal Studies

Classical Music and Early Music

Academic Year 2020/21



**Royal
Conservatoire
The Hague**

The information contained in this Curriculum Handbook is, beyond errors and omissions, correct at the time of publication, but may be subject to change during the academic year. Therefore, always make sure you are referring to the latest version of this document which can be found at our website.
For questions about courses, you can get in touch with the contact person mentioned in the course description.

TABLE OF CONTENT

Table of Content.....	3
Introduction.....	5
Programme Objectives Bachelor Vocal Studies	7
Curriculum Overviews	11
Vocal Studies Classical Music	11
Vocal Studies Early Music.....	12
Course Descriptions	13
Artistic Development (Classical Music & Early Music)	13
Main Subject Vocal Studies Classical Music.....	13
Main Subject Vocal Studies Early Music	16
Coach Pianist/Coach Harpsichord	19
Group Lesson Voice.....	20
Ensemble Singing	21
German 1.....	22
German 2.....	23
French 1.....	24
French 2.....	25
Italian 1.....	26
Italian 2.....	27
Projects	28
Artistic Development (Classical Music only)	29
Composition Project.....	29
Contemporary Music Project	30
Lied Class 1+2	31
Duo Class.....	32
Musicianship Skills (Classical Music)	33
Piano	33
Rhythm Class 1	36
Aural Skills and Analysis 1	37
Aural Skills and Analysis 2	39
Aural Skills and Analysis 3	41
Guidelines for Aural Skills and Analysis 2 and 3 Exam	42
Aural Skills and Improvisation 1	43
Aural Skills and Improvisation 2	45
Aural Skills and Improvisation 3	47
Keyboard Skills and Harmony 1	48
Keyboard Skills and Harmony 2	50
Music Theory Elective	52
Musicianship Skills (Early Music)	53
Musica Practica 1	53
Musica Practica 2	55
Musica Practica 3	57

Historical Keyboard Skills 1	58
Historical Keyboard Skills 2/3.....	59
Ornamentation and Diminution.....	61
Academic Skills (Classical Music & Early Music).....	63
Anatomy/Phonetics	63
Historical Development Voice.....	64
Music History 1 (Classical Music only)	65
Music History 2 (Classical Music only)	66
Early Music Seminars (Early Music only).....	67
Critical Music Studies 1 (Classical Music).....	69
Critical Music Studies 2 (Classical Music).....	70
Critical Music Studies 3 (Classical Music).....	71
Critical Music Studies 1 (Early Music)	72
Critical Music Studies 2 (Early Music)	74
Critical Music Studies 3 (Early Music)	75
Extended Programme Notes Final Presentation.....	77
Professional Preparation (Classical Music & Early Music).....	78
Tutoring and Portfolio.....	78
Educational Skills 1.....	81
Educational Skills 2.....	83
Educational Skills 3.....	85
Stage Skills 1 – Bodywork/Methods of Acting	87
Stage Skills 2 – Acting while Speaking/Acting while Singing.....	88
Stage Skills 3 – Acting Recits/Sing and Research a Character.....	89
Stage Skills 4 – Making Your Own Performance/Character Development.....	91
Career Skills: Start-Up!.....	93
Career Skills: Working Group Voice	94
Career Skills: Entrepreneurial Bootcamp.....	95
Career Skills: The Business of Music	96
Career Skills: Preparation for Professional Practice/Audition Training	97
Career Development Office (CDO).....	99
Appendix 1: Assessment Criteria	103
Introduction to Assessment Criteria Bachelor Vocal Studies.....	103
Assessment Criteria Musicianship Skills Courses	104
Assessment Criteria Critical Music Studies (Classical & Early Music).....	105
Assessment Criteria Bachelor Vocal Studies (Main Subject).....	106
Appendix 2: Grading Scales.....	108

INTRODUCTION

Students in the Vocal Studies Department are trained to become flexible and creative professionals with excellent communication skills as well as exciting artists whose thorough technical and musical grounding will enable them to give convincing performances on a variety of professional stages. Graduates of the Vocal Studies Classical Music programme appear in opera houses around the world, are active in chamber music and modern musical theatre, sing in professional choirs and ensembles and are teachers. Graduates of the Vocal Studies Early Music programme are members of numerous specialist ensembles, such as Vox Luminis, the Netherlands Bach Society and the Amsterdam Baroque Choir, perform in operas and innovative music theatre, are teachers and are regularly invited to appear as soloists or members of an ensemble at the major Early Music festivals in the Netherlands and abroad. It has become clear to us that the careers of our alumni increasingly involve a combination of the various disciplines.

We therefore encourage you to enhance your skills in every facet of the profession, with a guarantee that we will provide you with a sound technical basis for your singing and a thorough knowledge of the various musical styles and genres. Students who choose to follow the Bachelor of Vocal Studies Classical Music discipline can take a minor in Vocal Studies Early Music, and vice versa. A minor in Sonology, Composition or Choral Conducting - to name just a few - are other options. The projects arranged by the Vocal Studies Department are usually organised in collaboration with instrumentalists from the Classical Music and Early Music Departments and students from the Composition Department or the Jazz Department. Through these joint projects our students come to experience the Royal Conservatoire as a 'community': a pleasant environment in which to inspire others and be inspired.

Studying is about preparing for the future. During your studies, we will help you build a network as we are deeply embedded in the professional community. There are also possibilities for you to take part in musical theatre productions, perform as a soloist in concerts or join in projects in community centres or schools.

Bachelor

During the first year of the bachelor's programme the focus is on the basics: your musical development and improving your vocal technique. In later years of the course you will work more independently in developing a personal style as a musician and vocalist. You will then be able to choose from a wide range of elective courses and participate in projects and productions inside and outside the Royal Conservatoire. Stage experience is essential for your musical development and public presentations are an integral component of many of the courses in the curriculum.

As a Vocal Early Music student you will work more intensively with our specialist early music singing teachers and with instrumentalists in the Early Music department. The curriculum covers courses such as the theory and practice of embellishments, diminutions, notation and style analysis. You will study sources and learn how to compile a bibliography. You will also be able to add a personal dimension to the curriculum through your choice of elective courses and projects.

A very important element of the curriculum is drama. From the first year of the bachelor's programme you will work on body control, basic dramatic techniques and the art of combining singing and acting. In the fourth year, you will complete the course with a small production in which you will arrange everything yourself – from writing the script and selecting suitable repertoire to arranging the lighting and sound. The part of the programme devoted to preparation for professional practice covers not only practical aspects such as how to write a good CV and developing entrepreneurial skills, but also encourages you to reflect on who you are as a person and a musician and how you can use that self-awareness to create your own profile as a musician.

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

PROGRAMME OBJECTIVES BACHELOR VOCAL STUDIES

PRACTICAL SKILLS	
Skills in artistic expression	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to be able to create and realise their own artistic concepts and to have developed the necessary skills for their expression. 	KZ-ZG, EZ-ZG, AZ-XX, EM-XX, TH-XX, KZ-ZGG AL-PF, AL-VBP, AL-COR, KZ-HOZG
Repertoire skills	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to have studied and performed representative vocal repertoire. In the process they should have had experience in a variety of styles. 	KZ-ZG, EZ-ZG, KZ-ZGG, AL-COR, AZ-LIED, TH-MG
Ensemble skills	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to be able to interact musically and dramatically in ensembles, varied in size, style and genre. 	AL-FYF, KZ-ZGG, ZA-DR, AL-COR, AL-LIED, AZ-COMP
Practising and rehearsing skills	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to have acquired effective practice and rehearsal techniques for improvement through self-study. In the process, they are expected to have embedded good habits of technique and posture which enable them to use their bodies in the most efficient and non-harmful way. 	KZ-ZG, KZ-ZGG, EZ-ZG, AZ-COR, AL, AL-FYF, AZ-WZG, AZ-ANFO, KI-PNBV1, TH-HKS
Reading skills	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to have acquired appropriate skills for the transmission and communication of notated musical structures, materials and ideas. 	TH-ASA, TH-ASI, TH-KSM, TH-RC, TH-MP, TH-HKS, EM-HD, EM-DO, AZ-DU, AZ-FR, AZ-IT
Aural, creative and re-creative skills	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to have fluency in recognising by ear, memorising and manipulating the materials of music. 	TH-ASA, TH-ASI, TH-KSMm, TH-RC
<ul style="list-style-type: none"> At the completion of their studies, students are expected to have acquired the skills to compose and arrange music creatively within practical settings. 	TH-KSM, TH-ASA, TH-ASI
Verbal skills	

<ul style="list-style-type: none"> At the completion of their studies, students are expected to be able to talk and write intelligently about their music making. 	AL-PF, AL-VBP, TH-CMS, TH-EMS, EM-HD, KZ-HOZG
Public performance skills	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to be able to deal with the behavioural and communicative demands of public performance. 	AL-FYF, ZA-PT, KZ-ZG, EM-ZG, KZ-ZGG, AL-COR, AZ-DR, AZ-LIED, AZ-FR, AZ-IT, AZ-DU
Improvisational skills	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to be able to shape and/or create music in ways which go beyond the notated score. 	TH-ASI, AZ-DR, EM-DO
Pedagogical skills	
<ul style="list-style-type: none"> Students are expected to be able to teach music at a variety of levels. 	ED-EV ED-ELAZ ED-MIO
THEORETICAL SKILLS	
Knowledge and understanding of instrument	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to know and understand the function of the anatomy, physiology and pathology of the breath system and the speaking and singing voice. They should be able to use this knowledge in analysing, realising and training vocal developments related to posture, breath, voice and articulation. 	AZ-ANFO, AZ-DR, AZ-WZG, TH-KSM
Knowledge and understanding of repertoire and musical materials	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to know the mainstream repertoire for singers and at least some of its more specialist repertoire. 	KZ-ZG, EZ-ZG, KZ-ZZG, AL-COR, KZ-HOZG, AZ-LIED
<ul style="list-style-type: none"> Students are expected to know the common elements and organisational patterns of (vocal) music and understand their interaction. 	KZ-ZG, EZ-ZG, KZ-ZZG, AL-COR, HT-CMS
Knowledge and understanding of context	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to know and understand the main outlines of music history and the writings associated with it. 	TH-MG, KZ-HOGZ, TH-CMS, EM-HD, TH-MP, TH-EMS,
<ul style="list-style-type: none"> Students are expected to be familiar with musical styles and their associated performing traditions 	KZ-HOGZ, TH-MG, TH-MS, EM-HD, EM-DO TH-MP, TH-EMS
<ul style="list-style-type: none"> Students are expected to be aware of innovative practice in performing 	AZ-DR, AL-PBV,
<ul style="list-style-type: none"> Students are able to use various sources to enhance their understanding of the cultural world. 	PBV
<ul style="list-style-type: none"> Students are expected to have a broad understanding of how technology serves the field of music as a whole and to be aware of the 	AL-PF, AL-PBV, AZ-DR

technological developments applicable to their area of specialisation.	
<ul style="list-style-type: none"> Students are expected to have knowledge of the key financial, business and legal aspects of the music profession. 	AL-PBV
<ul style="list-style-type: none"> At the completion of their studies, students are expected to be aware of the interrelationships and interdependencies between all the elements above and between their theoretical and practical studies. 	TH-CMS, TH-EMS
Improvisational skills	
<ul style="list-style-type: none"> At the completion of their studies, students are expected to understand the fundamental patterns and processes which underlie improvisation. 	TH-ASI, AZ-DR, ED-MIO-14
Pedagogical skills	
<ul style="list-style-type: none"> Students should be familiar with the basic concepts and practices of pedagogy, in relation to vocal education. 	ED-EV, ED-MIO, ED-ELAZ, TH-ASI
GENERIC LEARNING OUTCOMES	
Independence	
At the completion of their studies, students are expected to be able to work independently on a variety of issues,	
<ul style="list-style-type: none"> Gathering, analysing and interpreting information 	TH-CMS, TH-EMS, AL-PF, AL-VBP, KZ-HOZG, TH-MG, AZ-PT
<ul style="list-style-type: none"> Developing ideas and arguments critically 	TH-CMS, TH-EMS, AL-PF, AL-VBP, KZ-HOZG, TH-MG, AZ-PT
<ul style="list-style-type: none"> Being self-motivated and self-managing. 	AZ-WZG, AL-PF, AL-VBP
Psychological understanding	
At the completion of their studies, students are expected to be able to make effective use, in a variety of situations, of	
<ul style="list-style-type: none"> their imagination 	AZ-DR, KZ-ZG, AZ-WZG, KZ-ZGG, EM-ZG, TH-ASI, TH-MP
<ul style="list-style-type: none"> their intuition 	KZ-ZG, EZ-ZG
<ul style="list-style-type: none"> their emotional understanding 	AZ-XX
<ul style="list-style-type: none"> their ability to think and work creatively when problem-solving 	AZ-WZG, KZ-ZGG, AZ-DR, KZ-ZG, EM-ZG
<ul style="list-style-type: none"> their ability to think and work flexibly, adapting to new and changing circumstances 	AL-PF, AL-VBP, AL-FYF, AZ-DR,
<ul style="list-style-type: none"> their ability to control and, where possible, prevent anxiety and stress, as well as the interaction of these with physiological demands associated with performance. 	KZ-ZG, EM-ZG, AZ-WZG, KZ-ZGG, AL-COR, AZ-DR, AL-PF
Critical awareness	
At the completion of their studies, students are expected to be	
<ul style="list-style-type: none"> critically self-aware 	AZ-WZG, KZ-ZGG, KZ-ZG, AL-COR, EM-ZG, AZ-DR, TH-CMS, TH-EMS

<ul style="list-style-type: none"> • Able to apply their critical capabilities constructively to their own work and the work of others 	AZ-WZG, KZ-ZGG, AZ-DR
<ul style="list-style-type: none"> • Able to reflect on social, scientific or ethical issues relevant to their work 	TH-CMS, TH-EMS, AL-PF, AL-VBP, EM-HD
Communication skills	
At the completion of their studies, students are expected to have effective intercultural communication and social skills, including the ability to	
<ul style="list-style-type: none"> • work with others on joint projects or activities, including in an international context 	TH-CSM, TH-EMS, AL-FYF, AZ-DR, AZ-WZG, AZ-COMP
<ul style="list-style-type: none"> • show skills in teamwork, negotiation, organisation 	TH-CMS, TH-EMS, AZ-FYF, AZ-DR, KZ-ZGG, AZ-COMP
<ul style="list-style-type: none"> • integrate with other individuals in a variety of cultural contexts 	TH-CMS, TH-EMS, AL-FYF, AZ-DR, AZ-WZG, AZ-COMP
<ul style="list-style-type: none"> • present work in accessible form 	AZ-DR, AZ-PT, AL-PF
<ul style="list-style-type: none"> • use different ways to communicate, including ICT related skills 	TH-CSM, TH-EMS, AL-PF, AZ-PT, AL-VBP, AZ-DR

