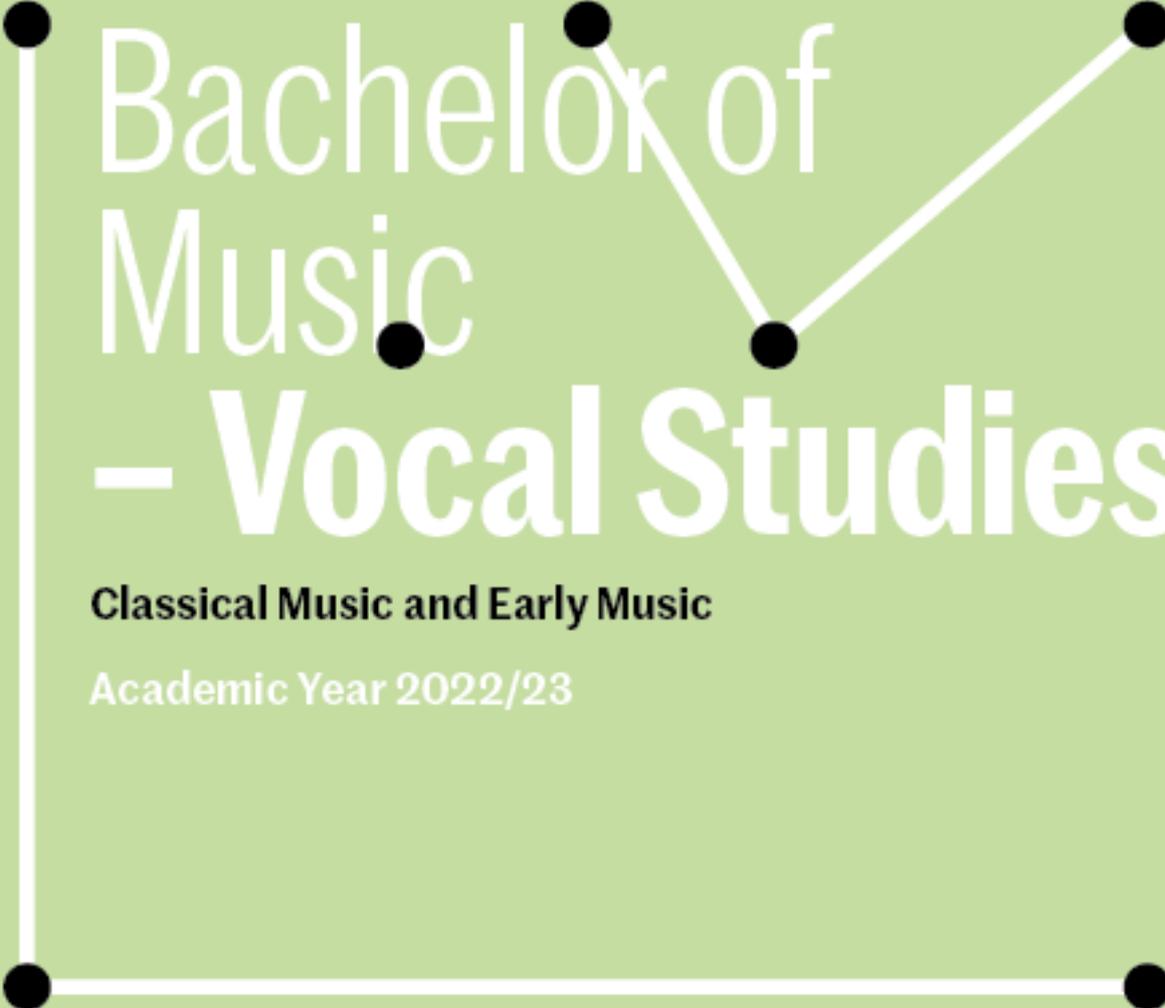


# Curriculum Handbook Bachelor of Music – Vocal Studies



**Classical Music and Early Music**

Academic Year 2022/23

**Royal  
Conservatoire  
The Hague**

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

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

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

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## INTRODUCTION

### VOCAL STUDIES CLASSICAL MUSIC

As a **Vocal Studies Classical Music student**, you will be trained to become a flexible and creative professional with excellent communication skills, and an exciting artist with a thorough technical and musical grounding that enables you to give convincing performances on a variety of professional stages. Our graduates 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. And it is clear 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. As a Classical Music singer you can do a **minor in Vocal Studies Early Music**, and vice versa. A minor in Sonology, Composition or Choral Conducting are some of the other options. The projects arranged by the Vocal Studies Department are usually organised in collaboration with instrumentalists from the Classical and Early Music Departments and students from the Composition Department or the Jazz Department. Where possible they are open to both Classical Singers and Early Music singers. Through these joint projects our students come to experience the Royal Conservatoire as a 'community', a place where you not only feel at home but also inspire each other. Studying is of course also about preparing for the future. During your study you already start building a network, and we will help in that process. We are deeply embedded in the professional community, they know and respect us, and offer chances to perform to our students.

The initial emphasis in the Bachelor's programme is on your **musical development** and your **vocal technique**, the basic skills for a future career. Particularly in the first year that takes a lot of time. In later years of the programme you will work more independently in developing your talent as a musician and singer. You will then be able to choose from a wide range of elective courses and participate in projects and productions inside and outside the conservatoire. **Stage experience** is essential for your musical development and therefore public presentations are an integral component of many of the courses. Next to that we offer **musical theory** courses, **languages** and an intensive **educational skills** course in which you gain experience with teaching. Gaining **stage skills** is an important element of the curriculum. From the first year of the Bachelor's programme you will work on body control, basic acting skills and combining singing and acting. In the fourth year, you will complete the course with a **small production** in which you yourself are responsible for everything from writing the script and choosing appropriate repertoire to arranging the lighting and the sound. The part of the curriculum that concentrates on **career skills** 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. Right from the beginning of your study there will be a tutor who helps you find your way in your studies.

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

### VOCAL STUDIES EARLY MUSIC

The **Vocal Studies Early Music** programme at the Royal Conservatoire is devoted to vocal music from the Middle Ages and the Renaissance and Baroque periods. The programme is based on the principles of 'Historical

Informed Performance Practice', which means that specialised teachers in the Early Music Department work intensively with the students to reproduce the performance of the music in its original form as faithfully as possible.

As a student of Vocal Studies Early Music, you will be trained to become flexible and creative professionals with excellent communication skills as well as exciting artists whose thorough technical and musical training will enable them to give convincing performances on a range of professional platforms. Graduates of the programme are members of numerous specialist ensembles, such as *Vox Luminis*, the *Netherlands Bach Society* and the *Amsterdam Baroque Orchestra and 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.

Specialising in Early Music does not mean that other music styles and genres are 'off limits' to you. The Vocal Studies department challenges its students to develop their skills in every aspect of the art of singing. Students who choose to follow the Vocal Studies Early Music stream can take the **minor Vocal Studies Classical Music**, and vice versa. Many projects organised by the Vocal Studies Department are open to students from both streams under which also projects with students from other departments, including Composition and Classical Music. These projects reflect the professional practice where adventurous musicians are tested to the limits of their ability and increasingly combine different musical styles. This cooperation within the Vocal Studies Department and with colleagues in other departments also make the conservatoire a nice place to be and an inspiring community.

During the first year of the Bachelor's programme the focus is on your **musical development** and your **vocal technique**, the basic skills for a future career. Particularly in the first year that takes a lot of time. In later years of the course you will work more independently in developing a personal style as a musician and a singer. You will work more intensively with our specialized early music singing teachers and with instrumentalists from the Early Music department. The curriculum covers subjects such as the theory and practice of ornamentation and diminution, notation and style analysis, the study of historical sources and bibliography. You will also be able to add a personal dimension to the curriculum through your choice of elective courses and projects. Of course the curriculum also offers **language** courses, and an **educational skills** course in which you gain experience in teaching. **Stage experience** is essential for your musical development and therefore public presentations are an integral component of many of the courses in the curriculum. Gaining **stage skills** is a very important element of the curriculum. From the first year of the Bachelor's programme you will work on body control, basic acting skills and combining singing and acting. In the fourth year, you will complete the course with a **small production** in which you yourself are responsible for everything from writing the script and choosing appropriate repertoire to arranging the lighting and the sound. The component of the curriculum devoted to developing **career skills** 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. Right from the beginning of your study there will be a tutor who helps you find your way in your studies.

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

## PROGRAMME OBJECTIVES BACHELOR VOCAL STUDIES

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

The bachelor programme objectives are divided in three categories: A) practical outcomes, B) theoretical outcomes and C) generic outcomes – and are numbered for ease of reference. In the course descriptions, the field ‘programme objectives’ refers to these codes, e.g. 1.A.1, 1.B.4, 1.C.10. This means that the course contributes to obtaining the skills and knowledge described in those programme objectives. There may be several courses contributing to the same objectives.

**At the end of the Bachelor of Music in Vocal Studies programme, you:**

### **A. Practical (skills-based) outcomes**

- 1.A.1. Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within your discipline or genre for practical purposes and settings.
- 1.A.2. Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.
- 1.A.3. Demonstrate evidence of craft skills in relation to a variety of representative repertoire, styles, etc.
- 1.A.4. Recognise, interpret, manipulate, realise and/or memorise the materials of music through notation and/or by ear<sup>2</sup>.
- 1.A.5. Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.
- 1.A.6. Demonstrate basic improvisational skills, interrogating, shaping and/or creating music in ways which go beyond the notated score.
- 1.A.7. Identify key questions about, and undertake self-reflective enquiry into, your own artistic practice.
- 1.A.8. Explore, evaluate, apply and challenge existing knowledge, research and performing practices.
- 1.A.9. Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.
- 1.A.10. Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences through a range of media and presentation formats.
- 1.A.11. Use appropriate digital technology to learn, create, record, produce and disseminate musical materials.
- 1.A.12. Evidence skills in the use of new media for promotion and dissemination.
- 1.A.13. Demonstrate a range of communication, presentation and self-management skills.
- 1.A.14. Recognise and respond appropriately to a range of performing contexts, spaces and environments.
- 1.A.15. Recognise, reflect upon and develop your own personal learning style, skills and strategies.
- 1.A.16. Lead and/or support others in their creative processes as well as in their learning, thus creating a constructive and supportive learning environment.
- 1.A.17. Engage with a range of audience and/or participant groups across a range of professional working contexts.
- 1.A.19. Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.
- 1.A.20.KC. Demonstrate awareness of the principles of vocal health.
- 1.A.21.KC. Apply knowledge of at least two modern languages (German, French, Italian) in terms of pronunciation based on knowledge of phonetic transcription (IPA) and translation.

<sup>1</sup> [https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english\\_20171218113003.pdf](https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english_20171218113003.pdf)

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

## **B. Theoretical (knowledge-based) outcomes**

- 1.B.1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to the discipline, and their associated texts, resources and concepts.
- 1.B.2. Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.
- 1.B.3. Exhibit comprehensive knowledge of relevant representative repertoire within your area of musical study, demonstrating the ability to create and provide coherent musical experiences and interpretations<sup>3</sup>.
- 1.B.4. Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.
- 1.B.6. Recognise, internalise and respond to the fundamental processes which underlie improvisation and (re)create musical materials aurally and/or in written form.
- 1.B.7. Evidence understanding of the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
- 1.B.8. Demonstrate knowledge of – and ability to gather and utilise relevant information found within – libraries, internet repositories, museums, galleries and other relevant sources.
- 1.B.9. Identify a range of strategies to interpret, communicate and present ideas, problems and arguments.
- 1.B.10. Display knowledge of how technology can be used in the creation, dissemination and performance of music.
- 1.B.12. Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.
- 1.B.13. Recognise the skill demands of local, national and international music markets.
- 1.B.14. Display basic knowledge of key financial, business and legal aspects of the music profession.
- 1.B.15. Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.

## **C. Generic outcomes**

- 1.C.1. Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.
- 1.C.2. Demonstrate strong self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for life-long learning and in support of a sustainable career.
- 1.C.3. Demonstrate a positive and pragmatic approach to problem solving.
- 1.C.4. Evidence ability to listen, collaborate, voice opinions constructively, and give adequate space to individual and collective voices.
- 1.C.5. Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.
- 1.C.6. Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts.
- 1.C.7. Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
- 1.C.8. Respond creatively and appropriately to ideas and impetus from others, exhibiting tenacity and the ability to digest and respond to verbal and/or written feedback.
- 1.C.9. Exhibit ability to utilise and apply a range of technology in relation to your music making, including the promotion of your professional profile.
- 1.C.10. Project a confident and coherent persona appropriate to context and communicate information effectively.
- 1.C.11. Making use of your imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.
- 1.C.13. Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation as required.
- 1.C.14. Recognise and respond to the needs of others in a range of contexts.

<sup>3</sup> NB in this context the word 'repertoire' should be understood to include an original work or production created by an individual composer, performer or ensemble.

1.C.16. Exhibit a long-term perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals.

## CURRICULUM OVERVIEWS

### VOCAL STUDIES CLASSICAL MUSIC

code	Vocal Studies Classical Music	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2022-2023				
<b>KC- Artistic Development</b>					
KZ-ZG	Main Subject Vocal Studies Classical Music	18	13	22	40
AL-COR	Coach Pianist	2	2	2	3
KZ-ZGG	Group Lesson Voice	1	1	1	1
AZ-ES	Ensemble Singing	2	2		
	At least 2 of 3 languages:	4	4		
AZ-DU	German	2	2		
AZ-FR	French	2	2		
AZ-IT	Italian	2	2		
AZ-COMP	Composition Project		1		
AZ-CMP	Contemporary Music Project			2	
AZ-LIED	Lied Class			1	1
-	Duo Class Piano, Guitar, Harp or Accordion	pm	pm	pm	pm
-	Projects	pm	pm	pm	pm
	<b>Subtotal</b>	<b>27</b>	<b>23</b>	<b>28</b>	<b>45</b>
<b>KC-TH- Musicianship Skills</b>					
KI-PNBV1	Piano	3			
RC	Rhythm Class	3			
ASA	Aural Skills and Analysis	9	7	5	
ASI	Aural Skills and Improvisation	3	3	2	
KSH	Keyboard Skills and Harmony		3	3	
-	Music Theory Elective (whole year course)			4	
	<b>Subtotal</b>	<b>18</b>	<b>13</b>	<b>14</b>	<b>0</b>
<b>KC- Academic Skills</b>					
AZ-ANFO	Anatomy/Phonetics	2			
KZ-HOZG	Historical Development		2		
	Voice				
MG	Music History	3	2		
CMS	Critical Music Studies - Classical Music 1-2-3	2	2	2	
AZ-PT	Extended Programme Notes Final Presentation				2
	<b>Subtotal</b>	<b>7</b>	<b>6</b>	<b>2</b>	<b>2</b>
<b>KC- Professional Preparation</b>					
PF	Tutoring	2	2	2	
ED-ES	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	
AZ-VBP	<i>Preparation for Professional Practice/Audition Training</i>				3
	<b>Subtotal</b>	<b>8</b>	<b>12</b>	<b>10</b>	<b>7</b>
<b>Minors/Electives</b>					
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
	<b>Total</b>				<b>240</b>

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

## VOCAL STUDIES EARLY MUSIC

code	Vocal Studies Early Music	Year 1	Year 2	Year 3	Year 4
	<b>Bachelor of Music 2022-2023</b>				
<b>KC- Artistic Development</b>					
EZ-ZG	Main Subject Vocal Studies Early Music	21	13	23	39
AL-COR	Coach Pianist	2	2	2	
AL-COH	Coach Harpsichord				3
KZ-ZGG	Group Lesson Voice	1	1	1	1
AZ-ES	Ensemble Singing	2	2		
	At least 2 of 3 languages:	4	4		
AZ-DU	German	2	2		
AZ-FR	French	2	2		
AZ-IT	Italian	2	2		
-	Projects	pm	pm	pm	pm
	<b>Subtotal</b>	<b>30</b>	<b>22</b>	<b>26</b>	<b>43</b>
<b>KC-TH- Musicianship Skills</b>					
MP	Musica Practica	9	7	5	
HKS	Historical Keyboard Skills	4	4	4	
EM-DO	Ornamentation and Diminution			2	
	<b>Subtotal</b>	<b>13</b>	<b>11</b>	<b>11</b>	<b>0</b>
<b>KC- Academic Skills</b>					
AZ-ANFO	Anatomy/Phonetics	2			
KZ-HOZG	Historical Development Voice		2		
EM-HD	Early Music Seminars	2	2	2	2
EMS	Critical Music Studies - Early Music	5	5	5	
AZ-PT	Extended Programme Notes Final Presentation				2
	<b>Subtotal</b>	<b>9</b>	<b>9</b>	<b>7</b>	<b>4</b>
<b>KC- Professional Preparation</b>					
PF	Tutoring	2	2	2	
ED-ES	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
	<b>Subtotal</b>	<b>8</b>	<b>12</b>	<b>10</b>	<b>7</b>
<b>Minors/Electives</b>					
-	Minor or electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
	<b>Total</b>				<b>240</b>

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

## COURSE DESCRIPTIONS

### ARTISTIC DEVELOPMENT (CLASSICAL MUSIC & EARLY MUSIC)

#### MAIN SUBJECT VOCAL STUDIES CLASSICAL MUSIC

Course title:	<b>Main Subject Vocal Studies Classical Music</b>
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. From the second bachelor year 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"><li>▪ are able to perform convincingly and on demand in diverse professional environments;</li><li>▪ 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;</li><li>▪ have developed effective practice and rehearsal techniques;</li><li>▪ have experienced a variety of musical styles and have studied and performed representative repertoire;</li><li>▪ have developed artistically and can show a sense of craftsmanship, both of which enable you to relate independently to the music and the music profession;</li><li>▪ are able to communicate and cooperate at a high level with colleagues and other professionals in the work field;</li><li>▪ are able to demonstrate an entrepreneurial spirit, by connecting basic research and education skills with a proactive approach;</li><li>▪ are able to reflect on your role, task and position in the profession as well as in society.</li></ul>
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.7, 1.A.8, 1.A.12, 1.A.13, 1.A.15, 1.A.19, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.7, 1.B.10, 1.B.12, 1.C.2, 1.C.6, 1.C.7, 1.C.10, 1.C.11, 1.C.13, 1.C.16
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:	See the relevant curriculum overview					
Literature:	Repertoire to be discussed with teacher					
Work form:	Individual lessons, group lessons, working with coach pianist, master classes					
Assessment	<b>Year</b>	<b>Month</b>	<b>Type of assessment</b>	<b>Duration</b>	<b>Grading system</b>	<b>Programme requirements</b>
	Bachelor I	January	Diagnostic assessment in the format 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. The student has to present a programme sheet, and introduce the programme
	Bachelor II	April/May	Progress examination in the format of the 'second year's evening'	15'	Qualifying result	To be discussed with teacher; the programme should be around 15 minutes. The student has to present a programme sheet, and introduce the programme.
	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>Assessments and (final) presentations are assessed using the <a href="#">Assessment Criteria Bachelor Vocal Studies</a> that can be found in the Appendix of this Curriculum Handbook.</p> <p><b>Practical Information about Presentations and Final Presentations</b></p> <ul style="list-style-type: none"> <li>• Presentations and Final Presentations take place in May - June, in the larger classrooms, the studios and the conservatoire hall. The date for your (Final) Presentation will be published on Asimut. The date and time cannot be changed and swapping with another student is <u>not</u> allowed. However, if you need to postpone your (final) presentation due to serious circumstances, you must inform your Head of Department or coordinator as soon as possible. The Presentations and Final Presentations are usually public and announced on the KC website.</li> <li>• Your department will contact you regarding when to submit your programme and other documentation with regards to your (Final) Presentation.</li> <li>• Students are required to hand in the 'self-assessment' form which is based on the assessment criteria for all assessments and (final) presentations. There is a version for B1 &amp; B2 and a version for B3 &amp; B4.</li> <li>• <b>Presentation B3:</b> <ul style="list-style-type: none"> <li>- You are advised to provide the members of the committee of examiners with a programme or programme notes at the start of your presentation.</li> </ul> </li> <li>• <b>Final Presentation B4:</b> <ul style="list-style-type: none"> <li>- If you have any requests for instruments, tuning of instruments, equipment, amplifications, lighting, etc. you need to fill out the 'Logistics Form' on the KC Portal. This form must be submitted at least three weeks before your (Final) Presentation.</li> <li>- You are required to provide a set of programme notes.</li> </ul> </li> <li>• Final Presentations are recorded for accreditation and quality assurance purposes. You may request a recording of your Final Presentation afterwards, via the EWP. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl, or on the KC Portal.</li> </ul>					
Language:	English or Dutch					
Schedule, time, venue	Individual schedule					

Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)
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## MAIN SUBJECT VOCAL STUDIES EARLY MUSIC

Course title:	<b>Main Subject Vocal Studies Early Music</b>
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 have a role in Early Music projects organised in collaboration between the Vocal Department and the Early Music Department. 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"> <li>▪ are able to perform convincingly and on demand in diverse professional environments;</li> <li>▪ 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;</li> <li>▪ have developed effective practice and rehearsal techniques;</li> <li>▪ have experienced a variety of musical styles and have studied and performed representative repertoire;</li> <li>▪ have developed artistically and can show a sense of craftsmanship, both of which enable you to relate independently to the music and the music profession;</li> <li>▪ are able to communicate and cooperate at a high level with colleagues and other professionals in the work field;</li> <li>▪ are able to demonstrate an entrepreneurial spirit, by connecting basic research and education skills with a proactive approach;</li> <li>▪ are able to reflect on your role, task and position in the profession as well as in society.</li> </ul>
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.7, 1.A.8, 1.A.12, 1.A.13, 1.A.15, 1.A.19, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.7, 1.B.10, 1.B.12, 1.C.2, 1.C.6, 1.C.7, 1.C.10, 1.C.11, 1.C.13, 1.C.16
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:	See the relevant curriculum overview					
Literature:	Repertoire to be discussed with teacher					
Work form:	Individual lessons, group lessons, master classes					
	<b>Year</b>	<b>Month</b>	<b>Type of assessment</b>	<b>Duration</b>	<b>Grading system</b>	<b>Programme requirements</b>
	Bachelor I	January	Diagnostic assessment in the format of the 'first year's evening'	10'	Pass/Fail	To be discussed with teacher; the programme should be around 10 minutes. The student has to present a programme sheet and in introduce the programme
		May/June	Propaedeutic exam	15'	Qualifying result	To be discussed with teacher; the programme should be around 15 minutes
	Bachelor II	April/May	Progress examination in the format of the 'second year's evening'	15'	Qualifying result	To be discussed with teacher; the programme should be around 15 minutes. The student has to present a programme sheet and introduce the programme
	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>Assessments and (final) presentations are assessed using the <a href="#">Assessment Criteria Bachelor Vocal Studies</a> that can be found in the Appendix of this Curriculum Handbook.</p> <p><b>Practical Information about Presentations and Final Presentations</b></p> <ul style="list-style-type: none"> <li>• Presentations and Final Presentations take place in May - June, in the larger classrooms, the studios and the conservatoire hall. The date for your (Final) Presentation will be published on Asimut. The date and time cannot be changed and swapping with another student is <u>not</u> allowed. However, if you need to postpone your (final) presentation due to serious circumstances, you must inform your Head of Department or coordinator as soon as possible. The Presentations and Final Presentations are usually public and announced on the KC website.</li> <li>• Your department will contact you regarding when to submit your programme and other documentation with regards to your (Final) Presentation.</li> <li>• Students are required to hand in the 'self-assessment' form which is based on the assessment criteria for all assessments and (final) presentations. There is a version for B1 &amp; B2 and a version for B3 &amp; B4.</li> <li>• <b>Presentation B3:</b> <ul style="list-style-type: none"> <li>- You are advised to provide the members of the committee of examiners with a programme or programme notes at the start of your presentation.</li> </ul> </li> <li>• <b>Final Presentation B4:</b> <ul style="list-style-type: none"> <li>- If you have any requests for instruments, tuning of instruments, equipment, amplifications, lighting, etc. you need to fill out the 'Logistics Form' on the KC Portal. This form must be submitted at least three weeks before your (Final) Presentation.</li> <li>- You are required to provide a set of programme notes.</li> </ul> </li> <li>• Final Presentations are recorded for accreditation and quality assurance purposes. You may request a recording of your Final Presentation afterwards, via the EWP. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl, or on the KC Portal.</li> </ul>
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

Course title:	<b>Coach Pianist/Coach Harpsichord</b>
Osiris course code:	KC-AL-COR / KC-AL-COH
Course content:	The course is taught in weekly lessons in which you work individually with a coach pianist (vocal studies classical music I-II-III-IV, and early music year I-II-III) or coach harpsichord (vocal studies early music year IV). The coach is specialised in the vocal repertoire, from Lied to oratorio and opera, solo and ensemble work with instrumental ensemble and orchestra. During the lessons you work on the interpretation of both music and poetry/libretto, understanding of style periods, the development of diction, performance skills and ensemble skills. The coach pianist is the regular accompanist at annual and final presentations and organizes presentations with the singers he or she teaches. Your coach and main subject teacher work closely together in watching 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"> <li>• have insight in the structure of the full score of the repertoire you are singing and your role and place as a singer in that particular score, based on the informed reduction of the score the coach pianist/harpsichord is offering you;</li> <li>• are able to master repertoire at a basic (B I –II) and advanced (B III-IV) professional level across various style periods;</li> <li>• are able to rehearse and perform at a professional level with a pianist or harpsichord player;</li> <li>• are able to devise and present a concert programme which is well balanced and reflects the ability to engage in creative and attractive programming.</li> </ul>
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.7, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.C.6, 1.C.13
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	Bachelor I, II, III: 25 minutes per week, 34 weeks per year Bachelor IV: 37,5 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.
Teachers:	Piano: Carolien Drewes, Phyllis Ferwerda, Maurice Lammerts van Bueren, Ana Sanchez Donate Harpsichord: Tineke Steenbrink
Credits:	Coach Pianist classical music: 2-2-2-3 ECTS Coach Pianist early music: 2-2-2 ECTS Coach Harpsichord early music: 3 ECTS
Literature:	-
Work form:	Individual lessons
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 for an interesting and balanced concert programme.

	The cooperation with your coach pianist  harpsichord is part of the main subject assessment at the end of every academic year. The assessment is based on the general assessment criteria for the <a href="#">Bachelor Vocal Studies (Main Subject)</a> that can be found in the Appendix of this Curriculum Handbook.
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue	Individual schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

## GROUP LESSON VOICE

Course title:	<b>Group Lesson Voice</b>
Osiris course code:	KC-KZ-ZGG
Course content:	Voice students of all study years have a shared group lesson with their main subject teacher (in exceptional cases from another main subject teacher) and a coach pianist/harpsichord. It aims to be a peer-learning lesson. Teachers can use different teaching tools to involve you and your peers during the lessons. 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.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have experience in performing in front of an audience;</li> <li>▪ are able to communicate your musical and performance ideas and objectives;</li> <li>▪ are able to give constructive feedback to the work and performance of fellow students;</li> <li>▪ are able to receive positive and negative feedback on your performance and use this in a constructive way in your development.</li> </ul>
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.7, 1.A.8, 1.A.10, 1.A.14, 1.A.15, 1.A.17, 1.B.1, 1.B.2, 1.B.3, 1.B.9, 1.C.4, 1.C.7, 1.C.8, 1.C.11, 1.C.14, 1.C.16
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/harpsichord
Credits:	1 ECTS per academic year
Literature:	-
Work form:	Group lesson
Assessment:	Compulsory attendance at the discretion of the teacher (guideline: between 80-100%). Continuous assessment based on the general assessment criteria for the <a href="#">Bachelor Vocal Studies (Main Subject)</a> that can be found in the Appendix of this Curriculum Handbook, as well as on the following criteria: <ul style="list-style-type: none"> <li>• ability to perform by memory</li> </ul>

	<ul style="list-style-type: none"> <li>• ability to develop and communicate musical and performance ideas</li> <li>• being able to formulate constructive feedback to your peers based on knowledge of vocal technical issues, musical ideas and knowledge of different styles</li> <li>• being able to receive feedback from your peers and process it</li> </ul>
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

Course title:	<b>Ensemble Singing</b>
Osiris course code:	KC-AZ-ES
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"> <li>▪ are able to connect theory subjects to practical singing;</li> <li>▪ show harmonic sensitivity;</li> <li>▪ are able to intonate by harmonic degree;</li> <li>▪ show polyphonic hearing and singing;</li> <li>▪ show tactus, rhythm and tempo skills;</li> <li>▪ improved solfège skills;</li> <li>▪ have basic knowledge of leading a small ensemble.</li> </ul>
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.6, 1.A.7, 1.A.8, 1.A.13, 1.A.14, 1.A.16, 1.B.2, 1.C.8, 1.C.13, 1.C.14
Type of course:	Compulsory
Level:	Bachelor I & II, working together
Duration:	90 minutes per week, 20 weeks
Prior qualifications/ Pre-requisites:	
Teachers:	Suzanne Konings, and t.b.a.
Credits:	2 ECTS
Work form:	Group lesson
Assessment:	Homework assignments throughout the course.