CURRICULUM OVERVIEWS

VOCAL STUDIES CLASSICAL MUSIC

code	form	Vocal Studies Classical Music	Year 1	Year 2	Year 3	Year 4
		Bachelor of Music 2020-2021				
KC- Artistic Development						
KZ-ZG	x	Main Subject Vocal Studies Classical Music	18	13	22	40
AL-COR	i	Coach Pianist	2	2	2	3
KZ-ZGG	g	Group Lesson Voice	1	1	1	1
		Ensemble Singing	2	2		
		At least 2 of 3 languages:	4	4		
AZ-DU	g	German	2	2		
AZ-FR	g	French	2	2		
AZ-IT	g	Italian	2	2		
AZ-COMP	i	Composition Project		1		
AZ-CMP		Contemporary Music Project			2	
AZ-LIED	g	Lied Class			1	1
-		Duo Class Piano, Guitar, Harp or Accordion	pm	pm	pm	pm
-	i	Projects	pm	pm	pm	pm
		Subtotal	27	23	28	45
KC-TH- Musicianship Skills						
KI-PNBV1	i	Piano	3			
RC	g	Rhythm Class	3			
ASA	g	Aural Skills and Analysis	9	7	5	
ASI	g	Aural Skills and Improvisation	3	3	2	
KSH	g	Keyboard Skills and Harmony		3	3	
-	g	Music Theory Elective (whole year course)			4	
		Subtotal	18	13	14	0
Academic Skills						
AZ-ANFO	g	Anatomy/ Phonetics	2			
KZ-HOZG	g	Historical Development Voice		2		
MG	g	Music History	3	2		
CMS	g	Critical Music Studies - Classical Music 1-2-3	2	2	2	
AZ-PT	i	Extended Programme Notes Final Presentation				2
		Subtotal	7	6	2	2
KC- Professional Preparation						
PF	g/i	Tutoring and Portfolio	2	2	2	
	g	Educational Skills 1-2-3		6	4	
		Stage Skills:	2	2	2	4
AZ-SSK1		<i>Bodywork/Methods of Acting</i>	2			
AZ-SSK2		<i>Acting while Speaking/Acting while Singing</i>		2		
AZ-SSK3		<i>Acting Recits/Sing and Research a Character</i>			2	
AZ-SSK4		<i>Making your own Performance/Character Development</i>				4
		Career Skills:	4	2	2	3
AL-FYF		<i>Start-Up!</i>	2			
AZ-WZG		<i>Working Group Voice</i>	2			
AL-EB		<i>Entrepreneurial Bootcamp</i>		2		
AZ-BM		<i>The Business of Music</i>			2	
AL-VBP		<i>Preparation for Professional Practice/Audition Training</i>				3
		Subtotal	8	12	10	7
Minors/Electives						
-		Minor or electives		6	6	
-		CDO/internship/minor				6
		Subtotal	0	6	6	6
Total per year			60	60	60	60
Total						240

VOCAL STUDIES EARLY MUSIC

code	form	Vocal Studies Early Music	Year 1	Year 2	Year 3	Year 4
		Bachelor of Music 2020-2021				
KC-		Artistic Development				
EZ-ZG	x	Main Subject Vocal Studies Early Music	19	11	21	39
AL-COR	i	Coach Pianist	2	2	2	
AL-COH		Coach Harpsichord				3
KZ-ZGG	g	Group Lesson Voice	1	1	1	1
		Ensemble Singing	2	2		
		At least 2 of 3 languages:	4	4		
AZ-DU	g	German	2	2		
AZ-FR	g	French	2	2		
AZ-IT	g	Italian	2	2		
-	i	Projects	pm	pm	pm	pm
		Subtotal	28	20	24	43
KC-TH-		Musicianship Skills				
MP	g	Musica Practica	10	8	6	
HKS	g	Historical Keyboard Skills	4	4	4	
EM-DO	g	Ornamentation and Diminution			2	
		Subtotal	14	12	12	0
		Academic Skills				
AZ-ANFO	g	Anatomy/ Phonetics	2			
KZ-HOZG	g	Historical Development		2		
		Voice				
EM-HD	q	Early Music Seminars	2	2	2	2
EMS	g	Critical Music Studies - Early Music	6	6	6	
AZ-PT	i	Extended Programme Notes Final Presentation				2
		Subtotal	10	10	8	4
KC		Professional Preparation				
PF	g/i	Tutoring and Portfolio	2	2	2	
	g	Educational Skills 1-2-3		6	4	
		Stage Skills:	2	2	2	4
AZ-SSK1		<i>Bodywork/Methods of Acting</i>	2			
AZ-SSK2		<i>Acting while Speaking/Acting while Singing</i>		2		
AZ-SSK3		<i>Acting Recits/Sing and Research a Character</i>			2	
AZ-SSK4		<i>Making your own Performance/Character Development</i>				4
		Career Skills:	4	2	2	3
AL-FYF		<i>Start-Up!</i>	2			
AZ-WZG		<i>Working Group Voice</i>	2			
AL-EB		<i>Entrepreneurial Bootcamp</i>		2		
AZ-BM		<i>The Business of Music</i>			2	
AL-VBP		<i>Preparation for Professional Practice/Audition Training</i>				3
		Subtotal	8	12	10	7
		Minors/Electives				
-		Minor or electives		6	6	
-		CDO/internship/minor				6
		Subtotal	0	6	6	6
Total per year			60	60	60	60
Total						240

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT (CLASSICAL MUSIC & EARLY MUSIC)

MAIN SUBJECT VOCAL STUDIES CLASSICAL MUSIC

<i>KZ-ZG</i>	Main Subject Vocal Studies Classical Music
Osiris course code:	KC-KZ-ZG
Course content:	<p>During this course, you receive individual lessons of 75 minutes in a course year of 34 weeks. It is possible to divide this time between two main subject teachers. Teachers of the main subject also give regular group lessons during which students sing for each other (see separate course description). There are masterclasses given by guest lecturers.</p> <p>During the individual lesson, you practise repertoire under the teacher's guidance. There are clear learning objectives with regard to voice technique, musical development and performing skills. The focus is on your personal development as a professional musician and as an interpreter.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none">▪ are able to perform convincingly and on demand in diverse professional environments;▪ have acquired an understanding of the basics of vocal techniques, by analysing what determines the quality of your singing and how to maintain your instrument;▪ have developed effective practice and rehearsal techniques;▪ have experienced a variety of musical styles and have studied and performed representative repertoire;▪ have developed artistically and can show a sense of craftsmanship, both of which enable you to relate independently to the music and the music profession;▪ are able to communicate and cooperate at a high level with colleagues and other professionals in the work field;▪ are able to demonstrate an entrepreneurial spirit, by connecting basic research and education skills with a proactive approach;▪ are able to reflect on your role, task and position in the profession as well as in society.
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	75 minutes per week, 34 weeks per year

Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next. Please note that for being allowed to enter the 4th year of this course, you must have finished all compulsory 1st and 2nd year courses, including theory and educational courses.					
Teachers:	Rita Dams, Frans Fiselier, Noa Frenkel, Amand Hekkers, Catrin Wyn-Davies, Gerda van Zelm					
Credits:	Bachelor I: 18 ECTS, bachelor II: 13 ECTS, bachelor III: 22 ECTS, bachelor IV: 40 ECTS					
Literature:	Repertoire to be discussed with teacher					
Work form:	Individual lessons, group lessons, working with coach pianist, master classes					
Assessment	Year	Month	Type of assessment	Duration	Grading system	Programme requirements
	Bachelor I	January	Diagnostic assessment in the form of a 'first year's evening'	10'	Pass/Fail	To be discussed with teacher; the programme should be around 10 minutes
		May/June	Propaedeutic exam	15'	Qualifying result	To be discussed with teacher; the programme should be around 15 minutes
	Bachelor II	May/June	Progress examination in the form of the 'second year's evening'	15'	Qualifying result	To be discussed with teacher; the programme should be around 15 minutes
	Bachelor III	May/June	Presentation (public)	25' incl. stage changes	Qualifying result	The student is free to choose the programme. The student gives the details of the programme in the 'Programme for presentation/final presentation' form.
	Bachelor IV	May/June	Final presentation (public)	50' incl. stage changes, no interval	Numeric*	The programme consists of works from at least 3 different style periods and in at least 3 different languages. The student is responsible for the content, the overall design and presentation of the performance. The student must present programme notes with detailed notes and translations which will be graded as part of the overall assessment of the exam.

	<p>* Grading scale of 10, using halves</p> <p>Tests and (final) presentations are assessed using the Assessment Criteria Bachelor Vocal Studies that can be found in the Appendix of this Curriculum Handbook.</p> <p>For all practical exam conditions, please see the 'Information (Final) Presentations Bachelor and Master of Music' document which can be found on intranet.koncon.nl/presentations. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) which can be found on the intranet and in the Study Guide.</p>
Language:	English or Dutch
Schedule, time, venue	Individual schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

MAIN SUBJECT VOCAL STUDIES EARLY MUSIC

<i>EZ-ZG</i>	Main Subject Vocal Studies Early Music
Osiris course code:	KC-EZ-ZG
Course content:	<p>During this course, you receive individual lessons of 75 minutes in a course year of 34 weeks; lessons are shared between classical and early music vocal teachers. The division of lessons is made on an individual basis, taking your development and your preferences into account. Early music vocal teachers give regular group lessons (workshops) during which specific topics from the early music repertoire are explored.</p> <p>During the individual lesson, you practice repertoire under the teacher's guidance. There are clear learning objectives with regard to voice technique, musical development and performing skills. The focus is on your personal development as a professional musician and as an inspired and inspiring interpreter.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to perform convincingly and on demand in diverse professional environments; ▪ have acquired an understanding of the basics of vocal technique, by analysing what determines the quality of your singing and how to maintain your instrument; ▪ have developed effective practice and rehearsal techniques; ▪ have experienced a variety of musical styles and have studied and performed representative repertoire; ▪ have developed artistically and can show a sense of craftsmanship, both of which enable you to relate independently to the music and the music profession; ▪ are able to communicate and cooperate at a high level with colleagues and other professionals in the work field; ▪ are able to demonstrate an entrepreneurial spirit, by connecting basic research and education skills with a proactive approach; ▪ are able to reflect on your role, task and position in the profession as well as in society.
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	75 minutes per week, 34 weeks per year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next. Please note that for being allowed to enter the 4th year of this course, you must have finished all compulsory 1st and 2nd year courses, including theory and educational courses.
Teachers:	Classical vocal teachers: Rita Dams, Frans Fiselier, Noa Frenkel, Amand Hekkers, Catrin Wyn-Davies, Gerda van Zelm

	Early music vocal teachers: Francesca Aspromonte, Pascal Bertin, Robin Blaze, Peter Kooij					
Credits:	Bachelor I: 19 ECTS, bachelor II: 11 ECTS, bachelor III: 21 ECTS, bachelor IV: 39 ECTS					
Literature:	Repertoire to be discussed with teacher					
Work form:	Individual lessons, group lessons, master classes					
	Year	Month	Type of assessment	Duration	Grading system	Programme requirements
	Bachelor I	January	Diagnostic assessment in the form of a 'first year's evening'	10'	Pass/Fail	To be discussed with teacher; the programme should be around 10 minutes.
		May/June	Propaedeutic exam	15'	Qualifying result	To be discussed with teacher; the programme should be around 15 minutes
	Bachelor II	May/June	Progress examination in the form of the 'second year's evening'	15'	Qualifying result	To be discussed with teacher; the programme should be around 15 minutes
	Bachelor III	May/June	Presentation (public)	25' incl. stage changes	Qualifying result	The student is free to choose the programme. The student gives the details of the programme in the 'Programme for presentation/final presentation' form.
	Bachelor IV	May/June	Final presentation (public)	50' incl. stage changes, no interval	Numeric*	The programme consists of works from at least 3 different style periods and in at least 3 different languages. The student is responsible for the content, the overall design and presentation of the performance. The student must present programme notes with detailed notes and translations which will be graded as part of the overall assessment of the exam.
	<p>* Grading scale of 10, using halves</p> <p>Tests and (final) presentations are assessed using the Assessment Criteria Bachelor Vocal that can be found in the Appendix of this Curriculum Handbook.</p> <p>For all practical exam conditions, please see the 'Information (Final) Presentations Bachelor and Master of Music' document which can be found on intranet.koncon.nl/presentations. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) which can be found on the intranet and in the Study Guide.</p>					

Language:	English or Dutch
Schedule, time, venue	Individual schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

COACH PIANIST/COACH HARPSICHORD

<i>AL-COR, AL-COH</i>	Coach Pianist/Coach Harpsichord
Osiris course code:	KC-AL-COR / KC-AL-COH
Course content:	The course is taught in weekly lessons of 25 minutes (bachelor I, II, III) or 37.5 minutes (bachelor IV). You work individually with a coach pianist (vocal studies classical music I-II-III-IV, and early music year I-II or coach harpsichord, vocal studies early music year III and IV) who is specialised in the vocal repertoire, from Lied to opera, choral and orchestral works. During the lessons you develop understanding and interpretation of both music and poetry/libretto, understanding of style periods, diction, performance skills and ensemble skills. The coach performs with you during public performances and examinations. Your coach and main subject teacher watch over your general development, and together with you, work on choosing repertoire.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to rehearse and perform at a professional level with a coach pianist or coach harpsichord/fortepiano; ▪ master repertoire across various style periods; ▪ are able to devise and present a concert programme which is well balanced and reflects the ability to engage in creative and attractive programming; ▪ are able to deepen insight in scores by understanding the musical content of the piano/ harpsichord part in different style periods.
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	Bachelor I, II, III: 25 minutes per week Bachelor IV: 37,5 minutes per week
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Carolien Drewes, Phyllis Ferwerda, Maurice Lammerts van Bueren, Ana Sanchez Donate, Tineke Steenbrink (EM, from bachelor III)
Credits:	2-2-2-3 ECTS per academic year
Literature:	-
Work form:	Regular individual lessons
Assessment:	Continuous assessment: During the course the coach pianist will, in close contact with your singing teacher, monitor the development of your cooperative skills as a musician, your stylistic awareness with regard to repertoire from different style-periods, and your ability to combine repertoire to an interesting and balanced concert programme.
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue	Individual appointments
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