	<p>At the end of the course, end of March or in April, each group will perform three pieces, covering different styles and challenges.</p> <p>Assessment criteria:</p> <p>You have to</p> <ul style="list-style-type: none"> <li>• be able to connect theory to practical singing</li> <li>• show harmonic sensitivity</li> <li>• show convincing intonation</li> <li>• show polyphonic hearing and singing</li> <li>• show understanding of tactus, and rhythm and tempo skills</li> </ul>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen - Head of Vocal Studies Department (m.damen@koncon.nl)

## Languages - German, French, Italian

You are required to enrol in at least two of the following three language classes: German, French and Italian. The Vocal Department will contact you at the start of the B1 academic year to collect your choices. You are asked to choose your two languages for both academic years B1 and B2. If you choose to do all three languages, you may drop one language in B2 if desired.

### GERMAN 1

Course title:	<b>German 1</b>
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:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to translate German art songs into English or Dutch;</li> <li>▪ are able to transcribe into IPA (International Phonetic Alphabet);</li> <li>▪ are able to sing and pronounce the German language correctly;</li> <li>▪ are able to identify period and style of German poems and texts;</li> <li>▪ are able to demonstrate basic knowledge of German grammar.</li> </ul>
Programme objectives:	1.A.1, 1.A.21.KC, 1.B.13
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%, active participation  Exam consisting of five elements (total 100 points): <ul style="list-style-type: none"> <li>• dictation + translation into English (15 points)</li> <li>• phonetic transcription (IPA) of an aria (25 points)</li> <li>• pronunciation of sung language (40 points)</li> <li>• grammar / historical background (10 points)</li> <li>• recitation of a poem or a piece of prose (10 points)</li> </ul> Exam: June
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

Course title:	<b>German 2</b>
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"> <li>▪ are able to translate German art song into English or Dutch;</li> <li>▪ are able to transcribe into IPA (International Phonetic Alphabet);</li> <li>▪ are able to sing and pronounce the German language at an advanced level;</li> <li>▪ are able to recognise period and style of poems;</li> <li>▪ are able to demonstrate advanced knowledge of German grammar.</li> </ul>
Programme objectives:	1.A.1, 1.A.21.KC, 1.B.13
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 attendance 80%, active participation  Exam consisting of five elements (total 100 points): <ul style="list-style-type: none"> <li>• dictation + translation into English (15 points)</li> <li>• phonetic transcription (IPA) of an aria (25 points)</li> <li>• pronunciation of sung language (40 points)</li> <li>• grammar / historical background (10 points)</li> <li>• recitation of a poem or a piece of prose (10 points)</li> </ul> Exam: June
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

Course title:	<b>French 1</b>
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"> <li>▪ are able to translate French classical songs into English or Dutch;</li> <li>▪ are able to sing and pronounce the French language correctly;</li> <li>▪ are able to transcribe songs into IPA (International Phonetic Alphabet);</li> <li>▪ are able to identify 19<sup>th</sup> century poetry and art song.</li> </ul>
Programme objectives:	1.A.1, 1.A.21.KC, 1.B.13
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%, active participation

	<p>Exam consisting of five elements (total 100 points):</p> <ul style="list-style-type: none"> <li>• dictation + translation into English (15 points)</li> <li>• phonetic transcription (IPA) of an aria (25 points)</li> <li>• pronunciation of sung language (40 points)</li> <li>• grammar / historical background (10 points)</li> <li>• recitation of a poem or a piece of prose (10 points)</li> </ul> <p>Exam: June</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)

## FRENCH 2

Course title:	<b>French 2</b>
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:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to translate French art song into English or Dutch;</li> <li>▪ are able to transcribe the song into IPA (International Phonetic Alphabet);</li> <li>▪ are able to sing and pronounce a song in baroque pronunciation;</li> <li>▪ are able to identify 17<sup>th</sup>, 18<sup>th</sup>, 20<sup>th</sup> and 21<sup>st</sup> century poetry and art song.</li> </ul>
Programme objectives:	1.A.1, 1.A.21.KC, 1.B.13
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:	<p>Compulsory attendance: 80%, active participation</p> <p>Exam consisting of five elements (total 100 points):</p> <ul style="list-style-type: none"> <li>• dictation + translation into English (15 points)</li> <li>• phonetic transcription (IPA) of an aria (25 points)</li> <li>• pronunciation of sung language (40 points)</li> <li>• grammar / historical background (10 points)</li> <li>• recitation of a poem or a piece of prose (10 points)</li> </ul>

	Exam: June
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

Course title:	<b>Italian 1</b>
Osiris course code:	KC-AZ-IT
Course content:	The course will address the study of an anthology of lyrical texts from the 16 <sup>th</sup> to the 19 <sup>th</sup> 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"> <li>▪ are able to attain a proper diction and pronunciation of the Italian verse;</li> <li>▪ are able to make the phonetic transcription of an Italian lyrical text into IPA (International Phonetic Alphabet);</li> <li>▪ are able to analyse the motivations of the characters and the cultural context underlying the aria;</li> <li>▪ are able to interact in Italian in a basic way (A1 level).</li> </ul>
Programme objectives:	1.A.1, 1.A.21.KC, 1.B.13
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%, active participation  Exam consisting of five elements (total 100 points): <ul style="list-style-type: none"> <li>• dictation + translation into English (15 points)</li> <li>• phonetic transcription (IPA) of an aria (25 points)</li> <li>• pronunciation of sung language (40 points)</li> <li>• grammar / historical background (10 points)</li> <li>• recitation of a poem or a piece of prose (10 points)</li> </ul> Exam: June
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

Course title:	<b>Italian 2</b>
Osiris course code:	KC-AZ-IT
Course content:	The coursework will address the study of an anthology of lyrical texts from the 19 <sup>th</sup> to the 20 <sup>th</sup> 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"> <li>▪ are able to attain a proper diction and pronunciation of the Italian verse;</li> <li>▪ are able to make the phonetic transcription of an Italian lyrical text into IPA (International Phonetic Alphabet);</li> <li>▪ are able to analyse the motivations of the characters and the cultural context underlying the aria;</li> <li>▪ are able to interact in Italian in a basic way (A2 level).</li> </ul>
Programme objectives:	1.A.1, 1.A.21.KC, 1.B.13
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%, active participation  Exam consisting of five elements (total 100 points): <ul style="list-style-type: none"> <li>• dictation + translation into English (15 points)</li> <li>• phonetic transcription (IPA) of an aria (25 points)</li> <li>• pronunciation of sung language (40 points)</li> <li>• grammar / historical background (10 points)</li> <li>• recitation of a poem or a piece of prose (10 points)</li> </ul> Exam: June
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

	<b>Projects</b>
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 Bachelor programme.

## ARTISTIC DEVELOPMENT (CLASSICAL MUSIC ONLY)

### COMPOSITION PROJECT

Course title:	<b>Composition Project</b>
Osiris course code:	KC-AZ-COMP
Course content:	In the second year of your studies, you are paired 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' or another concert. One voice teacher and one composition teacher/composer 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"> <li>▪ are able to communicate with a composer about your voice and vocal abilities;</li> <li>▪ are able to learn and study a piece especially written for your voice;</li> <li>▪ can perform a contemporary composition in a convincing way.</li> </ul>
Programme objectives:	1.A.1, 1.A.4, 1.A.5, 1.A.13, 1.A.14, 1.A.16, 1.B.3, 1.B.6, 1.C.4, 1.C.6, 1.C.11, 1.C.13
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Introduction meeting: 1.5 hour, two progress meetings: 2 hours, individual coaching by the voice teacher of the project: 30 minutes. Voice students study the composition with their own voice teacher as well.
Prior qualifications/ prerequisites:	-

Teachers:	Composition Department: Mayke Nass or one of the other composers connected to the department. Vocal Department: Noa Frenkel
Credits:	1 ECTS
Literature:	-
Work form:	Group meetings, individual lessons, rehearsals and a public performance
Assessment:	Compulsory attendance: 100% (absence in consultation with teachers), active participation, and a public performance at the end of the course.  Assessment criteria: <ul style="list-style-type: none"> <li>• Cooperation and communication with the composer and instrumentalist.</li> <li>• Ability to speak in a clear and recognizable way about the possibilities and impossibilities of the voice in general and your voice in particular with the composer.</li> <li>• Involvement with and showing flexibility towards the process of composing.</li> <li>• Showing ensemble skills in working with the instrumentalist</li> <li>• Convincing performance, both musically and technically</li> </ul>
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

Course title:	<b>Contemporary Music Project</b>
Osiris course code:	KC-AZ-CMP
Course content:	A project for a capella vocal ensemble. The repertoire focuses on the second half of the 20th century and the 21st century. The course also includes necessary skill development such as; extended techniques, special intonation, aleatorics, working with a tuning fork, graphic scores.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are at ease with the vocal -technical and musical requirements of contemporary repertoire;</li> <li>▪ are able to use new performance techniques;</li> <li>▪ work with non – traditional scores;</li> <li>▪ can perform a contemporary composition in a convincing way with and without a conductor.</li> </ul>
Programme objectives:	1.A.1, 1.A.4, 1.A.5, 1.A.6, 1.A.14, 1.A.16, 1.A.17, 1.A.19, 1.B.2, 1.B.3, 1.B.6, 1.C.4, 1.C.6, 1.C.11, 1.C.13
Type of course:	Compulsory
Level:	Bachelor III
Duration:	Project based
Prior qualifications/	-

prerequisites:	
Teachers:	Georgi Sztojanov and guest teachers, t.b.a.
Credits:	2 ECTS.
Literature:	t.b.a.
Work form:	Rehearsals, public performance preferably in the KC 'Spring Festival '
Assessment:	Compulsory attendance: 100% (absence in consultation with teacher). Preparation and active participation.  Assessment criteria: <ul style="list-style-type: none"> <li>• Show harmonic sensitivity, polyphonic hearing and singing,</li> <li>• Tactus, (poly)rhythm and tempo skills</li> <li>• Ability to prepare contemporary repertoire individually</li> <li>• Ability to rehearse and perform with a small ensemble without a conductor</li> <li>• Ability and willingness to develop/use special vocal technical skills required for the repertoire</li> <li>• Show an open mind towards non-traditional repertoire</li> </ul>
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

Course title:	<b>Lied Class 1+2</b>
Osiris course code:	KC-AZ-LIED3/4
Course content:	A workshop of usually 3 days in Bachelor 3 and Bachelor 4 in which the focus is on one specific style period, composer, or poet within the repertoire of the Art Song. The workshops are given by different combinations of (guest) teachers and a (guest) coach pianist/fortepiano. The course will end with a public presentation.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> <li>▪ have studied, rehearsed and performed repertoire from one specific style period or composer within the repertoire of the Art Song;</li> <li>▪ have studied the historical context of the chosen style period and/or specific composer or poet</li> <li>▪ have studied the meaning of the poetry of the chosen style period or composer</li> <li>▪ are able to independently apply these skills to various types of repertoire;</li> <li>▪ are able to transfer your knowledge to a lay audience.</li> </ul>
Programme objectives:	1.A.1, 1.A.4, 1.A.10, 1.A.13, 1.A.14, 1.A.17, 1.A.19, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.9, 1.C.8
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.a.
Work form:	Group lesson
Assessment:	Public presentation at the end of the course, starting with a spoken introduction of your repertoire which includes the historical context of the style period, composer or poet.  Assessment criteria: <ul style="list-style-type: none"> <li>• Cooperation between singer and pianist or fortepiano player</li> <li>• Diction and pronunciation of the text</li> <li>• Knowledge of style</li> <li>• Ability to communicate text and meaning with an audience</li> </ul>
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

	<b>Duo Class</b>
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', (pro memorie), which means that you as a singer will not receive credits for participating in a duo.

## MUSICIANSHIP SKILLS (CLASSICAL MUSIC)

### PIANO

Course title:	<b>Piano</b>
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"> <li>▪ have reached a basic level of playing the piano;</li> <li>▪ are able to play a simple composition a prima vista;</li> <li>▪ are able to accompany a melodic instrument in various styles and at a basic level;</li> <li>▪ have developed insight into harmony and harmonisation and are able to implement this.</li> </ul>
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.B.1, 1.B.2, 1.B.3
Type of course:	Compulsory
Level:	Bachelor I
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%. <b>Please read the 'protocol Piano' below.</b></p> <p>The exam takes place in June and consists of two parts with several elements: A:</p> <ul style="list-style-type: none"> <li>• The student is required to play a solo piece at his own level, taking into consideration musicality, correctness and style.</li> <li>• The student is required to accompany a fellow student, preferably in a composition of the student's main melodic instrument.</li> </ul> <p>The solo piece and accompaniment should be in two contrasting styles.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• the ability to play in style (e.g. articulation, use of the pedal)</li> <li>• musicality</li> <li>• use of fingerings</li> </ul> <p>B:</p> <ol style="list-style-type: none"> <li>1. a prima vista playing</li> <li>2. transposition</li> <li>3. harmonic reduction/harmonisation of a melody</li> <li>4. improvisation/variation</li> </ol> <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"> <li>• reading accuracy</li> </ul> <p>Assessment criteria 2. transposition:</p> <ul style="list-style-type: none"> <li>• accuracy of transposition</li> </ul> <p>Assessment criteria 3. Harmonic reduction/harmonisation of a melody:</p> <ul style="list-style-type: none"> <li>• accuracy of harmonic progressions</li> </ul>

	<p>Assessment criteria 4. improvisation/variation:</p> <ul style="list-style-type: none"> <li>• freedom of improvisation</li> <li>• ability to create three variations</li> <li>• ability to follow harmonic conventions (e.g. avoidance of fifth and octave parallels)</li> </ul> <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><b>PROTOCOL PIANO</b></p> <p><b>Class protocol</b></p> <p><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><b>Examination protocol</b></p> <p><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> 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><b>Resits</b> If you fail your final examination an estimate is made of the time you will need to attain the required standard. A resit is usually scheduled in December or a year later in June. The committee plans the resits. NB If you are not allowed to take an examination because you have failed to meet the attendance requirement (absent for more than 20% of classes), the new examination is considered to be a resit. 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><b>NB</b> 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

Course title:	<b>Rhythm Class 1</b>
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 or playing from memory or your musical imagination.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to play rhythmically from sheet music and from musical memory;</li> <li>▪ are able to read rhythm notation.</li> </ul>
Programme objectives:	1.A.1, 1.A.4
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Prior qualifications/ prerequisites:	-
Teachers:	Niels van Hoorn
Credits:	3 ECTS

Literature:	Duos, trios and quartets and exercises in pieces for one voice to be handed out by the teacher. Syllabus by Niels van Hoorn and compositions by Marc Zoutendijk.
Work form:	Group lesson
Assessment:	<p>Practical exam in January and June, in which the elements as described under 'Objectives' are tested.</p> <p>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

Course title:	<b>Aural Skills and Analysis 1</b>
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> <p>ASA1: General analysis course</p> <p>ASA2 semester 1: Renaissance and Baroque ASA2 semester 2: Classical and Early Romanticism</p> <p>ASA3 semester 1: Late Romanticism and Early Modernism ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ show a reliable level of basic skills in musical literacy, analysis and musicianship;</li> </ul>

	<ul style="list-style-type: none"> <li>▪ have a basic understanding of elementary concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture);</li> <li>▪ are able to use basic music theoretical terminology for musical concepts as a beginning professional musician;</li> <li>▪ have knowledge of what has been learned and are able to reflect on it.</li> </ul>
Programme objectives:	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.C.6, 1.C.16
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Lessons of 150 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks exam weeks). Two analysis lectures about a project within the conservatoire.
Prior qualifications/ prerequisites:	-
Teachers:	Arjen Berends, Inés Costales, Patrick van Deurzen, Suzanne Konings, Santo Militello, Daniel Salbert, Ida Vujovic, Pim Witvrouw, Ward Spanjers, Aart Strootman
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; Exam in semester 1; Final exam in semester 2: in both exams the following assignments have to be completed by the students.</p> <ol style="list-style-type: none"> <li>2. portfolio with the assignments from during the year</li> <li>3. aural skills exam in two parts: aural (50%) and written (50%)</li> <li>4. January: exam general music theory, June: analysis exam assignment</li> </ol> <p>Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark.</p> <p>Please see the Assessment Criteria Musicianship Skills Courses 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

Course title:	<b>Aural Skills and Analysis 2</b>
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> <p>ASA1: General analysis course</p> <p>ASA2 semester 1: Renaissance and Baroque ASA2 semester 2: Classical and Early Romanticism</p> <p>ASA3 semester 1: Late Romanticism and Early Modernism ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ 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;</li> <li>▪ have an intermediate level of understanding of concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture);</li> <li>▪ are able to use music theoretical terminology for musical concepts as a professional musician;</li> <li>▪ have knowledge of what has been learned and are able to reflect on it.</li> </ul>
Programme objectives:	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.C.6, 1.C.16
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Lessons of 150 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	Aural Skills and Analysis 1
Teachers:	Arjen Berends, Inés Costales, Patrick van Deurzen, Suzanne Konings, Santo Militello, Daniel Salbert, Ida Vujovic, Pim Witvrouw, Ward Spanjers, Aart Strootman
Credits:	7 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<p>Weekly evaluation of assignments and activities; exam in semester 1; final exam in semester 2: in both exams the following assignments have to be completed by the students.</p> <p>1. portfolio with the assignments from during the year</p>

	<p>2. aural skills exam in two parts: aural (50%) and written (50%)</p> <p>3. semester 1: analysis exam, semester 2: a written analysis paper which forms the basis for a live presentation (only in semester 2).</p> <p>Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark.</p> <p>Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses 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

Course title:	<b>Aural Skills and Analysis 3</b>
Osiris course code:	KC-TH-ASA
Course content:	<p>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.</p> <p>ASA1: General analysis course</p> <p>ASA2 semester 1: Renaissance and Baroque ASA2 semester 2: Classical and Early Romanticism</p> <p>ASA3 semester 1: Late Romanticism and Early Modernism ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ 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;</li> <li>▪ have a professional understanding of concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture);</li> <li>▪ are able to use terms for musical concepts as a professional musician;</li> <li>▪ have knowledge of what has been learned and are able to reflect on it.</li> </ul>
Programme objectives:	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.C.6, 1.C.16

Type of course:	Compulsory
Level:	Bachelor III
Duration:	Lessons of 100 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	Aural Skills and Analysis 2
Teachers:	Arjen Berends, Inés Costales, Patrick van Deurzen, Suzanne Konings, Santo Militello, Daniel Salbert, Ida Vujovic, Pim Witvrouw, Ward Spanjers, Aart Strootman
Credits:	5 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<p>Weekly evaluation of assignments and activities; exam in semester 1; final exam in semester 2: in both exams the following assignments have to be completed by the students.</p> <ol style="list-style-type: none"> <li>1. portfolio with the assignments from during the year</li> <li>2. aural skills exam in two parts: aural (50%) and written (50%)</li> <li>3. semester 1 analysis exam, semester 2: a written analysis paper which forms the basis for a live presentation (only in semester 2).</li> </ol> <p>Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark.</p> <p>Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses 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 (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 2<sup>nd</sup> and the 3<sup>rd</sup> 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

Course title:	<b>Aural Skills and Improvisation 1</b>
Osiris course code:	KC-TH-ASI
Course content:	<p>In this course, you will learn to recognise and manipulate characteristic melodic and harmonic progressions encountered in the repertoire. You will play variations based on these melodic and harmonic models through 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. Terms and concepts will be connected to what is learned in the practical activities. For all activities you will use your own instrument or voice.</p> <p>Examples of classroom activities and assignments are:</p> <ul style="list-style-type: none"> <li>- Continuous canon playing and other group exercises based on simultaneous listening and playing in real time</li> <li>- Transposing / manipulating of short new musical fragments and studied fragments</li> <li>- Playing from memory: simple models from music literature</li> <li>- Creating spontaneous variations on short musical fragment</li> <li>- Melodic and harmonic / contrapuntal sequences</li> <li>- Improvising solfeggio exercises in one or two voices</li> </ul>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have developed an aural musical imagination and strengthened your aural skills;</li> <li>▪ have developed the interface between your aural imagination and your instrument/voice in real time;</li> <li>▪ have developed an active musical vocabulary/language;</li> <li>▪ have developed basic improvisational skills.</li> </ul>
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.A.16, 1.B.4, 1.B.6, 1.C.6, 1.C.11
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	-
Teachers:	Arjen Berends, Inés Costales, Karst de Jong, Bert Mooiman, Santo Militello, Pim Witvrouw, , Ward Spanjers, Timothy Braithwaite
Credits:	3 ECTS
Literature:	<p>50 Renaissance &amp; Baroque Standards Gjerdingen: Music in the Galant Style</p> <p>Peter van Tour, "Improvised and Written Canons in Eighteenth-Century Neapolitan Conservatories," <i>Journal of the Alamire Foundation</i>10, no. 1 (March 2018): 133–46.;</p> <p>Ed Sarath: <i>Music Theory Through Improvisation</i>; Jean-Paul Montagnier, "Le Chant Sur Le Livre Au XVIIIe Siècle: Les Traités de Louis-Joseph Marchand et Henry Madin," <i>Revue de Musicologie</i>81, no. 1 (1995): 37-63</p>

Work form:	Group lesson
Assessment:	<p>Weekly evaluation of assignments and activities; exam in semester 1; Final exam in semester 2. Both exams consist of:</p> <p>1) Portfolio: assignments plus reflection. 2) Practical exam, consisting of a selection of any of the items listed below:</p> <ul style="list-style-type: none"> <li>- Continuous canon playing and other group exercises</li> <li>- Transposing / manipulating of short new musical fragments and studied fragments</li> <li>- Creating spontaneous variations on short musical fragments</li> <li>- Melodic and harmonic / contrapuntal sequences</li> <li>- Improvising Solfeggio exercises in one or two voices</li> </ul> <p>Portfolio and Practical exam each make up 50% of the mark for the respective semester. The mark for the exam in semester 1 counts for 33%, and the mark for the exam in semester 2 counts for 67% of the final mark.</p> <p>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

Course title:	<b>Aural Skills and Improvisation 2</b>
Osiris course code:	KC-TH-ASI
Course content:	<p>In this course, you continue working on recognition and manipulation of characteristic melodic and harmonic progressions encountered in the repertoire. You will improvise on these melodic and harmonic models through studying and improvising in group activities and individual exercises. You will learn to engage in a musical conversation with others. Terms and concepts will be connected to what is learned in the practical activities. For all activities you will use your own instrument or voice.</p> <p>Examples of classroom activities and assignments are:</p> <ul style="list-style-type: none"> <li>- Continuous canon playing and other group exercises based on simultaneous listening and playing in real time</li> <li>- Transposing / transforming of short new musical fragments and studied fragments</li> <li>- Playing from memory: various models from music literature</li> <li>- Creating spontaneous variations and expanding upon musical fragments</li> <li>- Partimento-exercises: rule of the octave, melodic and harmonic / contrapuntal sequences, schemata</li> <li>- Improvising advanced Solfeggio exercises in one or two voices</li> </ul>

Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have further developed your aural music imagination and strengthened your aural skills;</li> <li>▪ have further developed and increased the fluency of the interface between your aural imagination and your instrument/voice in real time;</li> <li>▪ have expanded your active musical vocabulary/language;</li> <li>▪ are able to improvise modal and tonal music, alone and together with others.</li> </ul>
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.A.16, 1.B.4, 1.B.6, 1.C.6, 1.C.11
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	Aural Skills and Improvisation 1
Teachers:	Arjen Berends, Inés Costales, Karst de Jong, Bert Mooiman, Santo Militello, Pim Witvrouw, Ward Spanjers, Timothy Braithwaite
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; Exam in semester 1; Final exam in semester 2. Both exams consist of:</p> <p>1) Portfolio: assignments plus reflection</p> <p>2) Practical exam, consists of a selection of any of the items listed below:</p> <ul style="list-style-type: none"> <li>- Continuous canon playing and other group exercises</li> <li>- Transposing / manipulating improvised and studied musical fragments</li> <li>- Developing variations on pre-existing musical material in real time</li> <li>- Partimento-exercises: rule of the octave, melodic and harmonic / contrapuntal sequences</li> <li>- Improvising Solfeggio exercises in one or two voices</li> <li>- Duo improvisation with the teacher or fellow student</li> </ul> <p>Portfolio and Practical exam each make up 50% of the mark for the respective semester. The mark for the exam in semester 1 counts for 33%, and the mark for the exam in semester 2 counts for 67% of the final mark.</p> <p>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

Course title:	<b>Aural Skills and Improvisation 3</b>
Osiris course code:	KC-TH-ASI
Course content:	<p>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 or a video registration.</p> <p>During the lessons, you will learn how to generate musical ideas and materials, develop them and take ownership of them. You learn to work collaboratively, generating and sharing ideas and negotiating their development. This goes hand in hand with the training of improvisation skills, compositional thinking, development of structural awareness and development of expressive singing, or playing on your own instrument.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have learnt to work in a collaborative and experiential setting;</li> <li>▪ have developed improvisation skills, compositional thinking and structural awareness;</li> <li>▪ have further developed a direct and fast link from hearing, and imagining aurally to acting on your own instrument;</li> <li>▪ have learnt to generate musical ideas, play with them and communicate them;</li> <li>▪ have developed the ability to spontaneously express compelling ideas using your instrument or voice.</li> </ul>
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.A.16, 1.B.4, 1.B.6, 1.C.6, 1.C.11
Type of course:	Compulsory
Level:	Bachelor III
Duration:	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during 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:	Derek Bailey: BBC series on improvisation Karst de Jong: <a href="#">Collaborative Music Creation, Research Catalogue</a>
Work form:	Group lesson
Assessment:	<p>Exam in April or June during the intensive project week. The teacher will announce when the project week will take place, at least one month in advance.</p> <p>The final mark is composed as follows:</p> <ul style="list-style-type: none"> <li>- Portfolio of solo-improvisation work and a reflection 50%</li> <li>- Collaborative creative project (ensemble result) 50%</li> </ul>