GROUP LESSON VOICE

<i>KZ-ZGG</i>	Group Lesson Voice
Osiris course code:	KC-KZ-ZGG
Course content:	<p>Voice students of all study years have a shared group lesson with their main subject teacher and a coach pianist. It aims to be a peer-learning lesson. Teachers can use different teaching tools to involve you and your peers during the lessons.</p> <p>You train your performing skills by presenting your repertoire to your peers and receiving feedback from teachers and peers. Topics that deal with professional preparation and professional attitude may also be discussed.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have experience in performing in front of an audience; ▪ are able to communicate your musical and performance ideas and objectives; ▪ are able to give constructive feedback to the work and performance of fellow students; ▪ are able to receive positive and negative feedback on your performance and use this in a constructive way in your development.
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	26 weeks, 6 minutes per student per week, the duration of the lesson depends on the number students scheduled .
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	All voice teachers and coach pianists
Credits:	1 ECTS per academic year
Literature:	-
Work form:	Group lesson
Assessment:	<p>Compulsory attendance at the discretion of the teacher (guideline: between 80-100%).</p> <p>Continuous assessment: Good preparation and singing by memory. Having showed active participation when it comes to giving feedback to fellow students, and being able to be open minded towards receiving feedback</p>
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

ENSEMBLE SINGING

	Ensemble Singing
Osiris course code:	
Course content:	<p>Bachelor I and II students work together in a tutti ensemble and in smaller ensembles of different level and size. Repertoire is taken from the classical period till contemporary repertoire, from very simple repertoire for 3 voices, to madrigals and more difficult pieces, including spoken pieces and graphic scores. The repertoire will be approached from the vocal and performance side, and from the theoretical point of view; working on harmony, listening skills, intonation, solfège, rhythm and score reading. Students take turn acting as ensemble leader, concentrating on finding vocal balance, equal vocals, intonation and working on other ensemble singing skills.</p> <p>The chosen repertoire is also used in the regular music theory classes, and if possible repertoire is taken from projects organised by the Vocal Department. Students are giving feedback to each other.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to connect theory subjects to practical singing; ▪ show harmonic sensitivity; ▪ are able to intonate by harmonic degree; ▪ show polyphonic hearing and singing; ▪ show tactus, rhythm and tempo skills; ▪ improved solfège skills; ▪ have basic knowledge of leading a small ensemble.
Type of course:	Compulsory
Level:	Bachelor I & II , working together
Duration:	90 minutes per week, 20 weeks
Prior qualifications/ Pre-requisites:	-
Teachers:	Noa Frenkel, Suzanne Konings, guest teachers t.b.a.
Credits:	2 ECTS
Work form:	Group lesson
Assessment:	<p>Homework assignments throughout the course.</p> <p>At the end of the course each group will perform three pieces, covering different styles and challenges.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • connecting theory to practical singing • harmonic sensitivity • intonation • polyphonic hearing and singing • tactus, rhythm and tempo
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen - Head of Vocal Department Choir conducting (m.damen@koncon.nl)

GERMAN 1

<i>AZ-DU</i>	German 1
Osiris course code:	KC-AZ-DU
Course content:	You learn how to translate German art song into English or Dutch and how to make a transcription of this song into the International Phonetic Alphabet (IPA). By doing this transcription you learn how to pronounce German. The emphasis in the choice of songs is on 19th century poetry and some Bach cantatas. You learn the background and details of the poems. Twice during the course, you have to sing a German song of your choice. You are asked to introduce the poem in German and hand out a copy of the song to the other students who listen and who give their feedback.
Objectives:	At the end of this course, you: <ul style="list-style-type: none">▪ are able to translate German art songs into English or Dutch;▪ are able to transcribe into IPA (International Phonetic Alphabet);▪ are able to sing and pronounce the German language correctly;▪ are able to identify period and style of German poems and texts;▪ are able to demonstrate basic knowledge of German grammar.
Type of course:	Compulsory (you are required to choose at least 2 out of 3 languages)
Level:	Bachelor I
Duration:	75 minutes per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Cora Schmeiser
Credits:	2 ECTS
Literature:	Reader
Work form:	Group lesson
Assessment:	Compulsory attendance 80% Exam consisting of five elements (total 100 points): <ul style="list-style-type: none">• dictation + translation into English (15 points)• phonetic transcription (IPA) of an aria (25 points)• pronunciation of sung language (40 points)• grammar / historical background (10 points)• recitation of a poem or a piece of prose (10 points)
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

GERMAN 2

<i>AZ-DU</i>	German 2
Osiris course code:	KC-AZ-DU
Course content:	You learn how to translate a German art song into English or Dutch and how to make a transcription of these songs into the International Phonetic Alphabet (IPA). In German 2 the emphasis will be on more idiomatically challenging song texts from the 19th and 20th century. You learn the background and details of the poems. Basic German grammar is studied as well. Twice during the course, you have to sing a German song of your own choice. You are asked to introduce the poem in German and hand out a copy of the song to the other students who listen and give their feedback.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to translate German art song into English or Dutch; ▪ are able to transcribe into IPA (International Phonetic Alphabet); ▪ are able to sing and pronounce the German language at an advanced level; ▪ are able to recognise period and style of poems; ▪ are able to demonstrate advanced knowledge of German grammar.
Type of course:	Compulsory (you are required to choose at least 2 out of 3 languages)
Level:	Bachelor II
Duration:	75 minutes per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	German 1
Teachers:	Cora Schmeiser
Credits:	2 ECTS
Literature:	Reader
Work form:	Group lesson
Assessment:	Compulsory attendendance 80% Exam consisting of five elements (total 100 points): <ul style="list-style-type: none"> • dictation + translation into English (15 points) • phonetic transcription (IPA) of an aria (25 points) • pronunciation of sung language (40 points) • grammar / historical background (10 points) • recitation of a poem or a piece of prose (10 points)
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

FRENCH 1

<i>AZ-FR</i>	French 1
Osiris course code:	KC-AZ-FR
Course content:	You learn how to translate a French classical song into English or Dutch and how to make a transcription of this song into the International Phonetic Alphabet (IPA). By doing this transcription you learn how to pronounce French song. The songs treated in the reader all belong to 19th century poetry of which you learn the background and details. You also have to sing a French song of your own choice in the group, at least twice, handing out a copy of the song to the other students who listen and give their feedback.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to translate French classical songs into English or Dutch; ▪ are able to sing and pronounce the French language correctly; ▪ are able to transcribe songs into IPA (International Phonetic Alphabet); ▪ are able to identify 19th century poetry and art song.
Type of course:	Compulsory (you are required to choose at least 2 out of 3 languages)
Level:	Bachelor I
Duration:	75 minutes per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Agnès Mansour
Credits:	2 ECTS
Literature:	Reader
Work form:	Group lesson
Assessment:	Compulsory attendance 80% Exam consisting of five elements (total 100 points): <ul style="list-style-type: none"> • dictation + translation into English (15 points) • phonetic transcription (IPA) of an aria (25 points) • pronunciation of sung language (40 points) • grammar / historical background (10 points) • recitation of a poem or a piece of prose (10 points)
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

FRENCH 2

<i>AZ-FR</i>	French 2
Osiris course code:	KC-AZ-FR
Course content:	You learn how to translate a French classical song into English or Dutch and how to make a transcription of this song into the International Phonetic Alphabet (IPA) The songs treated in the reader belong to 17th, 18th, 20th or 21st century poetry. You will learn a special baroque pronunciation when the poem is written in the 17th or 18th century. You will also learn about the background of songs in order to understand what you sing. You are asked to sing a French song of your own choice in the group, at least twice, handing out a copy of the song to the other students who listen and give their feedback
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to translate French art song into English or Dutch; ▪ are able to transcribe the song into IPA (International Phonetic Alphabet); ▪ are able to sing and pronounce a song in baroque pronunciation; ▪ are able to identify 17th, 18th, 20th and 21st century poetry and art song.
Type of course:	Compulsory (you are required to choose at least 2 out of 3 languages)
Level:	Bachelor II
Duration:	75 minutes per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	French 1
Teachers:	Agnès Mansour
Credits:	2 ECTS
Literature:	Reader
Work form:	Group lesson
Assessment:	Compulsory attendance: 80% Exam consisting of five elements (total 100 points): <ul style="list-style-type: none"> • dictation + translation into English (15 points) • phonetic transcription (IPA) of an aria (25 points) • pronunciation of sung language (40 points) • grammar / historical background (10 points) • recitation of a poem or a piece of prose (10 points)
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

ITALIAN 1

<i>AZ-IT</i>	Italian 1
Osiris course code:	KC-AZ-IT
Course content:	The course will address the study of an anthology of lyrical texts from the 16 th to the 19 th century. It will develop through a linguistic and cultural understanding of the aria, a regular exercise of phonetic transcription using the International Phonetic Alphabet (IPA), reading aloud, grammatical analysis and translation into English or Dutch. Twice, you are asked to sing an Italian song of your own choice in the group, handing a copy of the song to the other students who listen and give their feedback.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to attain a proper diction and pronunciation of the Italian verse; ▪ are able to make the phonetic transcription of an Italian lyrical text into IPA (International Phonetic Alphabet); ▪ are able to analyse the motivations of the characters and the cultural context underlying the aria; ▪ are able to interact in Italian in a basic way (A1 level).
Type of course:	Compulsory (you are required to choose at least 2 out of 3 languages)
Level:	Bachelor I
Duration:	75 minutes per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Stefano Orlando
Credits:	2 ECTS
Literature:	Reader
Work form:	Group lesson
Assessment:	Compulsory attendance: 80% Exam consisting of five elements (total 100 points): <ul style="list-style-type: none"> • dictation + translation into English (15 points) • phonetic transcription (IPA) of an aria (25 points) • pronunciation of sung language (40 points) • grammar / historical background (10 points) • recitation of a poem or a piece of prose (10 points)
Grading system:	Numeric
Language:	English, Dutch, Italian
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

ITALIAN 2

<i>AZ-IT</i>	Italian 2
Osiris course code:	KC-AZ-IT
Course content:	The coursework will address the study of an anthology of lyrical texts from the 19 th to the 20 th century. It will develop through a linguistic and cultural understanding of the aria, a regular exercise of phonetic transcription using the International Phonetic Alphabet (IPA), reading aloud, grammatical analysis and translation into English or Dutch. Twice, you are asked to sing an Italian song of your own choice in the group, handing a copy of the song to the other students who listen and give their feedback.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to attain a proper diction and pronunciation of the Italian verse; ▪ are able to make the phonetic transcription of an Italian lyrical text into IPA (International Phonetic Alphabet); ▪ are able to analyse the motivations of the characters and the cultural context underlying the aria; ▪ are able to interact in Italian in a basic way (A2 level).
Type of course:	Compulsory (you are required to choose at least 2 out of 3 languages)
Level:	Bachelor II
Duration:	75 minutes per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	Italian 1
Teachers:	Stefano Orlando
Credits:	2 ECTS
Literature:	Reader
Work form:	Group lesson
Assessment:	Compulsory attendance: 80% Exam consisting of five elements (total 100 points): <ul style="list-style-type: none"> • dictation + translation into English (15 points) • phonetic transcription (IPA) of an aria (25 points) • pronunciation of sung language (40 points) • grammar / historical background (10 points) • recitation of a poem or a piece of prose (10 points)
Grading system:	Numeric
Language:	English, Dutch, Italian
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

PROJECTS

	Projects
Course content:	The Vocal Studies Department organises a variety of projects. These projects are led by internationally renowned conductors and/or singers or instrumentalists. You learn to communicate and cooperate with colleagues and other professionals in the international music profession. Information will be disseminated by the Vocal Studies Department.
Credits:	Projects are marked 'pm', which means that you will not receive credits for participating in a project itself. However, projects are an important part of your Master programme.

ARTISTIC DEVELOPMENT (CLASSICAL MUSIC ONLY)

COMPOSITION PROJECT

<i>AZ-COMP</i>	Composition Project
Osiris course code:	KC-AZ-COMP
Course content:	In the second year of your studies, you are paired up with a composition student. This student will write a short (max. 6 minutes) composition for you and one other instrument of the composer's choice. The pieces will be performed during the annual Composition Department's 'Spring Festival'. One voice teacher and one composition teacher are involved in the process. Voice students study the composition with their own voice teacher. Composers and voice students are encouraged to visit each other's lessons.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to communicate with a composer about your voice and vocal abilities; ▪ are able to learn and study a piece especially written for your voice; ▪ can perform a contemporary composition in a convincing way.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Introduction meeting: 1.5 hour, two progress meetings: 2 hours, individual coaching by voice teacher: 30 minutes. Voice students study the composition with their own voice teacher as well.
Prior qualifications/ prerequisites:	-
Teachers:	Composition department: Calliope Tsoupaki, Vocal Department: Noa Frenkel
Credits:	1 ECTS
Literature:	-
Work form:	Group meetings, individual lessons, rehearsals, public performance
Assessment:	Compulsory attendance: 100% (absence in consultation with teacher), active participation.
Grading system:	Participation sufficient/insufficient
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

CONTEMPORARY MUSIC PROJECT

<i>AZ-CMP</i>	Contemporary Music Project
Osiris course code:	KC-AZ-CMP
Course content:	A project for a capella choir or for singers/choir and instrumentalists. The repertoire focuses on the second half of the 20th century and the 21st century, including repertoire especially composed for the project.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are at ease with the vocal -technical and musical requirements of contemporary repertoire; ▪ are able to use new performance techniques; ▪ work with non – traditional scores; ▪ can perform a contemporary composition in a convincing way.
Type of course:	Compulsory
Level:	Bachelor III
Duration:	Project based
Prior qualifications/ prerequisites:	-
Teachers:	Georgi Stojanov and guest teachers t.b.a.
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Rehearsals, public performance
Assessment:	Compulsory attendance: 100% (absence in consultation with teacher). Preparation and active participation.
Grading system:	Pass/Fail
Language:	English and/or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen, Head of Vocal Studies Department (m.damen@koncon.nl)

LIED CLASS 1+2

<i>AZ-LIED</i>	Lied Class 1+2
Osiris course code:	KC-AZ-LIED3 KC-AZ-LIED4
Course content:	The course is a workshop of usually 3 days per year in which the focus is on one specific style period or composer within the repertoire of the Art Song. Different combinations of (guest) teachers and a (guest) coach pianist perform the workshop. During the workshop, all 3rd and 4th year students sing selected repertoire. The course will end with a public presentation.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> ▪ have studied, rehearsed and performed repertoire from one specific style period or composer within the repertoire of the Art Song; ▪ have studied the historical context of the chosen style period and/or specific composer/poet; ▪ have studied the meaning of the poetry of the chosen style period or composer ▪ are able to independently apply these skills to various types of repertoire; ▪ are able to transfer your knowledge to a lay audience.
Type of course:	Compulsory
Level:	Lied Class 1= bachelor III Lied Class 2= bachelor IV
Duration:	3 days per year
Prior qualifications/ prerequisites:	You should finish Lied Class 1 before being allowed to enter Lied Class 2.
Teachers:	Various teachers
Credits:	1 ECTS per academic year
Literature:	t.b.d.
Work form:	Group lesson
Assessment:	Public presentation, including spoken introduction of your repertoire.
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

DUO CLASS

	Duo Class
Course content:	There is an opportunity to participate in a Duo Class with a pianist, guitarist, accordion player and/or harpist. Availability depends on the numbers of instrumental students. For information please contact Monica Damen – Head of Vocal Department (m.damen@koncon.nl).
Credits:	Duo class is marked 'pm', which means that you as a singer will not receive credits for participating in a duo.

MUSICIANSHIP SKILLS (CLASSICAL MUSIC)

PIANO

<i>KI-PNBV1</i>	Piano
Osiris course code:	KC-KI-PNBV1
Course content:	In this course, you learn to play the piano (or continue your learning process). In weekly individual lessons, you develop (basic) piano skills, learn more about different musical styles and basic harmony at the piano, and learn how to accompany your own melodic instrument. These skills support your main subject as well as your possible (future) teaching activities.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have reached a basic level of playing the piano; ▪ are able to play a simple composition a prima vista; ▪ are able to accompany a melodic instrument in various styles and at a basic level; ▪ have developed insight into harmony and harmonisation and are able to implement this.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	30 minutes per week, 34 weeks per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Rixt van der Kooij, Ksenia Kouzmenko, Katia Mauro Correa, Jean-Baptiste Milon, Tim Sabel, Laura Sandee, Wim Voogd, Kamilla Bystrova
Credits:	3 ECTS
Literature:	-
Work form:	Individual lessons
Assessment:	<p>Compulsory attendance: 80%. Please read the ‘protocol Piano’ below.</p> <p>The exam takes place in June and consists of two parts with several elements:</p> <p>A:</p> <ul style="list-style-type: none"> • The student is required to play a solo piece at his own level, taking into consideration musicality, correctness and style. • The student is required to accompany a fellow student, preferably in a composition of the student’s main melodic instrument. <p>The solo piece and accompaniment should be in two contrasting styles.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • the ability to play in style (e.g. articulation, use of the pedal) • musicality • use of fingerings <p>B:</p> <ol style="list-style-type: none"> 1. a prima vista playing 2. transposition 3. harmonic reduction/harmonisation of a melody 4. improvisation/variation

	<p>At the exam, two assignments are chosen. The student is allowed to choose between assignment 1 or 2, and 3 or 4. Assignments 3 and 4 can be prepared in advance, assignments 1 and 2 are assigned on the spot.</p> <p>Assessment criteria 1. a prima vista playing:</p> <ul style="list-style-type: none"> • reading accuracy <p>Assessment criteria 2. transposition:</p> <ul style="list-style-type: none"> • accuracy of transposition <p>Assessment criteria 3. Harmonic reduction/harmonisation of a melody:</p> <ul style="list-style-type: none"> • accuracy of harmonic progressions <p>Assessment criteria 4. improvisation/variation:</p> <ul style="list-style-type: none"> • freedom of improvisation • ability to create three variations • ability to follow harmonic conventions (e.g. avoidance of fifth and octave parallels) <p>Total duration of the exam: 15 minutes.</p>
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	Schedule to be agreed upon with the teachers. Royal Conservatoire.
Protocol:	<p>PROTOCOL PIANO</p> <p>Class protocol <u>Beginning of the school year</u> Once you have received your timetable get in touch with the piano teacher to whom you have been allocated within a week. Call or send an email. Even if you are unable to start straightaway you should nevertheless report to your teacher so that he or she knows you plan to come. Students failing to report to their piano teacher before 1 October run the risk of only being able to start their classes a year later.</p> <p><u>Attendance</u> There are 34 classes per academic year. To sit the exam you must have an attendance of 80%, in other words 28 classes. Exceptions are only made in the case of an injury or long term illness. Attendance lists are kept. NB Classes can only be missed for a good reason and with advance notice.</p> <p><u>Notification</u> Let your own piano teacher know if you are unable to attend. Do not wait until the class begins but notify the teacher as soon as you know you cannot make it. Try and swap with someone else. If you are ill on a day when there is a class, phone or text teachers so that they are not kept waiting in vain and can then adjust their timetable.</p> <p>Examination protocol <u>Exemption</u> Exemption is only granted after a test of proficiency. Report your wish for exemption at the first class with the teacher. You will then be asked to play for a committee of three piano teachers. If you play well enough to pass the final examination with ease you will be given an exemption. You may possibly be granted exemption for part of the class but will be required to do the other parts in the final examination.</p> <p><u>Examination</u></p>

	<p>The final examination is in June. You will receive an invitation via 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.</p> <p>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><u>Resits</u></p> <p>If you fail your final examination an estimate is made of the time you will need to attain the required standard. A resit is usually scheduled in December or a year later in June. The committee plans the resits.</p> <p>NB If you are not allowed to take an examination because you have failed to meet the attendance requirement (absent for more than 20% of classes), the new examination is considered to be a resit.</p> <p>NB If you fail an examination because your initial level was too low but you have nevertheless put in the requisite effort this is noted at your examination and the next examination will then count as the first examination. The maximum length of time allowed for finishing this course is two years.</p> <p>NB Every year a limited number of places is available for highly-motivated students who want to do an extra year of piano classes. Students should let teachers know in good time that they wish to do this and how they would like to use this year (teachers will inquire in good time) and the teachers will pass this on to Rixt van der Kooij, who plans all the examinations. At the time of the examinations of this group of students, selection of those wishing to do an extra year will take place on the basis of the standard of (piano) playing.</p>
Information:	Rixt van der Kooij (r.vanderkooij@koncon.nl)

RHYTHM CLASS 1

<i>TH-RP</i>	Rhythm Class 1
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.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	50 minutes per week or 100 minutes every other week, 2 semesters
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>1) Portfolio (assignments and videos) 2) Practical exam</p> <p>Each part of the exam in January and in June counts for 1/2 of the mark. The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% of the final mark.</p> <p>Please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p>
Grading system:	Exam: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

AURAL SKILLS AND ANALYSIS 1

<i>TH-ASA</i>	Aural Skills and Analysis 1
Osiris course code:	KC-TH-ASA
Course content:	<p>You develop your analytical and practical musicianship skills needed for high quality music making: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. You practice these musicianship skills through singing, playing and listening. The starting point is your own and other relevant repertoire, which will gradually become more complex during the course. The repertoire will be chosen from different styles and time periods.</p> <p>Solfège skills are developed so that the class as a group or you individually can ‘sound’ music through singing and/or playing, with good intonation and musical understanding. In analysis activities, you learn to understand musical constructs and concepts from the inside of a composition.</p> <p>The aural skills and analysis activities are not only tools, but represent artistic value in themselves. In the beginning activities will be mainly initiated by the teacher, but you can take initiative in choosing repertoire and practical assignments.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ show a reliable level of basic skills in musical literacy, analysis and musicianship; ▪ have a basic understanding of elementary concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture); ▪ are able to use basic music theoretical terminology for musical concepts as a beginning professional musician; ▪ have knowledge of what has been learned and are able to reflect on it.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	2 lessons per week (2 x 75 minutes), 2 semesters. Two analysis lectures about the orchestral project of the department.
Prior qualifications/ prerequisites:	-
Teachers:	Arjen Berends, Inés Costales, Patrick van Deurzen, Suzanne Konings, Santo Militello, Daniel Salbert, Ida Vujovic, Pim Witvrouw
Credits:	9 ECTS
Literature:	Leon Stein: Structure & Style Jeffrey Evans: Exploring Music Theory with Practica Musica
Work form:	Group lesson
Assessment:	<p>Weekly evaluation of assignments and activities; Half-term exam in January; Exam in June: in both exams the following assignments have to be completed by the students.</p> <ol style="list-style-type: none"> 1) portfolio with the assignments from during the year 2) analysis exam assignment 3) aural skills exam assignment <p>Each part of the exam in January and in June counts for 1/3 in the mark. The mark for the exam in January counts for 33%, and the mark for the exam in</p>

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

AURAL SKILLS AND ANALYSIS 2

<i>TH-ASA</i>	Aural Skills and Analysis 2
Osiris course code:	KC-TH-ASA
Course content:	<p>Following the first year classes in Aural Skills and Analysis you further develop your analytical and practical musicianship skills needed for high quality music making: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. You practice these musicianship skills through singing, playing and listening. Your cognitive development is seen as a result of these practical skills, connected to the musical repertoire that again is gradually becoming more complex during the course.</p> <p>Other repertoire than your own repertoire can be studied. It will be chosen from different styles and time periods. Solfège skills are further developed so that the class as a group or you individually can ‘sound’ music through singing and playing, with good intonation and musical understanding. Students take initiative in choosing repertoire and designing practical assignments.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ show an intermediate level of skills in musical literacy, analysis and musicianship, and are beginning to integrate these skills in your own practising and rehearsing techniques; ▪ have an intermediate level of understanding of concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture); ▪ are able to use music theoretical terminology for musical concepts as a professional musician; ▪ have knowledge of what has been learned and are able to reflect on it.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	2 lessons per week (2 x 75 minutes), 2 semesters
Prior qualifications/ prerequisites:	Aural Skills and Analysis 1
Teachers:	Arjen Berends, Inés Costales, Patrick van Deurzen, Suzanne Konings, Santo Militello, Daniel Salbert, Ida Vujovic, Pim Witvrouw
Credits:	7 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<p>Weekly evaluation of assignments and activities; Half-term exam in January; Exam in June: in both exams the following assignments have to be completed by the students.</p> <ol style="list-style-type: none"> 1) portfolio with the assignments from during the year 2) aural skills exam assignment 3) analysis assignment: live presentation or video presentation with text and / or annotated score (only in June exam) <p>Each part of the exam in January counts for 1/2 in the mark. Each part of the exam in June counts for 1/3 in the mark. The mark for the exam in January</p>

	<p>counts for 33%, and the mark for the exam in June counts for 67% in the final mark.</p> <p>Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p>
Grading system:	Exam: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

AURAL SKILLS AND ANALYSIS 3

<i>TH-ASA</i>	Aural Skills and Analysis 3
Osiris course code:	KC-TH-ASA
Course content:	Building on the first and second year classes in Aural Skills and Analysis you further develop your analytical and practical musicianship skills needed for high quality music making: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. Other, more advanced, repertoire than your own repertoire will be studied. It will be chosen from different styles and time periods. Solfège skills are developed to a high level so that the class as a group or you individually can 'sound' music through singing and playing, with good intonation and musical understanding. You are required to take initiative in choosing repertoire and designing practical assignments.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ show a high level of skills in musical literacy, analysis and musicianship, and are able to integrate these skills in your own practising and rehearsing techniques; ▪ have a professional understanding of concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture); ▪ are able to use terms for musical concepts as a professional musician; ▪ have knowledge of what has been learned and are able to reflect on it.
Type of course:	Compulsory
Level:	Bachelor III
Duration:	2 lessons per week (2 x 75 minutes), 2 semesters
Prior qualifications/ prerequisites:	Aural Skills and Analysis 2
Teachers:	Arjen Berends, Inés Costales, Patrick van Deurzen, Suzanne Konings, Santo Militello, Daniel Salbert, Ida Vujovic, Pim Witvrouw
Credits:	5 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<p>Weekly evaluation of assignments and activities; Half-term exam in January; Exam in June: in both exams the following assignments have to be completed by the students.</p> <ol style="list-style-type: none"> 1) portfolio with the assignments from during the year 2) aural skills exam assignment 3) analysis assignment: live presentation or video presentation with text and / or annotated score (only in June exam) <p>Each part of the exam in January counts for ½ in the mark. Each part of the exam in June counts for 1/3 in the mark. The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% in the final mark.</p> <p>Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p>
Grading system:	Exam: Numeric

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

GUIDELINES FOR AURAL SKILLS AND ANALYSIS 2 AND 3 EXAM

Portfolio (can be in digital form!)

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

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

Missing assignments will be marked with grade '1'

Presentation

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

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

- One analysis project/presentation during the second semester of the 2nd and the 3rd year
- All students in the group have listened to the music that will be presented before the exam

No presentation when there is no portfolio!

AURAL SKILLS AND IMPROVISATION 1

<i>TH-ASI</i>	Aural Skills and Improvisation 1
Osiris course code:	KC-TH-ASI
Course content:	<p>You learn to recognize and play melodies and harmonic progressions from compositions from different style periods by ear. You also learn to play variations on these melodic and harmonic models by studying and improvising in group activities and individual exercises. Musical examples will be played by ear and transposed to other keys or transformed into a different mode. Continuous canon playing is an example of a group activity where the musical listening, understanding, memory, and playing by ear are exercised through your own instrumental playing. These classes lead to more extended practical musicianship skills in addition to the Aural Skills and Analysis classes. Terms and concepts will be connected to what is learned in the practical activities. Examples of classroom activities and assignments are:</p> <ul style="list-style-type: none"> ▪ continuous canon playing and other group exercises ▪ transposing / transforming of short new musical fragments and studied fragments ▪ playing from memory: simple models from music literature ▪ playing variations on short new musical fragments and studied fragments ▪ partimento-exercises: rule of the octave, melodic and harmonic / contrapuntal sequences
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> • are able to play your instrument by ear on a basic, but reliable level; • are able to imagine and play relatively simple melodic and harmonic models, alone and together with the teacher or other students; • are able to copy by ear short melodic and harmonic fragments that are played by the teacher or fellow students; • are able to play variations on short studied models; • are able to shape and/or create music in ways which go beyond the notated score; • can approach musical materials in a creative and informed way; • have learned to deal with technical aspects of the instrument by playing by ear; • are able to control your playing by ear; • are able to use terms for musical concepts as a beginning professional musician.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	1 lesson per week (50 minutes), 2 semesters
Prior qualifications/ prerequisites:	-
Teachers:	Arjen Berends, Inés Costales, Laurence Fish, Karst de Jong, Bert Mooiman, Santo Militello, Pim Witvrouw
Credits:	3 ECTS
Literature:	50 Renaissance & Baroque Standards, Gjerdingen: Music in the Galant Style, Sanguinetti: The Art of Partimento, material from the music literature
Work form:	Group lesson
Assessment:	Weekly evaluation of assignments and activities; Half-term exam in January; Exam in June:

	<p>1) Practical exam with individual and group activities 2) Portfolio with weekly assignments</p> <p>Each part of the exam in January counts for 1/2 of the mark. Each part of the exam in June counts for 1/2 of the mark. The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% of the final mark.</p> <p>Please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p>
Grading system:	Exam: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