	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

Course title:	<b>Keyboard Skills and Harmony 1</b>
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 and recognize common harmonic structures and patterns by writing and playing cadences, sequences and other progressions. You develop your harmonic hearing and imagination, as well as a sense of voice leading, resulting in an increased awareness in the tonal language of music. During the first year, you will mainly explore diatonic harmony by writing and playing assignments in different textures, for example Choral and/or Keyboard textures.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to harmonise simple melodies and bass lines;</li> <li>▪ have developed harmonic hearing (incl. imagination) and awareness on a basic level;</li> <li>▪ have developed awareness in voice leading principles on a basic level;</li> <li>▪ have developed and are able to apply basic keyboard skills (by playing cadences, accompaniments etc.).</li> </ul>
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.B.2, 1.B.6, 1.C.1
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Prior qualifications/ prerequisites:	-
Teachers:	Arjen Berends, Inés Costales, Karst de Jong, Bert Mooiman, Santo Militello, Pim Witvrouw, Patrick van der Linden, Ward Spanjers
Credits:	3 ECTS
Literature:	Materials will be provided by the teacher and may include (amongst other things) materials stemming from: 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:	<p>Weekly evaluation of assignments and activities; exam in semester 1; Final exam in semester 2:</p> <ol style="list-style-type: none"> <li>1) Portfolio (assignments and videos)</li> <li>2) Written assignment</li> <li>3) Practical exam</li> </ol> <p>Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark.</p> <p>Three main assessment criteria for the written and practical work:</p> <ul style="list-style-type: none"> <li>• correctness of voice leading</li> <li>• choice of chords</li> <li>• musicality and creativity</li> </ul> <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)

## KEYBOARD SKILLS AND HARMONY 2

Course title:	<b>Keyboard Skills and Harmony 2</b>
Osiris course code:	KC-TH-KSH
Course content:	You learn to apply and recognize more complex harmonic structures and patterns by writing and playing cadences, sequences and other progressions. You further develop your harmonic hearing and imagination, as well as a sense of voice leading, resulting in an increased awareness in the tonal language of music. During the second year, you will expand your harmonic vocabulary (exploring chromatic and enharmonic harmony) by writing and playing assignments in different textures, for example Choral and/or Keyboard textures.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to harmonise more complex melodies and bass lines.</li> <li>▪ have developed harmonic hearing (incl. imagination) and awareness on a more advanced level</li> <li>▪ have developed awareness in voice leading principles on a more advanced level</li> <li>▪ have developed and are able to apply more advanced keyboard skills (by playing cadences, accompaniments etc.)</li> </ul>
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.B.2, 1.B.6, 1.C.1
Type of course:	Compulsory
Level:	Bachelor III

Duration:	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Prior qualifications/ prerequisites:	Keyboard Skills and Harmony 1
Teachers:	Arjen Berends, Inés Costales, Karst de Jong, Bert Mooiman, Santo Militello, Pim Witvrouw, Patrick van der Linden, Ward Spanjers
Credits:	3 ECTS
Literature:	Materials will be provided by the teacher and may include (amongst other things) materials stemming from: 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; Exam in semester 1, Final exam in semester 2: 1) Portfolio (assignments and videos) 2) Written assignment 3) Practical exam  Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark.  Three main criteria for the written and practical work: <ul style="list-style-type: none"> <li>• correctness of voice leading</li> <li>• choice of chords</li> <li>• musicality and creativity</li> </ul> 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

	<b>Music Theory Elective</b>
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
Programme 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 ( <a href="mailto:s.konings@koncon.nl">s.konings@koncon.nl</a> ) Education Service Centre ( <a href="mailto:studentadministration@koncon.nl">studentadministration@koncon.nl</a> )

## MUSICIANSHIP SKILLS (EARLY MUSIC)

### MUSICA PRACTICA 1

Course title:	<b>Musica Practica 1</b>
Osiris course code:	KC-TH-MP1
Course content:	<p>Baroque solfège and ear training: development of core musical skills using historical methods from the late 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 Monteclair: <i>Principes de musique</i> (1736). During this course you practise using both vocal and instrumental repertoire from the late 17<sup>th</sup> and 18<sup>th</sup> 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 bass sequences and cadences.</p> <p>By using historical methods and repertoire, the basic commonplaces of the musical language and of performance practice such as ornamentation (both "graces" and "diminutions"), articulation, rhythmic hierarchy and alteration, are integrated into the practice.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ can sight-read 17<sup>th</sup> / 18<sup>th</sup> century repertoire (vocal and instrumental) from the original notation;</li> </ul>

	<ul style="list-style-type: none"> <li>▪ are able to use a historically appropriate solfège system for the repertoire;</li> <li>▪ are able to apply the most important commonplaces of performance practice (essential ornaments, articulation, etc.);</li> <li>▪ understand a figured bass;</li> <li>▪ recognise (both visually and aurally) the tonality of a piece: major/minor modality, tonal centre;</li> <li>▪ recognise (both visually and aurally) the intervals formed between a solo melody and its accompanying bass;</li> <li>▪ recognise (both visually and aurally) harmonic structures using the chordal concepts of basso continuo;</li> <li>▪ can improvise a melody on a simple bass line, using consonances, passing/neighbouring tones and suspensions.</li> </ul>
Programme objectives:	1.A.1, 1.A.4, 1.A.6, 1.A.8, 1.B.1, 1.B.2, 1.B.4, 1.B.6
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Lessons of 150 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	Ability of sight-reading simple diatonic melodies in modern notation (violin and bass clef).
Teachers:	Isaac Alonso de Molina
Credits:	9 ECTS
Literature:	Course reader
Work form:	Group lesson
Assessment:	<p>There are two exams, one in each semester. Both exams are individual and practical. The level of ear-training and sight reading in connection to specific styles is assessed. The exams consist of two parts:</p> <p>a) sight reading a piece of the style and level of difficulty of "Solfèges d'Italie avec la basse chifrée" (Paris, 1779), volumes 1 and 2.</p> <p>b) improvising a melodic line on a given figured bass in Baroque style.</p> <p>The mark for the exam in semester 1 counts for 33%, and the mark for the exam in semester 2 counts for 67% of the final mark.</p> <p>For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses 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

Course title:	<b>Musica Practica 2</b>
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), Coclucius: <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 15<sup>th</sup> to the early 17<sup>th</sup> centuries (both sacred and secular) as well as chant from sources of that time. With this repertoire, you develop fluency in reading melodic lines of modal characteristics and in white mensural notation. 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). By using historical methods, the basic commonplaces of the musical language and of performance practice such as ornamentation (both "graces" and "diminutions"), articulation, rhythmic hierarchy and alteration, are integrated into the practice.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ can sight-read repertoire ca. 1500-1650 (vocal and instrumental) from the original notation;</li> <li>▪ are able to use a historically appropriate solfège system for the repertoire;</li> <li>▪ are able to apply the most important commonplaces of performance practice (typical ornaments, etc.);</li> <li>▪ recognise (both visually and aurally) the modal characteristics of a piece;</li> <li>▪ recognise (both visually and aurally) the intervals formed between two given melodic lines;</li> <li>▪ recognise (both visually and aurally) the standard dyadic (two-part contrapuntal) progressions;</li> <li>▪ can improvise simple formulaic counterpoint (gymel, fauxbourdon, etc.);</li> <li>▪ can improvise a melody on a given cantus firmus;</li> <li>▪ can improvise a short canon (stretto fuga) in the main intervals.</li> </ul>
Programme objectives:	1.A.1, 1.A.4, 1.A.6, 1.A.8, 1.B.1, 1.B.2, 1.B.4, 1.B.6
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Lessons of 150 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	Musica Practica 1
Teachers:	Isaac Alonso de Molina
Credits:	7 ECTS
Literature:	Course reader
Work form:	Group lesson

Assessment:	<p>There are two exams, one in each semester. Both exams are individual and practical. The level of ear-training and sight reading in connection to specific styles is assessed. The exams consist of two parts:</p> <p>a) sight reading a piece of the style and level of difficulty of Gumpelzhaimer: "Compendium musices latino-germanicum" (Ausburg, 1595).</p> <p>b) improvising a simple counterpoint on a given cantus firmus, in Renaissance style.</p> <p>The mark for the exam in semester 1 counts for 33%, and the mark for the exam in semester 2 counts for 67% of the final mark. For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses 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

Course title:	<b>Musica Practica 3</b>
Osiris course code:	KC-TH-MP3
Course content:	<p>From organum to partimento. During this course you develop your ear training through historical improvisation strategies, including organum, discantus, gymel, fauxbourdon, etc., up to basso continuo. The solfège systems used include both hexachordal and heptachordal solmisation. Special attention is given to the aural similarities and differences between these strategies, in order to outline a practical understanding of the historical development of counterpoint and harmony.</p> <p>During this course you study repertoire including mensural music from the 13<sup>th</sup> to the 15<sup>th</sup> centuries (sacred and secular), tracing the history of polyphony from its beginnings to the mid-15<sup>th</sup> century. Besides the historical notations of the period special attention is paid to understanding the elements of musical grammar and style of these repertoires, developed with improvisation exercises based on historical models.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have a basic understanding of standard polyphonic extemporization techniques, from the Middle Ages till the 18<sup>th</sup> century;</li> <li>▪ can improvise a parallel/oblique organum in the early medieval style;</li> <li>▪ can improvise a discantus, both in Ars Antiqua and Ars Nova style;</li> <li>▪ can improvise using gymel, fauxbourdon and related techniques from the 15<sup>th</sup> and 16<sup>th</sup> centuries;</li> <li>▪ can improvise on a bass line using a variety of movements from partimento pedagogy from the 17<sup>th</sup> and 18<sup>th</sup> centuries.</li> </ul>
Programme objectives:	1.A.1, 1.A.4, 1.A.6, 1.A.8, 1.B.1, 1.B.2, 1.B.4, 1.B.6
Type of course:	Compulsory
Level:	Bachelor III

Duration:	Lessons of 100 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	Successful completion of Musica Practica 2 (or demonstration of the required competences)
Teachers:	Isaac Alonso de Molina
Credits:	5 ECTS
Literature:	Course reader
Work form:	Group lesson
Assessment:	<p>There are two exams, one in each semester. Both exams are individual and practical. The level of ear-training and improvisation in connection to specific styles is assessed. The exams consist of two parts:</p> <p>a) improvising over a cantus firmus, using diverse Medieval and Renaissance models;</p> <p>b) improvising over a basso continuo part, using diverse Baroque models</p> <p>The mark for the exam in semester 1 counts for 33%, and the mark for the exam in semester 2 counts for 67% of the final mark.</p> <p>For assessment criteria, please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.</p>
Grading system:	Final result: Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

## HISTORICAL KEYBOARD SKILLS 1

Course title:	<b>Historical Keyboard Skills 1</b>
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"> <li>1. Chorale playing: this will involve filling in the appropriate harmonies (mainly root position chords and the occasional 6 chord) in 17<sup>th</sup> and 18<sup>th</sup> century chorales.</li> <li>2. Ostinato bass lines: Passamezzo antico, Bergamasca/Canary, Passacaglia. You will learn the bass in the original key and in one or two transpositions, gradually adding the chords, and eventually learning the basics of creating an improvised part in the Right Hand.</li> <li>3. Basic figure reading: root position and 6 chords using 17<sup>th</sup> and 18<sup>th</sup> century repertoire. These pieces will be assigned or prepared beforehand. You will be required to bring a partner to play with them in the assigned pieces.</li> </ol>

Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to play a simple 17<sup>th</sup> or 18<sup>th</sup> century keyboard piece;</li> <li>▪ are able to fill in the appropriate harmonies to complete the inner voices of a simple chorale;</li> <li>▪ are able to harmonize a simple Ostinato bass line;</li> <li>▪ are able to sight-read a simple figured bass line.</li> </ul>
Programme objectives:	1.A.1, 1.A.4, 1.A.6, 1.A.8, 1.B.1, 1.B.2, 1.B.4, 1.B.6, 1.B.7
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	-
Teachers:	Kathryn Cok, Isaac Alonso de Molina
Credits:	4 ECTS
Literature:	Weekly hand-outs will be provided
Work form:	Group lesson
Assessment:	Active participation, completion of weekly practical homework assignments, mid-term assessment in December and exam in June. <u>December:</u> - practical assignment <u>June - three part exam:</u> - playing a short composition - realising a choir melody - harmonising an ostinato bass line  For further details, please see the <i>Assessment Criteria Musicianship Skills Courses</i> in this Curriculum Handbook.
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

Course title:	<b>Historical Keyboard Skills 2/3</b>
Osiris course code:	KC-TH-HKS2/3
Course content:	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>Intermediate to advanced keyboard repertoire: students prepare three keyboard pieces throughout the course of the both years. Repertoire will be divided into three historical time periods. An in-class discussion on stylistic elements will accompany each piece.</p> <p>To continue to develop basso continuo skills, you will focus on the following:</p> <ol style="list-style-type: none"> <li>1. Chorale playing: filling in the appropriate harmonies in 17<sup>th</sup> and 18<sup>th</sup> century chorales. Only the outer two voices will be provided. More complex harmonies and figures will be introduced, based on the skills of each student.</li> <li>2. Ostinato bass lines: we will spend time on each of the following: La Folia/La Gamba, Ciaccona, Ruggiero. Focus will be on structured improvisation in the Right Hand and transpositions skills.</li> <li>3. Figure reading: more complex figures will be introduced, such as the 6/4, 7, and 6/5 chords using historical examples and appropriate repertoire. Pieces will be explored in class and on an assigned basis, accompanied by upper instruments.</li> <li>4. Developing skills in transposing (mainly in the third year).</li> </ol>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to play an intermediate 17<sup>th</sup> or 18<sup>th</sup> century keyboard piece;</li> <li>▪ are able to fill in the appropriate harmonies to complete the inner voices of a 17<sup>th</sup> or 18<sup>th</sup> century chorale;</li> <li>▪ are able to harmonize a more complex Ostinato bass line and transpose to another key;</li> <li>▪ are able to sight-read a more complex figured bass line;</li> <li>▪ as aware of stylistic elements when accompanying a 17<sup>th</sup> or 18<sup>th</sup> century piece on the harpsichord;</li> <li>▪ are able to apply acquired competencies in your own ensemble playing;</li> <li>▪ are able to transpose a simple piece of music.</li> </ul>
Programme objectives:	1.A.1, 1.A.4, 1.A.6, 1.A.8, 1.B.1, 1.B.2, 1.B.4, 1.B.6, 1.B.7
Type of course:	Compulsory
Level:	Bachelor II-III
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	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> - 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.
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