AURAL SKILLS AND IMPROVISATION 2

<i>TH-ASI</i>	Aural Skills and Improvisation 2
Osiris course code:	KC-TH-ASI
Course content:	<p>You learn to recognize and play more complex melodies and harmonic progressions from compositions from different style periods by ear. You learn to play variations on these melodic and harmonic models by studying and improvising in group activities and individual exercises. Musical examples will be played by ear and transposed to other keys or transformed into a different mode. Continuous canon playing is an example of a group activity where the musical listening, understanding, memory, and playing by ear are exercised through your own instrumental playing. These classes lead to more extended practical musicianship skills in addition to the Aural Skills and Analysis classes. Terms and concepts will be connected to what is learned in the practical activities. Examples of classroom activities and assignments are:</p> <ul style="list-style-type: none"> ▪ continuous canon playing and other group exercises ▪ transposing / transforming of longer musical fragments ▪ playing from memory: models from music literature ▪ playing variations on longer and more complex musical fragments ▪ partimento-exercises: rule of the octave, melodic and harmonic / contrapuntal sequences
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to play your instrument by ear in a more fluent way; ▪ are able to imagine and play more complex melodic and harmonic models, alone and together with the teacher or other students; ▪ are able to copy by ear longer melodic and harmonic fragments that are played by the teacher or fellow students; ▪ are able to play variations on studied models; ▪ are able to shape and/or create music in ways which go beyond the notated score; ▪ can approach musical materials in a creative and informed way; ▪ have learned to deal with technical aspects of the instrument by playing by ear; ▪ are able to control your playing by ear; ▪ are able to use terms for musical concepts as a professional musician.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	1 lesson per week (50 minutes), 2 semesters
Prior qualifications/ prerequisites:	Aural Skills and Improvisation 1
Teachers:	Arjen Berends, Inés Costales, Laurence Fish, Karst de Jong, Bert Mooiman, Santo Militello, Pim Witvrouw
Credits:	3 ECTS
Literature:	50 Renaissance & Baroque Standards, Gjerdingen: Music in the Galant Style, Sanguinetti: The Art of Partimento, material from the music literature
Work form:	Group lesson
Assessment:	<p>Weekly evaluation of assignments and activities; Half-term exam in January; Exam in June:</p> <ol style="list-style-type: none"> 1) Practical exam with individual and group activities 2) Portfolio with weekly assignments

	<p>Each part of the exam in January counts for ½ of the mark. Each part of the exam in June counts for 1/2 of the mark. The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 66% of the final mark.</p> <p>Please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p>
Grading system:	Exam: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

AURAL SKILLS AND IMPROVISATION 3

<i>TH-ASI</i>	Aural Skills and Improvisation 3
Osiris course code:	KC-TH-ASI
Course content:	Aural Skills and Improvisation 3 builds further on skills developed in ASI 1 and 2. The focus shifts from a more technical and knowledge perspective to deep listening and awareness. The course takes place in the second semester only. It is structured as a series of lessons followed by an intensive collaborative project. The collaborative project is finalised by means of a concert. During the lessons, you will learn how to generate musical ideas and materials, develop them and take ownership of them. This goes hand in hand with the training of improvisation skills, compositional thinking, development of structural awareness and development of expressive playing on your own instrument.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have learnt to work in a collaborative and experiential setting; ▪ will have developed improvisation skills, compositional thinking and structural awareness; ▪ will have developed a direct and fast link from hearing, and imagining aurally to acting on your own instrument; ▪ have learnt to generate musical ideas, play with them and communicate them; ▪ will have developed the ability to spontaneously express your ideas with a powerful expression on your own instrument.
Type of course:	Compulsory
Level:	Bachelor III
Duration:	1 lesson per week (100 minutes) in 1 semester and an intensive project during one week.
Prior qualifications/ prerequisites:	Aural Skills and Improvisation 2
Teachers:	Karst de Jong, Bert Mooiman
Credits:	2 ECTS
Literature:	50 Renaissance & Baroque Standards, Gjerdingen: Music in the Galant Style, Sanguinetti: The Art of Partimento, material from the music literature
Work form:	Group lesson
Assessment:	Exam in April or June: 1) Practical exam with individual and group activities The mark for the exam counts for 100%. Please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.
Grading system:	Exam: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

KEYBOARD SKILLS AND HARMONY 1

<i>TH-KSH</i>	Keyboard Skills and Harmony 1
Osiris course code:	KC-TH-KSH
Course content:	Following the piano lessons and aural skills lessons in the first year of the bachelor's programme, you learn to apply your keyboard skills in harmonising melodies with simple chords and suitable voice leading in different textures. You also learn to play accompaniments (or reductions) for pieces for solo-instruments or voice and piano. The keyboard instrument is also used in exercises for playing chord progressions and as a tool in realising written exercises in harmony and counterpoint.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to harmonize simple melodies with standard chords and texture on the keyboard instrument; ▪ are able to play a basic (reduced) accompaniment to a solo-piece; ▪ are able to play and write simple assignments in harmony, basso-continuo, counterpoint with suitable voice leading in different textures; ▪ are able to play and write simple musical phrases (antecedent-consequent, variations).
Type of course:	Compulsory
Level:	Bachelor II
Duration:	1 lesson per week (50 minutes), 2 semesters
Prior qualifications/ prerequisites:	-
Teachers:	Arjen Berends, Inés Costales, Karst de Jong, Bert Mooiman, Santo Militello, Pim Witvrouw, Patrick van der Linden
Credits:	3 ECTS
Literature:	Shumway: Harmony and Ear Training at the Keyboard Brings: A New Approach to Keyboard Harmony Morris: Figured Harmony at the Keyboard
Work form:	Group lesson
Assessment:	Weekly evaluation of assignments and activities; Half-term exam in January; Exam in June: 1) Portfolio (assignments and videos) 2) Written assignment 3) Practical exam Each part of the exam in January and in June counts for 1/3 in the mark. The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% in the final mark. Three main assessment criteria for the written and practical work: <ul style="list-style-type: none"> • Correctness of voice leading • Choice of chords • Musicality and creativity Please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.
Grading system:	Exam: Numeric
Language:	English or Dutch

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

KEYBOARD SKILLS AND HARMONY 2

<i>TH-KSH</i>	Keyboard Skills and Harmony 2
Osiris course code:	KC-TH-KSH
Course content:	You learn to apply keyboard skills in harmonising melodies with chords and suitable voice leading in more complicated musical styles. You play or arrange accompaniments for pieces for solo-instruments or voice and piano. The keyboard instrument is also used in exercises for playing chord progressions and as a tool in realising more advanced written exercises in harmony and counterpoint.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to harmonize more difficult and melodies with chord progressions and in different textures on the keyboard instrument; ▪ are able to play an accompaniment to a solo-piece; ▪ are able to make reductions for accompanying a piece on the keyboard instrument; ▪ are able to play and write more advanced assignments in harmony, basso-continuo, counterpoint with suitable voice leading in different textures; ▪ are able to play and write musical phrases (antecedent-consequent, variations, small musical forms like minuet, trio, song, etc.).
Type of course:	Compulsory
Level:	Bachelor III
Duration:	1 lesson per week (50 minutes), 2 semesters
Prior qualifications/ prerequisites:	Keyboard Skills and Harmony 1
Teachers:	Arjen Berends, Inés Costales, Karst de Jong, Bert Mooiman, Santo Militello, Pim Witvrouw, Patrick van der Linden
Credits:	3 ECTS
Literature:	Shumway: Harmony and Ear Training at the Keyboard Brings: A New Approach to Keyboard Harmony Morris: Figured Harmony at the Keyboard
Work form:	Group lesson
Assessment:	Weekly evaluation of assignments and activities; Half-term exam in January Exam in June: 1) Portfolio (assignments and videos) 2) Written assignment 3) Practical exam Each part of the exam in January and in June counts for 1/3 of the mark. The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% of the final mark. Three main criteria for the written and practical work <ul style="list-style-type: none"> • Correctness of voice leading • Choice of chords • Musicality and creativity Please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.
Grading system:	Exam: Numeric

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

MUSIC THEORY ELECTIVE

<i>Course title:</i>	Music Theory Elective
Osiris course code:	KC-TE-xx
Course content:	In bachelor III you have to follow a music theory elective. You find the course descriptions of each music theory elective in the Bachelor Electives and Minors Handbook.
Objectives:	The objectives depend on the course
Type of course:	Compulsory elective
Level:	Bachelor III
Duration:	75 minutes per week, 2 semesters
Prior qualifications/ prerequisites:	Aural Skills and Analysis 1 and 2, Aural Skills and Improvisation 1 and 2, Keyboard Skills and Harmony 1
Teachers:	Depending on the course
Credits:	4 ECTS
Literature:	See each separate course description
Work form:	Group lesson
Assessment:	See each separate course description
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory (konings@koncon.nl) Education Service Centre (electives@koncon.nl)

MUSICIANSHIP SKILLS (EARLY MUSIC)

MUSICA PRACTICA 1

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

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

MUSICA PRACTICA 2

<i>TH-MP2</i>	Musica Practica 2
Osiris course code:	KC-TH-MP2
Course content:	<p>Renaissance solfège and ear training: development of standard musical skills using historical methods from the 16th century. The solfège system used is hexachordal solmisation (six note solfège) as described by Lanfranco: <i>Scintille di musica</i> (1533), Coelcius: <i>Compendium musices</i> (1555), or Gumpelzhaimer: <i>Compendium musicae</i> (1595).</p> <p>During this course you practise using repertoire including polyphonic music from the late 15th to the early 17th centuries (both sacred and secular) as well as chant from sources of that time. With this repertoire, you develop fluency in reading melodic lines of modal characteristics and in white mensural notation.</p> <p>You develop the vertical understanding of the repertoire (consonant and dissonant intervals, intervallic progressions, etc.), using ideas and structures derived from counterpoint theory and practice. Attention is given to improvisation on a cantus firmus, on formulaic procedures for two, three and four parts and basic imitative textures (canon).</p> <p>By using historical methods, the basic commonplaces of the musical language and of performance practice such as ornamentation (both "graces" and "diminutions"), articulation, rhythmic hierarchy and alteration, are integrated into the practice.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ can sight-read repertoire ca. 1500-1650 (vocal and instrumental) from the original notation; ▪ are able to use a historically appropriate solfège system for the repertoire; ▪ are able to apply the most important commonplaces of performance practice (typical ornaments, etc.); ▪ recognise (both visually and aurally) the modal characteristics of a piece; ▪ recognise (both visually and aurally) the intervals formed between two given melodic lines; ▪ recognise (both visually and aurally) the standard dyadic (two-part contrapuntal) progressions; ▪ can improvise simple formulaic counterpoint (gymel, fauxbourdon, etc.); ▪ can improvise a melody on a given cantus firmus; ▪ can improvise a short canon (stretto fuga) in the main intervals.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	150 min per week
Prior qualifications/ prerequisites:	Musica Practica 1
Teachers:	Isaac Alonso de Molina
Credits:	8 ECTS
Literature:	Course reader
Work form:	Group lesson
Assessment:	<p>Midterm + Individual oral exam, where the level of ear-training and sight reading in connection to specific styles is assessed. It consists of two parts:</p> <p>a) sight reading a piece of the style and level of difficulty that has been worked on during the year. Example pieces: -- for MP2, Gumpelzhaimer: "<i>Compendium musices latino-germanicum</i>" (Ausburg, 1595).</p>

	<p>b) improvising using the relevant historical skills that have been developed during the year. -- for MP2, improvising a counterpoint on a given cantus firmus, in Renaissance style.</p> <p>For further details, please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p>
Grading system:	Final result: Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

MUSICA PRACTICA 3

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

HISTORICAL KEYBOARD SKILLS 1

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

HISTORICAL KEYBOARD SKILLS 2/3

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

	<p><u>June - four part exam (bachelor II and bachelor III):</u></p> <ul style="list-style-type: none"> - playing a short keyboard at sight - harmonising an ostinato bass line - accompanying a basso continuo piece with a fellow student - transposing a simple piece or figured bass line <p>For further details, please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p>
Grading system:	Exam: Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

ORNAMENTATION AND DIMINUTION

<i>EL-DO</i>	Ornamentation and Diminution
Osiris course code:	KC-EL-DO
Course content:	<p>Part I of the Ornamentation course examines the performance practice of ornamentation in the 16th and 17th centuries. The course comprises lectures and practical workshops. The course offers an introduction to the several schools of improvising by diminution of melodic lines. The sources include the treatises of authors like Ortiz, Ganassi, dalla Casa, Virgiliano etc. Understanding the rise of improvisational elements during the transition of the Renaissance and Baroque period and their creative application, is one of the main goals of this course.</p> <p>Part II of the Ornamentation and Diminution course examines the performance practice of ornamentation in the 18th century. The course comprises two lectures and six practical workshops. We begin with a comparative survey of French and German 18th century sources on embellishment and consider how they should be interpreted. How much can be determined by the context of the composition? How much room is there for the discretion of the performer? The course will also briefly cover the preparation and performance of improvised preludes, and the characteristics of a good cadenza.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to determine the various ways in which a composition can be embellished in such a way that the integrity of the music and its style remain intact; ▪ are able to invent and to write down the appropriate diminutions to a vocal line or a simple instrumental composition of the late 16th and early 17th century; ▪ are able to determine the various types of national styles in ornamentation; ▪ are able to apply this information in performance or in analysis of 18th century musical works.
Type of course:	Compulsory for singers early music/elective for others
Level:	Bachelor II & III
Duration:	Bachelor II: 120 minutes per week, during the first semester Bachelor III: 120 minutes per week, during the second semester
Prior qualifications/ prerequisites:	
Teachers:	Kate Clark
Credits:	Bachelor II: 1 ECTS Bachelor III: 1 ECTS
Literature:	Reader
Work form:	Group lesson
Assessment:	<p>Compulsory attendance: 80%</p> <p>Assessment for part I consists of performing an invented monodic ricercar in the style of the late 16th century and a set of own diminutions on a 16thc composition. These presentations take place in the final two weeks of the course.</p> <p>Assessment for part II consists of two presentations of 30 minutes each - one, of a movement of French 18thc prelude/suite/sonata/cantata and one of a German 18thc prelude/suite/sonata/cantata. Each presentation will involve performance of the chosen movement including execution of any written out ornaments and</p>

	also the addition or substitution of one's own prepared or improvised ornaments. It will also involve a discussion of the 18thc sources that guided the student in their decisions about execution and addition of ornaments. These assessments will take place in approximately weeks 5 and 10 of the course.
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Brigitte Rebel - Coordinator Early Music Department (b.rebel@koncon.nl) Education Service Centre (studentadministration@koncon.nl)

ACADEMIC SKILLS (CLASSICAL MUSIC & EARLY MUSIC)