Course title:	<b>Ornamentation and Diminution</b>
Osiris course code:	KC-TH-EM-DO
Course content:	<p>The Ornamentation and Diminution course is a one-year course on melodic invention. It encompasses improvisational techniques used by musicians and singers in the 16th-18th centuries. The course is covered in three blocks. In the first block of lessons you will learn to invent a simple melodic <i>ricercar</i> as taught by 16th century performers/composers, and the art of inventing diminutions as it was taught in the 16th and early 17th centuries. In the second block you will learn to invent melodic preludes as taught in the early 18th century by e.g. Hotteterre, and to interpret and invent ornaments in 18th century style. The last part of the course teaches melody instrumentalists how to realise 18th century figured bass lines on their own instruments, and to see these realisations as a basis for invention.</p> <p>The course mostly takes the form of weekly practical workshops but, in a series of lectures, students will also be introduced to methods and compositional models familiarising them with ornamentation styles in 18thc French, Italian and German music.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to invent a melodic <i>ricercar</i> in the style of Ortiz or Bassano;</li> <li>▪ are able to invent diminutions appropriate for a 16th century piece of vocal polyphony;</li> <li>▪ are able to invent a melodic prelude in the style of Hotteterre;</li> <li>▪ are able to determine how a composition can be embellished in such a way that the integrity of the music and its style remain intact;</li> <li>▪ are able to recognise and adopt different national styles of ornamentation;</li> <li>▪ are able to realise a simple 18<sup>th</sup> century figured bass line on your melody instrument or as a simple air, for singers;</li> <li>▪ are able to apply this information in performance or in analysis of 18th century musical works.</li> </ul>
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.6, 1.B.7, 1.C.1, 1.C.6, 1.C.11
Type of course:	Compulsory
Level:	Bachelor III
Duration:	60 minutes per week

Prior qualifications/ prerequisites:	
Teachers:	Kate Clark, Wim Becu (brass), Bert Mooijman (keyboard instruments)
Credits:	2 ECTS
Literature:	Reader
Work form:	Group lesson
Assessment:	<p>There will be three performance assessment moments, one at the end of each block. In addition, 80% attendance is required with a maximum of two absences per block.</p> <p>(Block 1) A performance of an invented ricercar and a set of diminutions on an allocated 16thc piece.</p> <p>(Block 2) In block 2 you will be assessed on the quality of the preludes you invent in class and on your performance of an 18thc slow movement with interpreted and invented ornaments, explained with reference to at least one treatise.</p> <p>(Block 3) You will present a monodic realisation of a figured bass line and perform a newly composed melody for a suite/sonata movement or aria, upon the original bassline.</p> <p>Assessment criteria (Block 1)</p> <p>Ricercar:</p> <ul style="list-style-type: none"> <li>• demonstrated understanding of the structure and compositional elements of a ricercar</li> <li>• renaissance melodic and gestural style</li> <li>• variety and originality</li> </ul> <p>Diminutions:</p> <ul style="list-style-type: none"> <li>• close adherence to the melody and meter of the original composition</li> <li>• variety in note lengths, rhythms and melodic directions</li> <li>• whether tension and release in your diminutions reflect the structure and text (where applicable) of the original</li> </ul> <p>Assessment criteria (Block 2)</p> <p>Preludes:</p> <ul style="list-style-type: none"> <li>• harmonic understanding as shown in structure and proportion in your preludes</li> <li>• baroque style in the melodic gestures and ornaments used</li> <li>• beauty and originality</li> </ul> <p>Presentation of a mvt. with ornaments:</p> <ul style="list-style-type: none"> <li>• competence in interpreting and inventing ornaments for your chosen piece</li> <li>• a convincing presentation of at least one relevant text (treatise, method, preface) and how it has guided you in your interpretation and invention of ornaments</li> <li>• beauty and originality in your ornaments</li> </ul> <p>Assessment criteria (Block 3)</p> <p>Realising figured basslines:</p> <ul style="list-style-type: none"> <li>• participation in class exercises</li> <li>• (increasing) accuracy in understanding the harmonies indicated by the original bassline</li> </ul>

	<p>Final Presentation:</p> <ul style="list-style-type: none"> <li>• correct harmonic understanding and beauty and originality in the new melody you present at the end of the course.</li> </ul> <p>The final result will be the average of the 3 assessment results.</p>
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Brigitte Rebel - Coordinator Early Music Department ( <a href="mailto:b.rebel@koncon.nl">b.rebel@koncon.nl</a> )

## ACADEMIC SKILLS (CLASSICAL MUSIC & EARLY MUSIC)

### ANATOMY/PHONETICS

Course title:	<b>Anatomy/Phonetics</b>
Osiris course code:	KC-AZ-ANFO
Course content:	<p>During group lessons all subjects concerning the speaking and singing voice are discussed in theoretical and practical work forms. Subjects are: posture, breath, articulation and articulators, anatomy of the larynx breathing apparatus, vocal tract, vocal health, care of the voice and development and pathology of the voice. Principles of healthy speaking will be practised. You will give two short presentation showing a well-supported speaking voice and clear diction. Attention is given to the scientific principles of vocal acoustics including some practical work on subjects like harmonics, formants, and resonance strategies.</p> <p>As part of this course you will be invited for an examination of the vocal cords by an ENT specialist.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ understand the function of the anatomy, the physiology and the pathology of the voice- and breath system in singing and speaking;</li> <li>▪ are aware of the principles of vocal health;</li> <li>▪ are able to practice the speaking voice with the knowledge and principles of phonetics, and are able to use diction skills in proper speech.</li> </ul>
Programme objectives:	1.A.2, 1.A.7, 1.A.20.KC
Type of course:	Compulsory
Level:	Bachelor I
Duration:	28 group lessons of 90 minutes
Prior qualifications/ prerequisites:	-
Teachers:	Martine Straesser
Credits:	2 ECTS
Literature:	Theodore Demon – Anatomy of the voice (ISBN 978-1-62317-197-1)

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

## HISTORICAL DEVELOPMENT VOICE

Course title:	<b>Historical Development Voice</b>
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 topic of your own choice, 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"> <li>▪ are able to follow up your own questions related to your field/instrument/subject with search actions;</li> <li>▪ are able to share some historical expertise of the musical voice with peers;</li> <li>▪ have acquired basic knowledge about performance conditions and circumstances in the historical contexts of your vocal practice.</li> </ul>
Programme objectives:	1.A.8, 1.A.10, 1.B.4, 1.B.7, 1.C.1, 1.C.7
Type of course:	Compulsory
Level:	Bachelor II
Duration:	36 lessons of 60 minutes
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 three presentations. The presentations consist of performing/recording several pieces from historical sources which include annotations, ornamentation, or performance instructions of some kind relating to the topics that have been discussed till that moment during the lessons. The formats are to be decided by the teacher. Next to the presentations, every student is required to produce a short article in an encyclopaedia format about a chosen topic, on the Research Catalogue at the end of the course.</p> <p>Assessment criteria (presentations): You have to</p> <ul style="list-style-type: none"> <li>• demonstrate an active engagement with the historical sources that are discussed</li> <li>• show the ability to reconstruct various performance instructions from large bodies of pedagogical texts</li> <li>• show imagination and flexibility in your approach to possible interpretative techniques</li> </ul> <p>Assessment criteria (RC article):</p> <ul style="list-style-type: none"> <li>• the RC article reveals a clear insight in the chosen subject</li> <li>• the RC article is shaped in a communicative way in language and/or visual documentation</li> <li>• the RC article shows an awareness of the historical and/or other context of the chosen subject</li> <li>• the RC article gives sufficient justification of the sources that are involved</li> </ul>
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)

Course title:	<b>Music History 1</b>
Osiris course code:	KC-TH-MG
Course content:	<p>In this first year cross-genre Music History course we will zoom in on the 20th and 21st centuries. Departing from a number of themes we will discover relevant repertoire, techniques and practices, as well as relevant cultural, social, economical and political circumstances. In the first semester we will be addressing a wide range of questions, including: what role does music play in political debates? How does musical notation impact the way we make and think about music?</p> <p>Several broad themes will form the starting point for the lectures in the 1st semester (teacher: Loes Rusch), such as Music and Technology, Music and Social Change, and Music and Writing.</p> <p>In the 2nd semester (teacher: Aart Strootman) the focus lies on musical developments since the fall of the Berlin wall in 1989.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are familiar with certain important technological and cultural developments in the twentieth and twenty-first century and how these developments impacted musical practices;</li> <li>▪ are able to reflect on your own musicianship in light of the topics discussed;</li> <li>▪ are able to communicate about this with colleagues.</li> </ul>
Programme objectives:	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Prior qualifications/ prerequisites:	-
Teachers:	Loes Rusch and Aart Strootman
Credits:	3 ECTS
Literature:	<ul style="list-style-type: none"> <li>- Rutherford-Johnson, Tim; Music after the Fall (University of California Press, 2017)</li> <li>- Material assigned by teacher, such as copies of score fragments and text written by composers. These materials will be handed out during the lessons and will also be shared via Teams.</li> </ul>
Work form:	Lectures and individual study
Assessment:	<p>Semester 1: written exam about the content of the lessons and lectures, and the assigned literature.</p> <p>Semester 2: portfolio consisting of various written assignments.</p>

	Both count for 50% of the final mark, and for both exams a minimal result of 5,5 is required in order to pass this course.  Assessment criteria: With regards to essay assignments in the exam, please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

## MUSIC HISTORY 2 (CLASSICAL MUSIC ONLY)

Course title:	<b>Music History 2</b>
Osiris course code:	KC-TH-MG
Course content:	In this second year we offer a critical view on the panorama of the History of Western Art Music. What is a canon and how is it constructed? The two semesters are both divided in two blocks covering four stylistic periods. Besides the regular teachers several experts are invited to reflect and give insights in their field of specialization. In addition, the students will explore and present various case studies through collaborative presentations.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have insight in and an overview of significant developments in music from the Middle Ages until the 21st century;</li> <li>▪ are able to critically reflect on music historiography;</li> <li>▪ are able to communicate about this to various audiences;</li> <li>▪ are able to reflect on your own musicianship in light of the topics discussed.</li> </ul>
Programme objectives:	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Prior qualifications/ prerequisites:	Music History 1
Teachers:	Loes Rusch and Aart Strootman
Credits:	2 ECTS
Literature:	Grout, Donald Jay, Donald Jay Grout, and Claude V. Palisca. A History of Western Music. New York: W.W. Norton & Company, 2010. Ross, Alex, The rest is noise. Material assigned by teacher, such as copies of score fragments and text written by composers. Additional materials will be handed out during the lessons and will also be shared via Teams. Possible further reading:

	<p>Bohlman, Philip V., ed. <i>The Cambridge History of World Music</i>. Cambridge: Cambridge University Press, 2013.</p> <p>Cook, Nicholas. <i>Music: a very short Introduction</i>, 51-73. Oxford: Oxford University Press, 1998.</p> <p>DeVeaux, Scott. 'Constructing the Jazz Tradition: Jazz Historiography,' <i>Black American literature forum</i> 25-3 (1991): 525-560.</p> <p>Kelly, Thomas Forrest. <i>Early Music: A Very Short History</i>. Oxford: Oxford University Press, 2011.</p> <p>Rutherford-Johnson, Tim. <i>Music after the Fall: Modern Composition and Culture since 1989</i>. Oakland, California: California University Press, 2017.</p> <p>Stanbridge, Alan. "Burns, Baby, Burns: Jazz History as a Contested Cultural Site," <i>Jazz Research Journal</i> 1/ 1 (2004), 82-100.</p> <p>Strohm, Reinhard. "The Balzan Musicology Project Towards a Global History of Music, the Study of Global Modernisation, and Open Questions for the Future." <i>mu3nkologicha/Musicology</i> 27 (2019): 1-29.</p> <p>Taruskin, Richard. <i>Music in the Late Twentieth Century: The Oxford History of Western Music</i>. Oxford: Oxford University Press, 2010.</p>
Work form:	Lectures and individual study
Assessment:	<p>Active class participation, and various compulsory assignments during the lessons: a portfolio assignment, and one audiovisual group presentation.</p> <p>Two written exams (semester 1 and 2) about the content of the lessons and lectures, and the assigned literature. Both count for 50% of the final mark. Both exams need to be passed with a minimal result of 5,5 and the compulsory assignments need to be completed in order to pass this course.</p> <p>Assessment criteria: With regards to essay assignments in the exam, please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

## EARLY MUSIC SEMINARS (EARLY MUSIC ONLY)

Course title:	<b>Early Music Seminars</b>
Osiris course code:	KC-EM-HD
Course content:	<p>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&amp;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.</p>

Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have gained insight into current knowledge and developments in the field of early music;</li> <li>▪ are able to critically reflect on these;</li> <li>▪ can articulate your opinion on these matters with basic argumentation.</li> </ul>
Programme objectives:	1.A.7, 1.A.8, 1.A.9, 1.A.10, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.C.1, 1.C.5, 1.C.6, 1.C.8, 1.C.11
Type of course:	Compulsory for Early Music students Elective: Bachelor II and III
Level:	Bachelor I-IV, master I-II
Duration:	7 seminars of 2 hours each, divided over two semesters
Prior qualifications/ prerequisites:	-
Teachers:	Invited experts.
Credits:	2 ECTS per academic year
Literature:	Literature preparation, to be announced.
Work form:	Group lesson
Assessment:	<p><u>Early Music Bachelor and Master students:</u></p> <p>Attendance: You need to attend 6 out of 7 seminars  Bachelor I &amp; II: Two written critical reflections of 300 words each per academic year.  Bachelor III &amp; IV: Three written critical reflections of 300 words each per academic year.  Master I &amp; II: Four written critical reflections of 300 words each per academic year.  Bachelor III &amp; IV, and Master I &amp; II students are required to prepare questions, and actively take part in the discussions.</p> <p>Deadlines: Each semester you are required to submit a <i>minimum</i> of 50% of the critical reflections (meaning 2 at the end of the first semester in the case of 3 required reflections)  Deadline 1st semester: 15 February  Deadline 2nd semester: 15 May</p> <p>Assessment criteria (critical reflections):</p> <ul style="list-style-type: none"> <li>• insight into current knowledge and developments in early music</li> <li>• critical thinking</li> <li>• clarity of argumentation and opinion</li> </ul> <p><u>Elective students:</u>  You need to attend 5 out of 7 seminars;  Two written critical reflections of 300 words each per academic year.  Assessment criteria (critical reflections):</p> <ul style="list-style-type: none"> <li>• insight into current knowledge and developments in early music</li> <li>• critical thinking</li> <li>• clarity of argumentation and opinion</li> </ul>
Grading system:	Pass/Fail

Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Brigitte Rebel, Coordinator Early Music Department ( <a href="mailto:b.rebel@koncon.nl">b.rebel@koncon.nl</a> )

## CRITICAL MUSIC STUDIES 1 (CLASSICAL MUSIC)

Course title:	<b>Critical Music Studies 1 (Classical Music)</b>
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"> <li>▪ have a basic understanding, through close reading, of (music) literature;</li> <li>▪ are able to find and use relevant sources;</li> <li>▪ are able to reflect on audio recordings in a critical way.</li> </ul>
Programme objectives:	1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.
Prior qualifications/ prerequisites:	-
Teachers:	t.b.a.
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<ul style="list-style-type: none"> <li>• A written summary of three of the prescribed texts;</li> <li>• Based on these texts, you have to find one other related text, and must be able to justify why you choose this text;</li> <li>• A written critical review of an audio recording.</li> </ul> <p>All assessments are equally weighted.</p>

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

## CRITICAL MUSIC STUDIES 2 (CLASSICAL MUSIC)

Course title:	<b>Critical Music Studies 2 (Classical Music)</b>
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"> <li>▪ are able to choose relevant sources in relation to a theme;</li> <li>▪ are able to justify how the chosen sources are related to the theme;</li> <li>▪ are able to correctly refer to various sources;</li> <li>▪ are able to give a short presentation about the theme, using the collected sources.</li> </ul>
Programme objectives:	1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.
Prior qualifications/ prerequisites:	Critical Music Studies 1
Teachers:	t.b.a.
Credits:	2 ECTS
Literature:	t.b.a.

Work form:	Group lesson
Assessment:	<ul style="list-style-type: none"> <li>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.</li> <li>A presentation (15-20 minutes) about the theme, making use of four sources.</li> </ul> <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)

Course title:	<b>Critical Music Studies 3 (Classical Music)</b>
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"> <li>are able to design programme notes for a recital;</li> <li>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.</li> </ul>
Programme objectives:	1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Type of course:	Compulsory
Level:	Bachelor III
Duration:	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.

Prior qualifications/ prerequisites:	Critical Music Studies 2
Teachers:	t.b.a.
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<ul style="list-style-type: none"> <li>Design programme notes for your BMus3 recital, taking into account your own artistic reflection on the programme. 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. The text is to be submitted on the Research Catalogue.</li> </ul> <p>Both assessments are equally weighted.</p> <p>Assessment criteria: Please see the <i>Assessment Criteria Critical Music Studies</i> at the end of this curriculum handbook.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

## CRITICAL MUSIC STUDIES 1 (EARLY MUSIC)

Course title:	<b>Critical Music Studies 1 (Early Music)</b>
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 18<sup>th</sup> century, starting with lectures related to the origins of these styles covering the advent of counterpoint and other styles in the so called “Middle Ages” up to the 16<sup>th</sup> century.</p> <p>List of specific themes seen:</p> <p>Performance Practice:  General Values of performance (instrumental and vocal) in earlier periods  Ornamentation/Improvisation  Tuning/Pitch and Temperament</p>

	<p>Evolution of technical and problems Accentuation and Articulation Rhythmical Alteration</p> <p>Evolution of Compositional Genres Instrumental genres: From Consort music up to the late sonata/symphonic forms seen through historical sources Vocal genres and their evolution understood through its poetic and compositional background The evolution of compositional techniques</p> <p>General Cultural Problems Important political, social and musical institutions and other historical considerations General aesthetic problems Other Arts and their relation to music Poetics and Rhetoric</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have studied the main ideas involved in the practice of earlier music, and have experienced to put these ideas into practice in your actual music making;</li> <li>▪ have developed an understanding of the styles and genres of western music history with the aid of historical analysis;</li> <li>▪ are able to contextualize musical problems with larger cultural entities;</li> <li>▪ have experienced researching specific topics and applied it to your musical practice.</li> </ul>
Programme objectives:	1.A.8, 1.A.9, 1.A.10, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Lessons of 100 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	-
Teachers:	João Carlos F. de M. Santos, Isaac Alonso de Molina
Credits:	5 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% For further details, please see <i>Assessment Criteria Critical Music Studies</i> in this Curriculum Handbook.
Grading system:	Final assessment: final grade (numeric) based on the assignments, presence and participation and presentation.
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department ( <a href="mailto:s.konings@koncon.nl">s.konings@koncon.nl</a> )

## CRITICAL MUSIC STUDIES 2 (EARLY MUSIC)

Course title:	<b>Critical Music Studies 2 (Early Music)</b>
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 17<sup>th</sup> century being the missing link between the earlier practices and those of the 18<sup>th</sup> century seen in EMS 1, is the central focus of this course. Some ideas that belong to earlier or later periods are now retaken and analysed in more detail.</p> <p>The course also focuses on discussions around the idea of the Early Music Movement, and other philosophical ideas that can be related to Historical Performance.</p> <p>You work in study groups for part of the course content and take an active participation in the research and presentation of the themes.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>• have broadened and deepened your knowledge of the subjects approached in CMS 1;</li> <li>• are able to carry out research with relation to the course content topics;</li> <li>• are able to develop new ideas related to Historical Performance.</li> </ul>
Programme objectives:	1.A.8, 1.A.9, 1.A.10, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Lessons of 100 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	Critical Music Studies 1
Teachers:	João Carlos F. de M. Santos, Isaac Alonso de Molina
Credits:	5 ECTS
Literature:	To be announced during the course
Work form:	Group lesson
Assessment:	<p>Oral presentation and essay; Compulsory attendance: 80%</p> <p>For further details, please see <i>Assessment Criteria Critical Music Studies</i> in this Curriculum Handbook.</p>
Grading system:	Final grade (numeric) based on the assignments, presence and participation and presentation
Language:	English
Schedule, time, venue:	-
Information:	Suzanne Konings – Head of Music Theory Department ( <a href="mailto:s.konings@koncon.nl">s.konings@koncon.nl</a> )

## CRITICAL MUSIC STUDIES 3 (EARLY MUSIC)

Course title:	<b>Critical Music Studies 3 (Early Music)</b>
Osiris course code:	KC-TH-EMS
Course content:	In this course you develop reflective research skills, expand your own opinion, and learn to apply gained knowledge not only to your playing, but also to your thinking about music. Subject during the course is the Baroque and the periods right before and after. The exchange of research outcomes and development of presentation skills are important elements in the course as well as the identification of a personal style and point of view on a variety of musical issues and topics relating to the world of Early Music performance.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to carry out artistic research and reflect and discuss the results;</li> <li>▪ apply knowledge in an artistic, practical way by: <ul style="list-style-type: none"> <li>○ thinking and discussing about style, taste and interpretation with fellow students;</li> <li>○ thinking about and discussing the current state of Early Music and your role as a student and performer.</li> <li>○ presenting research outcomes to others in a clear way and with the use of presentation software;</li> <li>○ integrating gained knowledge in your playing and musical decision making.</li> </ul> </li> </ul>
Programme objectives:	1.A.8, 1.A.9, 1.A.10, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Type of course:	Compulsory
Level:	Bachelor III
Duration:	Lessons of 100 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	Critical Music Studies 2 – Early Music
Teachers:	Kathryn Cok
Credits:	5 ECTS
Literature:	Hand-outs and articles from the teacher taken from historical and contemporary sources.
Work form:	Group lesson
Assessment:	<p>First semester presentation: Time Machine – using a musical object from the past, ideally from your own home country, you take the class on a trip back in time during a presentation of 15-30 minutes using examples and presentation software.</p> <p>Second semester essay and duo critique with a fellow student on one of the following ideas: Early Music, Taste, or Historical Performance Practice. Recommended length: 800-1.000 words.</p> <p>Second semester exam: This will be in the form of an essay question and cover all topics and discussions focused on during the lessons.</p>

	<p>Assessment will also include class participation during the discussions and various homework assignments.</p> <p>The final grade will be based on 1. Presentation, 2. Essay, 3. Exam, 4. Combination of class participation and homework assignments.</p> <p>For assessment criteria, please see the <i>Assessment Criteria Critical Music Studies – Early Music</i> in this Curriculum Handbook.</p>
Grading system:	Final grade: Numeric.
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

Course title:	<b>Extended Programme Notes Final Presentation</b>
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:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to programme a final presentation in the form of a concert and explain the artistic and programmatic choices that have been made;</li> <li>▪ are able to put the concert programme into a wider context and underpin the programme with information relevant to the music presented;</li> <li>▪ are able to present the programme, its rationale and its context in an attractive way to a wider public.</li> </ul>
Programme objectives:	1.A.8, 1.A.9, 1.A.10, 1.A.19, 1.B.1, 1.B.2, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.C.1, 1.C.6, 1.C.8, 1.C.11
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:	The quality of the programme notes will be assessed during the final presentation 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) Wind Band Conducting students: Jaïke Bakker (j.bakker@koncon.nl) Vocal Studies students and Choral Conducting students: Monica Damen (m.damen@koncon.nl)

## PROFESSIONAL PREPARATION (CLASSICAL MUSIC & EARLY MUSIC)

### TUTORING

Course title:	<b>Tutoring</b>
Osiris course code:	KC-AL-PF
Course content:	<p>First-year students entering the Royal Conservatoire are assigned a tutor. You remain with this tutor for the first three years of the bachelor's programme. The tutor's role is to help you to reflect on your study and to monitor your study progress.</p> <p>In order to become independent reflective practitioners students need self-regulation skills and habits. The tutor can offer you several tools to develop these skills, based on your needs and preferences. In the tutoring toolbox there are 4 categories for tools: foundation, intention, attention and reflection. In the course of the study year you and your tutor will decide together which tools are interesting and relevant to explore. You will show evidence of your development and study habits f.i. through practical assignments, reports, recordings, or in conversation. Students can also decide to keep the reflective practicing journal 'Musician's Log' developed by Susan Williams.</p> <p>The tutor will have consultations with students individually and in small groups. The tutor is also available to you on request. Consultations with the tutor are confidential. Study progress will be an important topic in private consultations. The tutor will consult with the head of department or coordinator about study related issues, without revealing any sensitive information. Students are encouraged to take responsibility and initiative and increasingly take ownership of their development.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to reflect on your study progress and communicate about it with others;</li> <li>▪ are able to reflect on your personal and artistic growth;</li> <li>▪ have learned self-regulation tools and habits and are able to strategically put them to use in your own practice.</li> </ul>
Programme objectives:	1.A.2, 1.A.7, 1.A.10, 1.B.9, 1.C.1, 1.C.2, 1.C.3, 1.C.8, 1.C.16

Type of course:	Compulsory
Level:	Bachelor I-III
Duration:	Group meetings: in September, additional meetings to be decided by the tutor Private meetings: by appointment (at least three, but more individual meetings can take place if required)
Prior qualifications/ prerequisites:	
Tutors:	Daniël Brügger, Lilita Dunska, Carolien Drewes, Noa Frenkel, Manon Heijne, Miro Herak, Jarmo Hoogendijk, Anne La Berge, Gabriel Paiuk, Roger Regter, Ana Sanchez Donate, Yvonne Smeets, Julia Stegeman, Rixt van der Kooij, Susan Williams
Credits:	2 ECTS per academic year
Literature:	Handouts from your tutor, the tutoring toolbox and the reflective practicing journal 'Musician's Log' by Susan Williams. These can be found in the Tutoring Team on MS Teams.
Work forms:	Group and individual meetings
Assessment:	At the end of each academic year, your tutor will assess your development related to your self-regulation skills and habits. Together with your tutor you will design a custom assignment that addresses those elements from the tutoring toolbox that are most relevant for your development. The assignment can lead to evidence through activities, assignments and study habits in which you show that you have monitored and engaged with your personal development in a professional, autonomous and critical manner.  Assessment criteria: <ul style="list-style-type: none"> <li>• reflective skills</li> <li>• strategic pursuit of goals</li> <li>• initiative</li> <li>• communication</li> </ul>
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	Group and individual sessions. As for the individual meetings, both you and your tutor can take the initiative.
Information:	Yvonne Smeets – coordinator Tutoring ( <a href="mailto:y.smeets@koncon.nl">y.smeets@koncon.nl</a> )

## EDUCATIONAL SKILLS 1

Course title:	<b>Educational Skills 1</b>
Osiris course code:	KC-ED-ES1

Course content:	<p>During this course you will experience learning processes from different perspectives and learn about the various roles of musicians in an educational context.</p> <p>You will approach skills and knowledge about the learning process in relation to your own development as a student and musician, as well as from a teaching perspective. You will acquire knowledge about learning processes, the teacher-pupil relationship and about creating positive learning environments. With your fellow students, you will practise providing and receiving feedback and instruction, coached by Educational Skills teachers. You will explore and practise different work forms that musicians can use in an educational context. Furthermore, you will visit an educational activity together with a fellow student and discover how education plays an important role in the present-day field of work.</p> <p>This course consists of two strands:</p> <ul style="list-style-type: none"> <li>- Methods and Didactics (lessons about education in relation to your own instrument)</li> <li>- Pedagogy (self-study of material about teaching and learning processes)</li> </ul>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have an understanding of your own musical learning processes;</li> <li>▪ understand the characteristics of a positive learning environment;</li> <li>▪ have an understanding of some well-known theories about learning and teaching;</li> <li>▪ possess basic skills in providing instruction and feedback and in using simple work forms;</li> <li>▪ are aware of the importance of artisticity in an educational context;</li> <li>▪ have an impression of the role of education in the present-day field of work.</li> </ul>
Programme objectives:	1.A.7, 1.A.10, 1.A.15, 1.A.16, 1.B.2, 1.B.4, 1.B.9, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.14
Type of course:	Compulsory
Level:	Bachelor II
Duration:	12 weeks, semester 1 Methods and Didactics, 12 lessons of 60 minutes + educational field visit Pedagogy, self-study (approx. 8 hours)
Prior qualifications/ prerequisites:	-
Teachers:	Various
Credits:	3 ECTS
Literature:	Pedagogy materials shared in Teams
Work form:	Group lessons and self-study
Assessment:	<p>1) Methods &amp; Didactics reflective report (50%): Reflective report about your own musical development, your teaching experiences during the course and your educational field visit. This report should also include a description of feedback you received from your teacher, for instance about how you provided instructions and used work forms, with fellow students during the Methods and Didactics lessons. The report is due in January.</p>