ANATOMY/PHONETICS

AZ-ANFO	Anatomy/Phonetics
Osiris course code:	KC-AZ-ANFO
Course content:	During group lessons all subjects concerning the speaking and singing voice are discussed in theoretical and practical work forms. Subjects are: posture, breath, articulation and articulators, anatomy of the larynx, health and healthy practice. You get to know some literature on the topics concerning voice, and information that is available on specific topic-related websites.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ Have studied the function of the anatomy, the physiology and the pathology of the voice- and breath system; ▪ understand the vocal development and vocal principles in speech and song; ▪ have studied the anatomy, physiology and pathology of the speaking- and singing voice, and are able to use this knowledge in analysing, realising and training vocal developments related to posture, breath, voice and articulation; ▪ are able to practice the speaking voice with the knowledge and principles of phonetics, and are able to use diction skills in proper speech.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	20 group lessons of 90 minutes
Prior qualifications/ prerequisites:	-
Teachers:	Martine Straesser
Credits:	2 ECTS
Literature:	Meribeth Bunch Dayme: The Performer's Voice
Work form:	Group lesson, when necessary individual lessons
Assessment:	Written examination concerning subjects of anatomy, physiology, pathology of the vocal instrument and phonetics of speech and sound. Based on the book "The Performer's Voice" (Bunch Dayme), Reader A/Ph, and theory of oral lectures. All students give a short presentation on a topic related to voice and voice development. During this presentation they apply the principles of healthy speaking. Compulsory attendance: 80% (absence in consultation with teacher)
Grading system:	Final result: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

HISTORICAL DEVELOPMENT VOICE

ZA-HOZG	Historical Development Voice
Osiris course code:	KC-ZA-HOZG
Course content:	<p>Historical Development is an introductory course of one year, that provides you with basic professional knowledge about your main subject and its context. The course aims to broadly cover the documented history of Western singing practices ranging from the ninth century with Notker's famous <i>litterae significativae</i> to the advent of commercial recording technology.</p> <p>Throughout the course you are guided through close readings of a number of influential primary sources as well as being introduced to some of the central debates in current musicology surrounding historical vocal practices, including issues in registration, timbre, ornamentation, the validity of historical recordings as historical sources, historical vocal pedagogy and rhetorical delivery.</p> <p>Many items will require you to also investigate via your voice so you will learn to translate research into your vocal practice. For these investigations you work together with other students and react to each other's contributions. At the end of the course you will create a short article in an encyclopaedia format about a chosen topic, which after approval will be published internally on the Research Catalogue.</p> <p>Additionally, you are required to perform regularly throughout the year, experimenting with decoding historical annotated scores, performing ornamented songs and arias, and demonstrating vocal exercises found in historical sources. A concert evening is normally organised for next year's class in which you can perform some ornamented/annotated pieces in a public setting accompanied by your own programme notes.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to follow up your own questions related to your field/instrument/subject with search actions; ▪ are able to share a basic knowledge of the organological development and technical functioning of your instrument with peers; ▪ have acquired basic knowledge about performance conditions and circumstances in the historical contexts of your vocal practice.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	36 lessons
Prior qualifications/ prerequisites:	-
Teachers:	Tim Braithwaite
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<p>Attendance 80%</p> <p>During the year, students give presentations (the format is to be decided by the teacher). At the end of the course, every student is required to produce a short article in an encyclopaedia format about a chosen topic, on the Research Catalogue.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

MUSIC HISTORY 1 (CLASSICAL MUSIC ONLY)

<i>TH-MG</i>	Music History 1
Osiris course code:	KC-TH-MG
Course content:	A series of lectures about the music of the 20th century till the present. In the first semester the focus lies primarily on Stravinsky and Schönberg. In the second semester other composers and phenomena are central: Varèse, Shostakovich, Weill, Darmstadt, minimal music and post-modernism.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have an overview of, and are starting to get an insight into, the most important developments in music from 1900; ▪ are able to communicate about this with colleagues and laymen.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	75 minutes per week, 2 semesters
Prior qualifications/ prerequisites:	-
Teachers:	Peter Lurvink
Credits:	3 ECTS
Literature:	<p>- Alex Ross, <i>The Rest is Noise</i> (New York, 2007). NB: please don't use the Dutch translation! The most important musical examples used in the book can be found online: http://www.therestisnoise.com/noise/.</p> <p>- Material assigned by teacher, such as copies of score fragments and text written by composers.</p> <p>- On the KC intranet page, you can find the musical fragments that are used in class, as well as lyrics and translations of vocal works, videos etc. It also contains an overview of the chapters from Ross that need to be studied, and mentions the exam dates. intranet: click Students -> Education -> Departments -> Music Theory -> Music History Documents</p>
Work form:	Lectures and individual study
Assessment:	Two written exams about the content of the lectures and the assigned literature. For both exams, a minimum score of 5.5 needs to be obtained.
Grading system:	Exam 1: Numeric (50%) Exam 2: Numeric (50%)
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 (CLASSICAL MUSIC ONLY)

<i>TH-MG</i>	Music History 2
Osiris course code:	KC-TH-MG
Course content:	Lectures about the outlines of music history stretching from the Middle Ages until the late 19th century. The first semester concerns the Middle Ages until the baroque era. The second semester concerns the later part of the 18th, and the 19th century.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have insight in and an overview of the most important developments in music from the Middle Ages until the 19th century; ▪ are able to communicate about this with colleagues and laymen.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	75 minutes per week, 2 semesters
Prior qualifications/ prerequisites:	Music History 1
Teachers:	Peter Lurvink
Credits:	2 ECTS
Literature:	<p>- J. Peter Burkholder, Donald Jay Grout and Claude V. Palisca, 'A History of Western Music' (W.W. Norton & Company, New York/London), 8th edition or newer version (please don't use older versions).</p> <p>- Material assigned by teacher, mainly copies of score fragments</p> <p>- On the KC intranet page, you can find the musical fragments that are used in class, as well as lyrics and translations of vocal works, videos etc. It also contains an overview of the chapters from Grout that need to be studied, and mentions the exam dates. intranet: click Students -> Education -> Departments -> Music Theory -> Music History Documents</p>
Work form:	Lectures and individual study
Assessment:	The course is concluded with a written exam at the end of each semester. For both exams, the grade obtained should be a minimum of 5.5.
Grading system:	Exam 1: Numeric (50%) Exam 2: Numeric (50%)
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

EARLY MUSIC SEMINARS (EARLY MUSIC ONLY)

<i>KC-EM-HD</i>	Early Music Seminars
Osiris course code:	KC-EM-HD
Course content:	A series of seminars with a wide variety of capita selecta on knowledge, research and performance in early music. Preparing literature on the topic is a vital part of the seminars. Each time a guest will be invited as curator of the seminar to shape the session in accordance with the content. In addition, members of the teaching staff and researchers connected to the school could offer relevant expertise. A panel discussion and Q&A are a fixed item on the agenda, where students are invited to participate actively. A work session of repertoire at stake and its context could be part of the programme of the day. The annual programme will be announced at the beginning of the academic year. It will be possible to participate in early music seminars online.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have gained insight into current knowledge and developments in the field of early music; ▪ are able to critically reflect on these; ▪ can articulate your opinion on these matters with basic argumentation.
Type of course:	Compulsory for Early Music students Elective: Bachelor II and III
Level:	Bachelor I-IV, master I-II
Duration:	7 seminars of 3 hours each, divided over two semesters
Prior qualifications/ prerequisites:	-
Teachers:	Invited experts.
Credits:	2 ECTS per academic year
Literature:	Literature preparation, to be announced.
Work form:	Group lesson
Assessment:	<p><u>Early Music Bachelor and Master students:</u></p> <p>Attendance: You need to attend 6 out of 7 seminars</p> <p>Bachelor I & II: Two written critical reflections of 300 words each per academic year.</p> <p>Bachelor III & IV: Three written critical reflections of 300 words each per academic year.</p> <p>Master I & II: Four written critical reflections of 300 words each per academic year.</p> <p>Bachelor III & IV, and Master I & II students are required to prepare questions, and actively take part in the discussions.</p> <p>Assessment criteria (critical reflections):</p> <ul style="list-style-type: none"> • insight into current knowledge and developments in early music

	<ul style="list-style-type: none"> • critical thinking • clarity of argumentation and opinion <p><u>Elective students:</u> You need to attend 5 out of 7 seminars; Two written critical reflections of 300 words each per academic year.</p> <p>Assessment criteria (critical reflections):</p> <ul style="list-style-type: none"> • insight into current knowledge and developments in early music • critical thinking • clarity of argumentation and opinion
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Brigitte Rebel, Coordinator Early Music Department (b.rebel@koncon.nl)

CRITICAL MUSIC STUDIES 1 (CLASSICAL MUSIC)

<i>TH-CMS</i>	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.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	1 lesson per week (60 minutes), during one semester (18 lessons)
Prior qualifications/ prerequisites:	-
Teachers:	Joao Ferreira, Peter Lurvink, Kolja Meeuwsen
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<ul style="list-style-type: none"> • A written summary of three of the prescribed texts; • Based on these texts, you have to find one other related text, and must be able to justify why you choose this text; • A written critical review of an audio recording. <p>All assessments are equally weighted.</p> <p>Assessment criteria: Please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

CRITICAL MUSIC STUDIES 2 (CLASSICAL MUSIC)

TH-CMS	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.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	1 lesson per week (60 minutes), during one semester (18 lessons)
Prior qualifications/ prerequisites:	Critical Music Studies 1
Teachers:	Joao Ferreira, Peter Lurvink, Kolja Meeuwsen
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. Assessment criteria: Please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

CRITICAL MUSIC STUDIES 3 (CLASSICAL MUSIC)

<i>TH-CMS</i>	Critical Music Studies 3 (Classical Music)
Osiris course code:	KC-TH-CMS
Course content:	<p>In these classes you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on critical thinking, writing and presenting as academic skills.</p> <p>In Critical Music Studies 3, you are prepared to write programme notes as will be required in the Extended Programme Notes Final Presentation course in BMus4. Attention is paid to research at Master level and the possibilities for publications of written work are examined. You can collaborate in small groups: for example attend the same concert, discuss the concert together and write a review individually.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to design programme notes for a recital; ▪ are able to write according to the criteria for different formats, such as concert or CD reviews, articles for a journal or a magazine, or a call for papers for a conference; ▪ are able to write a Master Plan.
Type of course:	Compulsory
Level:	Bachelor III
Duration:	1 lesson per week (60 minutes), during one semester (18 lessons)
Prior qualifications/ prerequisites:	Critical Music Studies 2
Teachers:	Joao Ferreira, Peter Lurvink, Kolja Meeuwsen
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<ul style="list-style-type: none"> • Write a Master Plan (to be posted on the Research Catalogue) according to the applicable rules for the master's programme; • Design programme notes for your BMus3 recital; • Choose a format that could be published (concert or CD review, magazine article, call for papers) and use this format as a model for a new text about a chosen topic. <p>All assessments are equally weighted.</p> <p>Assessment criteria: Please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

CRITICAL MUSIC STUDIES 1 (EARLY MUSIC)

<i>TH-EMS</i>	Critical Music Studies 1 (Early Music)
Osiris course code:	KC-TH-EMS1
Course content:	<p>The main focus of this course is the understanding of earlier musical practices. You study different areas of musical knowledge through active consultation of original sources on performance practice and composition. You also carry out research related to topics of your own curiosity.</p> <p>Besides the general study of performance practice and the evolution of compositional styles, you learn to contextualize these musical practices with larger cultural and artistic ideas. Crucial subjects like the Philosophy of Performance, and of Early Music, General Philosophy, Cultural History, and a general introduction to research form an important part of the course.</p> <p>During the first year of Early Music Studies the course focuses on the instrumental and vocal styles of the 18th century, starting with lectures related to the origins of these styles covering the advent of counterpoint and other styles in the so called “Middle Ages” up to the 16th century.</p> <p>List of specific themes seen:</p> <p>Performance Practice: General Values of performance (instrumental and vocal) in earlier periods Ornamentation/Improvisation Tuning/Pitch and Temperament Evolution of technical and problems Accentuation and Articulation Rhythmical Alteration</p> <p>Evolution of Compositional Genres Instrumental genres: From Consort music up to the late sonata/symphonic forms seen through historical sources Vocal genres and their evolution understood through its poetic and compositional background The evolution of compositional techniques</p> <p>General Cultural Problems Important political, social and musical institutions and other historical considerations General aesthetic problems Other Arts and their relation to music Poetics and Rhetoric</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have studied the main ideas involved in the practice of earlier music, and have experienced to put these ideas into practice in your actual music making; ▪ have developed an understanding of the styles and genres of western music history with the aid of historical analysis; ▪ are able to contextualize musical problems with larger cultural entities; ▪ have experienced researching specific topics and applied it to your musical practice.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	100 min per week, 36 weeks

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

CRITICAL MUSIC STUDIES 2 (EARLY MUSIC)

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

CRITICAL MUSIC STUDIES 3 (EARLY MUSIC)

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

Grading system:	Final grade incl. class participation, homework assignments and presentations.
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

EXTENDED PROGRAMME NOTES FINAL PRESENTATION

<i>KC-KI-PT / KC-DI-PT / KC-AZ-PT</i>	Extended Programme Notes Final Presentation
Osiris course code:	KC-KI-PT KC-DI-PT KC-AZ-PT
Course content:	As part of your final bachelor presentation, you need to develop a set of programme notes, written in your own words. These programme notes should contain (at a minimum) relevant information on the compositions on the programme and the performers. In addition, further information about the historical context and the rationale for the choices for the programme should be presented in either written form (as part of the programme notes), verbally or through another form of presentation. The presentation should in any case be attractive for a broader concert audience. This module is also meant as a preparation for the research activities in the master's programme.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to programme a final presentation in the form of a concert and explain the artistic and programmatic choices that have been made; ▪ are able to put the concert programme into a wider context and underpin the programme with information relevant to the music presented; ▪ are able to present the programme, its rationale and its context in an attractive way to a wider public.
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	t.b.a.
Prior qualifications/ prerequisites:	-
Teachers:	Various
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Individual coaching
Assessment:	As stated in ' Information (Final) Presentations Bachelor and Master of Music ', you must hand in your programme notes at the student administration 2 weeks before the final presentation. You should make sufficient copies for the general public attending the presentation. The programme notes need to be signed by your main subject teacher. The quality of the programme notes will be taken into account as an integral part of the final examination assessment by the committee of examiners.
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	n/a, n/a, Royal Conservatoire
Information:	Classical Music students: Marlon Titre (m.titre@koncon.nl) Orchestral and Wind Band Conducting students: Wim Vos (w.vos@koncon.nl) Vocal Studies students and Choral Conducting students: Monica Damen (m.damen@koncon.nl)

PROFESSIONAL PREPARATION (CLASSICAL MUSIC & EARLY MUSIC)

TUTORING AND PORTFOLIO

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

	<p>Conducting: Manon Heijne, Ana Sanchez, Julia Stegeman</p> <p>Early Music: Daniël Brügger, Susan Williams, Pete Saunders</p> <p>Jazz: Carolien Drewes, Manon Heijne, Jarmo Hogendijk, (Yvonne Smeets)</p> <p>Theory of Music: Manon Heijne</p> <p>Vocal Studies Classical Music: Carolien Drewes, Manon Heijne, Ana Sanchez, Julia Stegeman</p> <p>Vocal Studies Early Music: Daniel Brügger, Pete Saunders</p> <p>Sonology: Gabriel Paiuk</p> <p>Classical woodwinds: Ana Sanchez, Carolien Drewes, Pietia van Proosdij</p> <p>Classical brass: Ana Sanchez</p> <p>Classical strings: Carolien Drewes, Noa Frenkel, Roger Regter</p> <p>Classical percussion: Julia Stegeman</p> <p>Classical keyboard: Julia Stegeman</p> <p>Classical plucked instruments: Julia Stegeman, Pietia van Proosdij</p> <p>Organ: Roger Regter</p>
Credits:	2 ECTS per academic year
Literature:	The 'Document studievoortgang en portfolio' (NL) and 'Document study progress and portfolio' (EN) can be found on intranet (Students -> Tutors).
Work forms:	Group and individual meetings
Assessment:	<p>Every year the tutors will assess the progress of their assigned students on the basis of the following criteria:</p> <ul style="list-style-type: none"> • Evidence that the student has monitored and improved their personal development in a professional, autonomous and critical manner. • The student has demonstrated this in the portfolio and the individual meetings with their tutor. <p>If your participation in the course and the development of your portfolio are regarded as sufficient, you will receive two credits. NB It is not the quality of the portfolio itself, but the way in which you have used it as a 'reflective tool' that is assessed.</p>
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule:	During the first year the tutors will organise a number of group sessions. As for the individual meetings, both you and your tutor can take the initiative. Consultations with the tutor are confidential, but the tutor will inform the Head of Department in the event of study delays.
Time:	Two group meetings and two appointments with your tutor (one in November/December and one in April).

Venue:	Royal Conservatoire
Information:	Elke de Roos – Student Counsellor & Tutoring Coordinator (e.deroos@koncon.nl)

EDUCATIONAL SKILLS 1

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

Assessment:	<p>1) Reflective report about your own musical development, your teaching experiences during the course and your educational field visit. This report should also include a description of your teacher's feedback about your exploration of teaching skills, such as providing instructions and feedback and using work forms, with fellow students during the Methods and Didactics lessons.</p> <p>2) Multiple choice test about topics covered during the Pedagogy lessons.</p> <p>Assessment criteria (reflective report):</p> <ul style="list-style-type: none"> • 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>Both the reflective report and the multiple choice test will have to be passed in order to pass this course.</p>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen (m.vdbergen@koncon.nl)

EDUCATIONAL SKILLS 2

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

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

EDUCATIONAL SKILLS 3

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

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

STAGE SKILLS 1 – BODYWORK/METHODS OF ACTING

AZ-SSK	Stage Skills 1 – Bodywork/Methods of Acting
Osiris course code:	KC-AZ-SSK1
Course content:	<p>Stage Skills 1 consists of two courses and is part of a four-year learning line.</p> <p>Bodywork During this course, you learn to know your body, enhance flexibility, control the body while moving, lying down, running, jumping etc. The aim is total physical ease in a space.</p> <p>Methods of Acting In this class we will attend to the elementary basis to reach a level of credible acting in combination with (classical) singing. You learn physical acting techniques, theatre rules and laws, and how to use these in different theatre acting situations. The work consists of silent acting, monologue and dialogue in different form and acting styles as realism, absurdism and abstraction.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have increased physical awareness and can use your body in an active way; ▪ recognise the importance of freedom of expression and physical ease on stage, and have developed skills to recreate this; ▪ worked on your identity as a performer.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Bodywork: 26 lessons of 90 minutes Methods of Acting: 10 lessons of 120 minutes
Prior qualifications/ prerequisites:	-
Teachers:	Bodywork: Fajo Jansen Methods of Acting: Wilfred van de Peppel
Credits:	Bodywork: 1 ECTS Methods of Acting: 1 ECTS
Literature:	-
Work form:	Group lessons
Assessment:	Compulsory attendance: 80%, active participation is required.
Grading system:	Participation sufficient/insufficient
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen - Head of Vocal Studies Department (m.damen@koncon.nl)

STAGE SKILLS 2 – ACTING WHILE SPEAKING/ACTING WHILE SINGING

<i>AZ-SSK</i>	Stage Skills 2 – Acting while Speaking/Acting while Singing
Osiris course code:	KC-AZ-SSK2
Course content:	<p>Stage Skills 2 consists of two courses and is part of a four-year learning line.</p> <p><u>Acting while Speaking</u> Working from a text/story, you create a scene together with a fellow student or students to learn to communicate the meaning of text, using the techniques learned in the Methods of Acting course in Bachelor 1</p> <p><u>Acting while Singing</u> You are staging arias and/or ensembles from the standard opera repertoire. You analyse the relationship between words and music and explore how to communicate these relationships. Using the techniques learned in the Methods of Acting and Bodywork courses in Bachelor 1.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to combine speaking/singing and acting in an informed way; ▪ are able to analyse repertoire from a dramatic perspective and connecting musical, technical and dramatic skills; ▪ are aware of your (body)expression and know how to use focus and space; ▪ are able to work on stage with colleagues in a supportive and productive way.
Type of course:	Compulsory
Level:	Bachelor II
Duration:	20 hours Acting while Speaking 20 hours Acting while Singing
Prior qualifications/ prerequisites:	Stage skills 1
Teachers:	Acting while Speaking: David Prins Acting while Singing: Elsina Jansen
Credits:	Acting while Speaking: 1 ECTS Acting while Singing: 1 ECTS
Literature:	Booklet made by teacher(s)
Work form:	Group lessons
Assessment:	<p><u>Acting while Speaking</u>: Presentation of a staged performance of spoken text that has been developed and prepared/rehearsed during the lessons.</p> <p><u>Acting while Singing</u>: Presentation of a staged performance of an aria or ensemble from an opera, that has been prepared and rehearsed during the lessons.</p>
Grading system:	<u>Acting while Speaking</u> : Qualifying result <u>Acting while Singing</u> : Qualifying result
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen - Head of Vocal Studies Department (m.damen@koncon.nl)

STAGE SKILLS 3 – ACTING RECITS/SING AND RESEARCH A CHARACTER

<i>AZ-SSK</i>	Stage Skills 3 – Acting Recits/Sing and Research a Character
Osiris course code:	KC-AZ-SSK3
Course content:	<p>Stage Skills 3 consists of two courses and is part of a four-year learning line.</p> <p><u>Acting Recits</u> Starting from the questions: ‘Is a recit a piece of text that just has to be done to get from one aria to the next or is it a real scene in which the story is told and the action takes place?’ you learn to unravel the “grammar” of a recit and define the function and structure of recits. Central in the course is the statement ‘The composer is the first director of the text’.</p> <p>Attention is given to basic acting techniques that will specifically support the singing of recits, questions about dramatic and musical transitions within the recit, about freedom of timing, role motives and different acting styles. You work on adjusting your tempo of thought to the tempo of the composition. On being consistent in that thought and on making your focus and body support that thought.</p> <p><u>Sing and Research a Character</u> You analyse, study and work on a character in the context of an opera, guided by the W-questions: Who am I, Where am I, What am I saying, Who am I talking to, What is my subject. You will work on a recitative and aria or duet of your character. And you will join in each other’s research character as an ‘acting only’ or ‘singing’ opponent.</p>
Objectives:	<p>Acting recits At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to define the function and structure of the recitative; ▪ are able to identify and use basic acting techniques necessary for a convincing performance of recitatives; ▪ are able to work with different acting styles; ▪ are able to develop a well-informed interpretation of a recit and perform this interpretation. <p>Sing and Research a Character At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to Independently study, analyse and create an opera character; ▪ are able to combine musical, technical and dramatic skills; ▪ are able to interact with the person that plays your counterpart.
Type of course:	Compulsory
Level:	Bachelor III
Duration:	Acting Recits: 20 hours during one semester Sing and Research a Character: 24 hours during one semester
Prior qualifications/ prerequisites:	<p>Stage Skills 2</p> <p><u>Acting recits</u>: Each student decides, in consultation with their singer teacher, on a recit (solo or duet) from preferably <i>Le Nozze di Figaro</i>. The student knows the recit by heart at the beginning of the course. Having different versions of one recit/scene is fine.</p>
Teachers:	Acting Recits: Gusta Gerritsen

	Sing and Research a Character: David Prins
Credits:	Acting Research: 1 ECTS Sing and Research a Character: 1 ECTS
Literature:	-
Work form:	Group lessons
Assessment:	Compulsory attendance 100% (absence in consultation with the teacher). Continuous assessment: During the lessons the teacher will reflect on the individual student's progress and the last lesson will be open to a public.
Grading system:	Final result: Qualifying result
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen - Head of Vocal Studies Department (m.damen@koncon.nl)

STAGE SKILLS 4 – MAKING YOUR OWN PERFORMANCE/CHARACTER DEVELOPMENT

<i>AZ-SSK</i>	Stage Skills 4 – Making Your Own Performance/ Character Development
Osiris course code:	KC-AZ-SSK4
Course content:	<p>Stage Skills 4 consists of two courses and is part of a four-year learning line.</p> <p><u>Making Your Own Performance</u> You create a small staged performance based on your own concept, You have to write your own script, develop your own ideas about the set and costumes, and choosing your own music. Contextual questions are asked, such as ‘for what audience am I going to play’, ‘what music suits the audience’ and ‘how can I develop a form that will come across to my public’. In the process students are divided in pairs to help and coach each other and giving feedback, both on and off stage.</p> <p><u>Character Development</u> You choose an aria or ensemble from an opera, it could be from a certain style period prescribed by the teacher or from you own choir. You make a first analysis of the character, and develop ideas about how you want to perform this role . You learn how to prepare for the first rehearsal, what to offer the stage director, how to react on and deal with the artistic concepts, staging, designs and other musical and theatrical ideas that are coming from the stage director and conductor, and with which you not necessarily agree or feel comfortable with. How does this influence your singing and what are your coping strategies.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are aware of the process of theatre-making and are able to work with and without the guidance of a concept and design made by a stage director; ▪ learn how to prepare for the first rehearsal in a production with a stage director and know what you are supposed to offer to a stage director and/or a conductor; ▪ You learn to develop a concept for your own staged project , with no guidance of a stage director or other prescribed concept; ▪ are able to give to and receive feedback to and from your peers in a positive way.
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	Making Your Own Performance: 30 hours Character Development: 18 hours
Prior qualifications/ prerequisites:	Stage Skills 3
Teachers:	Making Your Own Performance: Elsin Jansen Character Development: Sébastien Dutrieux or guest teacher
Credits:	Making Your Own Performance: 3 ECTS Character Development: 1 ECTS
Literature:	-
Work form:	Group lessons

Assessment:	<p><u>Making your own Performance</u> Attendance 100% (absence in consultation with the teacher) Continuous assessment during the process of developing and realising your own concept. Public performance of your project.</p> <p><u>Character Development</u> You are required to sing and research a character where you:</p> <ul style="list-style-type: none"> • show the ability to work with different staging concepts and performance-ideas in a convincing way vocally, musically and theatrically; • show the ability to act as an professional partner of the staging director and musical director bringing in your own ideas in a co-operative way.
Grading system:	Final result: Qualifying result
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen - Head of Vocal Studies Department (m.damen@koncon.nl)

CAREER SKILLS: START-UP!

<i>AL-FYF</i>	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 learn skills for your future career.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ know your way around the Royal Conservatoire; ▪ have started to build your network of fellow students from all departments; ▪ are well-informed about your study programme; ▪ have gained greater awareness of what is required to be a successful student; ▪ know how to protect your ears; ▪ have gained insight into how the Royal Conservatoire could contribute to reaching your goals as a professional musician.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	One week full-time
Teachers:	A large variety of teachers from the Royal Conservatoire and from the professional field related to your future practice.
Credits:	2 ECTS
Work forms:	Plenary sessions, workshops, group lessons
Assessment:	A minimum of 80% attendance
Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	Monday to Friday during the first week of the academic year, at the Royal Conservatoire, The Hague
Information:	Start-Up! brochure and http://intranet.koncon.nl/firstyears
Contact:	Caroline Cartens (startup@koncon.nl)

CAREER SKILLS: WORKING GROUP VOICE

AZ-WZG	Working Group Voice
Osiris course code:	KC-AZ-WZG
Course content:	<p>Working group voice is a course for first year voice students. Voice students that enter the programme in a higher year and preparatory year students can follow this course as well, in case the teacher finds this appropriate.</p> <p>The lessons are based on peer learning and aim to help you to find a professional attitude as a voice student and singer. You learn about different possible study strategies and learn to give and receive feedback to and from your peers.</p> <p>The course is taught by two teachers: one voice teacher and one coach pianist.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to learn skills for your future career.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to use different study strategies according to the task that needs to be done; ▪ are able to give constructive feedback to the work (performance) of fellow students; ▪ are able to reflect on your work; ▪ are able to set goals for the shorter and longer term.
Type of course:	Compulsory
Level:	Bachelor I
Duration:	75 minutes, 18 weeks
Prior qualifications/ prerequisites:	-
Teachers:	Main subject teachers/ coach pianists, and t.b.a.
Credits:	2 ECTS
Literature:	'Workbook' for working group lessons developed by the teachers
Work form:	Group lesson
Assessment:	Assignments in the so called 'workbook'
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

CAREER SKILLS: ENTREPRENEURIAL BOOTCAMP

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

CAREER SKILLS: THE BUSINESS OF MUSIC

<i>AL-BM</i>	The Business of Music
Osiris course code:	KC-AL-BM
Course content:	<p>In this course you learn about the entrepreneurial and organisational aspects of a musician's career. What are your career opportunities, how do you (want to) present yourself and how can you develop a recognisable identity as a musician. What are the requirements for cv/website/audio and video material etc.? We discuss how to use social media and the importance of 'networking'. Practical issues such as starting your own company, fees, contracts, invoices, taxes, work permit and other rules and regulations are addressed. Attention is paid to the importance of professional communication with concert organisers and other connections in the professional world.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to learn skills for your future career.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to critically reflect on your musical identity; ▪ are able to apply the necessary practical and organisational skills on your present and future performance opportunities; ▪ are able to make an informed start thinking about your future career plans and your position in the profession; ▪ are able to independently search for information about the music profession and know where to go for advice.
Type of course:	Compulsory
Level:	Bachelor III
Duration:	12 hours
Prior qualifications/ Pre-requisites:	
Teachers:	Renee Coolen
Credits:	2 ECTS
Work form:	Group lesson
Assessment:	<p>Active attendance 100%</p> <p>Practical assignments:</p> <ol style="list-style-type: none"> 1) Identify your career opportunities, making clear why they are potentially successful. This can be in a written assignment or an oral presentation. 2) Write a CV for a specific audition or performance opportunity. 3) Critically reflect on your networking activities in a written assignment or an oral presentation.
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen - Head of Vocal Department Choir conducting (m.damen@koncon.nl)

CAREER SKILLS: PREPARATION FOR PROFESSIONAL PRACTICE/AUDITION TRAINING

	Preparation for Professional Practice/Audition Training
Osiris course code:	
Course content:	<p>In the past three bachelor years you focused on developing your artistic and technical skills and you learned about the entrepreneurial and organisational aspects of a musician’s career. In this final year of the programme you are invited to connect all this knowledge to prepare yourself for the transition from studies to professional practice.</p> <p><u>Preparation for Professional Practice</u> You have to write a Personal Activities Plan (PAP) as an aid to planning your future professional career. Your plan has to contain the SWOT analysis you make in the career coaching lessons (see below). An extensive explanation of what a PAP could contain can be found in the document ‘Guideline for writing a Personal Activities Plan and Master Plan’.</p> <p>Part of your PAP is the so-called SWOT analysis you have to make. SWOT stands for Strengths, Weaknesses, Opportunities and Threats. To prepare for the SWOT analysis, you are offered career coaching and have to consider your position as a professional in a wider social context. You have to look at yourself to discover what you are genuinely good at and where your weaknesses lie. And you have to envisage the social environment you are in and the opportunities it offers for pursuing a professional practice and earning a living in today’s society. Remember that in the courses of the previous bachelor years you have already been invited to think about yourself as a musician, develop a business perspective and look at the practical side of organising yourself. You do not start from scratch when writing your SWOT. You will be guided in this process in groups as well as in individual talks with the teacher.</p> <p><u>Audition Training</u> In this course you learn how to choose and prepare audition repertoire that meets the requirements of the institution that organises an audition and at the same time matches your vocal development and the type of singer you would like to be. Attention is paid to practical topics like how to present yourself in your CV and biography, how to dress, and how to address people. During the lessons mock trial auditions of different types are organised. Representatives of the professional world are invited as part of the ‘committee’ and the ‘audition’ is discussed with the committee and your fellow students, strong and weak points are named, and ways of coping with (the lack of) feedback are discussed.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to learn skills for your future career.</p>
Objectives:	<p><u>Preparation for Professional Practice</u> At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to critically reflect on yourself and your role in the profession as well as in society; ▪ have a better understanding on how to get started with your projects and how to fuel your ideas; ▪ are able to independently search for information about the music profession and know where to go for advice;

	<ul style="list-style-type: none"> ▪ have constructed your own Personal Activity Plan that can serve as a starting point for enhancing your career. <p><u>Audition Training</u> At the end of the course, you :</p> <ul style="list-style-type: none"> ▪ are able to reflect on your vocal development and make a realistic repertoire choice for any audition; ▪ know how to prepare for an audition; ▪ have developed coping strategies for handling feedback.
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	PPP: 2 semesters, 4 group sessions of 2 hours, 1:1 appointments Audition Training: 20 hours
Prior qualifications/ Pre-requisites:	
Teachers:	Preparation for Professional Practice (PAP): Manon Heijne Preparation for Professional Practice (SWOT): Marjolein Koetsier Audition Training: Frans Fiselier and guest teachers t.b.a.
Credits:	Preparation for Professional Practice: 2 ECTS Audition Training: 1 ECTS
Literature:	Guidelines PAP and Master Plan (intranet.koncon.nl/esc)
Work form:	PPP: group sessions and individual appointments Audition Training: group lessons
Assessment:	<p><u>Preparation for Professional Practice</u> Personal Activity Plan including SWOT analysis.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • the ability to reflect critically on yourself and your field • the ability to reflect on your present and future career, practices, skills and needs • showing knowledgeability in working on professional identity and visibility, both conceptually as well as practically • understanding how to get ‘from dream to production’, using a variety of concepts, beliefs and tools <p><u>Audition Training</u> A mock audition in front of a committee of representatives from the professional world. Your mock audition will be discussed afterwards with the committee and with your peers. Strategies for coping with (the lack of) feedback will also be discussed.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • choice of repertoire for the mock audition • written CV and cover letter for the mock audition • self-evaluation of the mock audition
Grading system:	PPP: Pass/Fail Audition Training: Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Teachers mentioned above and Monica Damen - Head of Vocal Department Choir conducting (m.damen@koncon.nl)

ELECTIVES AND MINORS

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

CAREER DEVELOPMENT OFFICE (CDO)

<i>AL-CDO</i>	CDO/Career Development Office, External Personal/ Professional Projects
Osiris course code:	KC-B-AL-CDO(4)
Course content:	<p>The Career Development Office (CDO) is a central place in the Royal Conservatoire where students can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities. Via the CDO students can earn study credits within the bachelor's curriculum for activities completed outside the conservatoire. The possibility of receiving study credits in the bachelor's curriculum exists as part of the free space in the 2nd and 3rd study years, and is a required part of the curriculum in the 4th year. The CDO has the administrative task of processing these study credits.</p> <p>The proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> • gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations. • creating an own ensemble, band, or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions. • making a website. • engaging in challenging activities such as competitions/masterclasses. • engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity. • broadening of repertoire through engagement with unfamiliar genres. • involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations. <p>Information about work placement as part of the course, or internship contract forms, can be obtained via the CDO.</p>
Objectives:	<p>Following these activities, you:</p> <ul style="list-style-type: none"> ▪ are able to take initiatives with regard to your employment;

	<ul style="list-style-type: none"> ▪ are capable of reflecting on and learning from your experiences in the field; ▪ have developed administrative and management skills with regard to your own professional activities. 			
Type of course:	<p>Bachelor II-III: elective</p> <p>Bachelor IV: compulsory for students not completing a minor</p>			
Level:	Bachelor II-IV			
Duration:	<p>Please note:</p> <p>Bachelor II and III students: you can obtain CDO credits from activities from 01-09-20 to 31-08-21.</p> <p>Bachelor IV students: you can normally obtain CDO credits from activities from 01-09-20 to 01-05-21.</p> <p>If the project occurs outside those dates it will not be valid for the 20/21 academic year.</p>			
Prior qualifications/prerequisites :	-			
Teachers:	-			
Credits:	<p>Bachelor II-III: a minimum of 2 and a maximum of 4 ECTS per academic year</p> <p>Bachelor IV: 6 ECTS</p>			
Literature:	-			
Work form:	Individual work; work relevant towards the achieving of career aims			
Assessment:	<p>Evaluation of activities on the basis of forms submitted, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). See the appendix for assessment criteria.</p> <p>Procedure</p> <p>If you apply for CDO study credits for activities outside the conservatoire, you need to do this via a form which is available from the CDO, or which can be downloaded via intranet. With this form you can ask for approval from your Head of Department in advance for the activity with which you would like to receive study credits. You must fill in the report part of the form once the activity has been completed, and add any relevant materials (promotional materials, programmes, recordings etc.). The completed form must then be returned to the CDO for approval by the CDO and the relevant Head of Department. After an evaluation by the Head of Department, the relevant number of study credits will be allocated to the task (see appendix).</p> <p>Allocation of CDO credits is done by the Head of Department or by a teacher nominated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.</p>			
Assessment criteria:	<table border="1" style="width: 100%; text-align: center;"> <tr> <td style="width: 33%;"></td> <td style="width: 33%;">Pass</td> <td style="width: 33%;">Fail</td> </tr> </table>		Pass	Fail
	Pass	Fail		

<ul style="list-style-type: none"> • <i>Basic information (hours invested etc.)</i> 	Times and dates clearly indicated and hours invested are accurate and divided where necessary.	Not credible, unclear or absent, project dates are outside the enrolment period or academic year.
<ul style="list-style-type: none"> • <i>Presentation of report</i> 	Care and attention has been given to both presentation and content.	Illegible. Insufficient content.
<ul style="list-style-type: none"> • <i>Learning experience/ability to reflect</i> 	Much information about and reflection on learning experiences during project/activity. Perspective on plans for future projects/activities with points for improvement where necessary.	Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.
<ul style="list-style-type: none"> • <i>Project content</i> 	Challenging project that has a relevant connection to the course or study. Student has been involved in many aspects of the project (organisation/promotion etc.).	Level is too low or not relevant to the course or study.
<ul style="list-style-type: none"> • <i>Proofs/ publicity material (where possible)</i> 	Programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.	Photos, programme or other proofs not present.
Grading system:	Pass/Fail	
Language:	English or Dutch	
Schedule, time, venue:	-	
Information:	Dominy Clements (cdo@koncon.nl)	
Appendix:	<p>Indications of credit (ECTS) allocation and restrictions for activities under the CDO.</p> <p>GENERAL: CDO ECTS credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main study.</p> <ul style="list-style-type: none"> - Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir does not qualify for ECTS. - Teaching for a few hours per week for a year = on average 3 ECTS. Maximum credits for teaching are set at 4 ECTS per year (bachelor) and 6 ECTS (master). - Making a website = maximum 2 ECTS. - Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value. - In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO. 	

	<ul style="list-style-type: none"> - Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS. - Passive attendance of masterclasses does not qualify for ECTS. <p>CLASSICAL:</p> <ul style="list-style-type: none"> - One week working with a professional orchestra/ensemble = 2 ECTS. - NJO (National Youth Orchestra) winter tour = 3 ECTS. - EuYO/Gustav Mahler orchestras etc. = 5 ECTS. <p>CONDUCTING:</p> <p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> - One year rehearsing with a permanent ensemble = 3 ECTS. - One week with a professional orchestra (ca 15 hours rehearsal & 6 hours concerts) = 2 ECTS. <p>VOCAL STUDIES:</p> <ul style="list-style-type: none"> - Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS. - Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average no more than 0,5 ECTS. - Solo work with a professional ensemble/organisation can, depending on the repertoire = up to 2 ECTS. - Participation in competitions or masterclasses is seen as close to the usual main study activities. Value depends on level, degree of involvement etc. = average 1 ECTS.
--	--

APPENDIX 1: ASSESSMENT CRITERIA

INTRODUCTION TO ASSESSMENT CRITERIA BACHELOR VOCAL STUDIES

The Vocal Studies Department uses assessment criteria. You are introduced to these criteria and how they are used by teachers during the Start-Up! week in bachelor I. You learn about the difference between formative and summative feedback and assessment, and how these concepts will be used during the four years of bachelor's studies. The criteria are used during main subject lessons, group lessons, working group voice, and while working with a coach pianist, and during exams and (final) presentations.

ASSESSMENT CRITERIA MUSICIANSHIP SKILLS COURSES

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

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 & EARLY MUSIC)

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

ASSESSMENT CRITERIA BACHELOR VOCAL STUDIES (MAIN SUBJECT)

	Musical awareness	Textual awareness	Communication	Ensemble playing
10	Distinction on all aspects.	Distinction on all aspects.	Distinction on all aspects.	Distinction on all aspects.
9 - 9,5	Clear and imaginative use or pertinent aspects of style and musical language.	Excellent poetic imagination and expression. Excellent pronunciation and articulation.	Compelling capacity to move an audience.	An excellent collaborative ethos between members of the ensemble resulting in an integrated and engaging performance.
8 - 8,5	Convincing awareness of pertinent aspects of style and musical language.	Convincing poetic imagination and expression. Clear and convincing pronunciation and articulation.	Clear and convincing capacity to engage an audience.	A clear and comprehensive awareness of aspects of ensemble playing with good communication between members of the team.
7 - 7,5	Considerable awareness of stylistic detail and of a sense of overview.	Generally convincing pronunciation and articulation.	Consistent capacity to engage an audience.	A generally good response to others in the ensemble.
5,5 - 6,5	Some awareness of stylistic detail and of a sense of overview.	Generally proficient pronunciation and articulation.	Some capacity to engage an audience.	A recognisable attempt to engage with the musical ideas of the ensemble.
0 - 5	Limited and inconsistent stylistic awareness.	Inadequate pronunciation and articulation impinges on capacity to project textual intentions.	Limited capacity to engage an audience.	Inadequate interaction between ensemble members.

	Control of instrument/voice	Sound	Timing	Programme	Programme notes/presentation
10	Distinction on all aspects.	Distinction on all aspects.	Distinction on all aspects.	Distinction on all aspects.	Distinction on all aspects.
9 - 9,5	Sophisticated and secure control of instrument/voice.	A convincingly broad sound palette communicating a range of musical intentions.	Convincing phrasing, distinct use of rhythm and timing.	Artistically meaningful and innovative programme.	Presentation of a personal view on the programme, with research elements.
8 - 8,5	Clear and convincing control of instrument/voice.	An engaging sound with convincing capacity to communicate a wide range of musical intentions.	Good rhythmic control, good choice of tempo, evidence of deliberate phrasing.	Attractive programme with coherence and artistic radiation.	Interesting leaflet/booklet/other communication about the programme.
7 - 7,5	Generally convincing control of instrument/voice.	Sound with consistent evidence of a capacity to variety and to project musical intentions.	Generally good rhythm and tempo.	Good programme, well-chosen within the possibilities.	Good programme leaflet/booklet/other communication with adequate information.
5,5 - 6,5	Generally proficient control of instrument/voice.	An acceptable sound quality with limited variety.	Basically no rhythmical problems.	Nice programme with limited challenges.	Adequate programme leaflet/booklet/other communication about the programme.
0 - 5	Inadequate control seriously impinges on capacity to project musical intentions.	Insufficient quality and variety of sound to project musical intentions.	No sense of rhythm (tempo, meter, rhythmic clarity).	Programme technically below standard and artistically not interesting.	Programme leaflet/booklet/other communication with insufficient information and/or mistakes.

APPENDIX 2: GRADING SCALES



GRADING SCALES

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

QUALIFYING RESULTS

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

NUMERIC RESULTS

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

10 Excellent	9 Very good	8 Good	7 More than sufficient	6 Sufficient	5 Insufficient	4 Very insufficient	3 Poor	2 Very poor	1 Extremely poor
--------------	-------------	--------	------------------------	--------------	----------------	---------------------	--------	-------------	------------------

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