	<p>2) Pedagogy essay (750-1250 words) (50%): An essay describing your views, examples of learning and teaching practices or illustrations of topics that have been presented in the course. The essay is due in December.</p> <p>Assessment criteria (reflective report):</p> <ul style="list-style-type: none"> <li>• level of understanding of and reflective thinking about (your) musical learning processes and about artisticity in music education</li> <li>• ability to provide instruction and feedback and to use simple work forms</li> <li>• observation and reflection on educational field visit</li> </ul> <p>Assessment criteria (pedagogy essay):</p> <ul style="list-style-type: none"> <li>• degree of theoretical and practical understanding</li> <li>• degree of argumentation</li> <li>• quality of writing</li> </ul> <p>Both the reflective report and the pedagogy essay will have to be passed in order to pass this course. Active participation / 80% presence</p>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen ( <a href="mailto:m.vdbergen@koncon.nl">m.vdbergen@koncon.nl</a> )

## EDUCATIONAL SKILLS 2

Course title:	<b>Educational Skills 2</b>
Osiris course code:	KC-ED-ES2
Course content:	<p>In this course you reflect upon and analyse the skills needed for your own instrument, and you explore various methods to develop and teach the skills needed at different levels. General educational skills that have been covered in Educational Skills 1, like interacting with different types of pupils, formulating questions and giving instructions will be put into practice during the Methods and Didactics lessons. You will also develop an understanding of learning music theory on various levels and get tools to teach this with a musically practical approach. Together with your Methods and Didactics teacher and your fellow students you will get the opportunity to put all these skills into practise by working with test pupils.</p> <p>After having visited the educational field in Educational Skills 1, you will do online research on projects in the educational field, for example in your own country. You will analyse an education activity or project of your choice that you consider to be an inspiring example.</p> <p>There are two parallel strands of lessons:</p>

	<p>- Methods and Didactics (lessons about teaching in relation to your own instrument)</p> <p>- Music Theory in Education (lessons about teaching and understanding music theory with a musically practical approach)</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have an understanding of the various stages of the learning trajectories in your own discipline;</li> <li>▪ have knowledge of repertoire and methodological materials;</li> <li>▪ are able to design a framework for an annotated repertoire list;</li> <li>▪ are able to provide instruction and feedback and to use various work forms;</li> <li>▪ are aware of the importance to take into account the level and needs of a pupil in your approach;</li> <li>▪ know and are able to make use of tools to teach the understanding of music theory with a musically practical approach;</li> <li>▪ have a clearer picture of the educational field and the various roles of musicians within.</li> </ul>
Programme objectives:	1.A.7, 1.A.10, 1.A.15, 1.A.16, 1.B.2, 1.B.4, 1.B.9, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.14
Type of course:	Compulsory
Level:	Bachelor II
Duration:	12 weeks, semester 2 Methods and Didactics, weekly lessons of 60 minutes Music Theory in Education, 6 lessons of 60 minutes
Prior qualifications/ prerequisites:	Educational Skills 1
Teachers:	Various
Credits:	3 ECTS
Literature:	Susan Williams, Quality Practice
Work form:	Group lessons, self-study and peer learning in teaching experiences
Assessment:	<p>1) Framework for an annotated repertoire list (33,3%). In this framework you are asked to structure the methods and music analysed during the lessons in a methodical way (this framework can be developed further in your future teaching).</p> <p>2) Description of the practical use of music theory work forms (33,3%).</p> <p>3) Reflective report on your teaching experiences with your test pupils and your analysis of a project or activity in the educational field (33,3%).</p> <p>The assignments are due in June.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• ability to recognise the level of methods and techniques (1)</li> <li>• understanding of the use of music theory work forms (2)</li> <li>• awareness of the level and needs of a test pupil (3)</li> <li>• ability to formulate clear questions, give apt instructions and employ work forms to develop a variety of skills, including music theory (3)</li> <li>• level of reflective thinking about music education and past and future teaching experiences (3)</li> </ul>

	Active participation / attendance 80%
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen ( <a href="mailto:m.vdbergen@koncon.nl">m.vdbergen@koncon.nl</a> )

### EDUCATIONAL SKILLS 3

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

	<p>Methods, Didactics &amp; Coaching, 15 lessons of 60 minutes  Ensemble Teaching, 6 lessons of 90 minutes + 1 work field experience</p>
Prior qualifications/ prerequisites:	Educational Skills 2
Teachers:	Various
Credits:	4 ECTS
Literature:	t.b.d.
Work form:	Group lessons, self-study and internship with coaching
Assessment:	<p><b>Methods, Didactics &amp; Coaching</b>  1) Teaching report &amp; presentation (66%) (qualifying result)  Your report must include:</p> <ul style="list-style-type: none"> <li>○ a learning trajectory of a series of lessons for your pupil;</li> <li>○ video material of one or more lessons you taught;</li> <li>○ a reflection on your teaching experiences during Educational Skills 3</li> </ul> <p>During the final lesson Methods, Didactics &amp; Coaching, you will give a 10-minute presentation on the development of your educational skills related to your own teaching. Your presentation will be followed by questions from your teacher and from fellow students about topics addressed in your report and/or presentation. The teaching report is due in January.</p> <p><b>Ensemble Teaching</b>  2) Arranging and Leading (33%) (Pass/Fail)  A short arrangement of a piece of music for a group of pupils;  Working with a group of amateurs during a rehearsal. The arrangement is due in December.</p> <p>Assessment criteria (Methods, Didactics &amp; Coaching):</p> <ul style="list-style-type: none"> <li>• methodical insight</li> <li>• using a considered approach when teaching</li> <li>• being able to employ objectives, lesson plans, methods and homework assignments</li> <li>• ability to choose apt musical material</li> <li>• reflective thinking about music education and past and future teaching experiences</li> <li>• ability to give a clear picture of your teaching experiences and to answer critical questions</li> </ul> <p>Assessment criteria (Ensemble Teaching):</p> <ul style="list-style-type: none"> <li>• ability to choose and adapt material for a group of amateurs</li> <li>• understanding of group dynamics</li> <li>• ability to lead an amateur group rehearsal</li> </ul> <p>Active participation / attendance 80%</p>
Grading system:	<p>Methods, Didactics &amp; Coaching: Qualifying result  Ensemble Teaching: Pass/Fail</p>
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen ( <a href="mailto:m.vdbergen@koncon.nl">m.vdbergen@koncon.nl</a> )

## STAGE SKILLS 1 – BODYWORK/METHODS OF ACTING

Course title:	<b>Stage Skills 1</b> <b>1A Bodywork / 1B Methods of acting</b>
Osiris course code:	KC-AZ-SSK1
Course content:	<b>1A Bodywork</b> You learn to know your body, enhance flexibility, control the body while moving, lying down, running, jumping etc. The aim is total physical ease. <b>1B Methods of acting</b> You will study credible acting in combination with (classical) singing. You apply physical acting techniques, theatre rules and laws, and use these in different acting situations. The work consists of silent acting, monologue and dialogue in different form and acting styles such as realism, absurdism and abstraction.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have increased physical awareness and can use your body in an active way;</li> <li>▪ recognise the importance of freedom of expression and physical ease on stage, and have developed skills to recreate this;</li> <li>▪ worked on your identity as a performer.</li> </ul>
Programme objectives:	1.A.7, 1.A.13, 1.A.14, 1.C.1, 1.C.10
Type of course:	Compulsory
Level:	Bachelor I
Duration:	1A <u>Bodywork</u> : 34 lessons of 90 minutes 1B <u>Methods of acting</u> : 10 lessons of 120 minutes
Prior qualifications/ prerequisites:	-
Teachers:	1A <u>Bodywork</u> : Fajo Jansen 1B <u>Methods of acting</u> : Wilfred van de Peppel
Credits:	1A <u>Bodywork</u> : 1 ECTS 1B <u>Methods of acting</u> : 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 (development) and skills (level).  Assessment criteria: see the <i>Assessment Criteria for Stage Skills Courses</i> at the end of this Handbook:  1A <u>Bodywork</u> : 1 1B <u>Methods of acting</u> : 1-3   5-11   13-24   26   28-30
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

Course title:	<b>Stage Skills 2 – 2A Acting while speaking / 2B Acting while singing</b>
Osiris course code:	KC-AZ-SSK2
Course content:	<p><b>2A Acting while speaking</b> Working from a text/story, you create scenes 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><b>2B Acting while singing</b> Working on staging aria's with (non) singing partners, duets and/or ensembles, you create scenes with your fellow students. You learn how to analyse your scene with the W-questions (Who, What, Where, When, Why) and explore your character in body and voice. 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"> <li>▪ are able to combine speaking/singing and acting in an informed way;</li> <li>▪ are able to analyse repertoire from a dramatic perspective and connect musical, technical and dramatic skills;</li> <li>▪ are aware of your (body)expression and know how to use focus and space;</li> <li>▪ are able to work on stage with colleagues in a supportive and productive way.</li> </ul>
Programme objectives:	1.A.1, 1.A.5, 1.A.13, 1.A.14, 1.C.1, 1.C.4, 1.C.8, 1.C.10, 1.C.11
Type of course:	Compulsory
Level:	Bachelor II
Duration:	2A <u>Acting while speaking</u> : 10 lessons of 120 minutes 2B <u>Acting while singing</u> : 10 lessons of 120 minutes
Prior qualifications/ prerequisites:	Stage Skills 1
Teachers:	2A <u>Acting while speaking</u> : David Prins 2B <u>Acting while singing</u> : Elsina Jansen
Credits:	2A <u>Acting while speaking</u> : 1 ECTS 2B <u>Acting while singing</u> : 1 ECTS
Literature:	Reader, made by teacher(s)
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 (development) and skills (level). A staged presentation of scenes.

	<p>A group evaluation.</p> <p>Assessment criteria: see the <i>Assessment Criteria for Stage Skills Courses</i> at the end of this Handbook:</p> <p>2A <u>Acting while speaking</u>: 1 - 30  2B <u>Acting while singing</u>: 1 – 30</p>
Grading system:	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

Course title:	<b>Stage Skills 3 – 3A Acting recits / 3B Research and sing a character</b>
Osiris course code:	KC-AZ-SSK3
Course content:	<p><b>3A Acting recits</b>  Starting from the question: 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 structure of a recit and define its function. 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 will be researched. You work on adjusting your tempo of thought to the tempo of the composition. You work on being consistent in that thought and on making your focus and body support that thought.</p> <p><b>3B Research and sing a character</b>  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><b>3A Acting recits</b>  At the end of the course, you are able to:</p> <ul style="list-style-type: none"> <li>▪ define the function and structure of the recitative;</li> <li>▪ identify and use basic acting techniques necessary for a convincing performance of recitatives;</li> <li>▪ work with different acting styles;</li> <li>▪ develop a well-informed interpretation of a recit and perform this interpretation.</li> </ul> <p><b>3B Research and sing a character</b>  At the end of the course, you are able to:</p>

	<ul style="list-style-type: none"> <li>▪ Independently study, analyse and create an opera character;</li> <li>▪ combine musical, technical and dramatic skills;</li> <li>▪ interact with the person that plays your counterpart.</li> </ul>
Programme objectives:	1.A.1, 1.A.4, 1.A.5, 1.A.7, 1.A.9, 1.A.13, 1.A.14, 1.A.16, 1.B.1, 1.B.2, 1.B.3, 1.B.7, 1.C.4, 1.C.10, 1.C.11
Type of course:	Compulsory
Level:	Bachelor III
Duration:	3A <u>Acting recits</u> : 10 lessons of 120 minutes 3B <u>Research and sing a character</u> : 12 lessons of 120 minutes
Prior qualifications/ prerequisites:	Stage Skills 2  3A <u>Acting recits</u> : Each student decides, in consultation with their main subject 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. Using different versions of one recit/scene is fine.
Teachers:	3A <u>Acting recits</u> : Gusta Teengs Gerritsen 3B <u>Research and sing a character</u> : David Prins
Credits:	3A <u>Acting recits</u> : 1 ECTS 3B <u>Research and sing a character</u> : 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 (development) and skills (level). A staged presentation of scenes. A group evaluation  Assessment criteria: see the <i>Assessment Criteria for Stage Skills Courses</i> at the end of this Handbook:  3A <u>Acting recits</u> : 1-6   10,   12 -17   21   26   28   19   3B <u>Research and sing a character</u> : Assessment criteria 1 – 30
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

Course title:	<b>Stage Skills 4 –</b>
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	<b>4A Making your own Performance / 4B Character development</b>
Osiris course code:	KC-AZ-SSK4
Course content:	<p><b>4A Making your own performance</b>  You create a small staged performance based on your own concept. You write your own script, develop your own ideas about the set and costumes, and choose your own repertoire. You will work in small groups and in close collaboration with your fellow students, exploring dramaturgy, style and inspiration. You think about questions like “What story do I want to tell”? And “What audience am I creating for”? You prepare and work on your script in self-study time.</p> <p><b>4B Character development</b>  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.  Special attention is given to the relation between convincing and comfortable physical acting, what the ‘pace’ of the music and the story requires from you, and your ability to keep the necessary vocal technical focus while moving and acting.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ 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;</li> <li>▪ know how to prepare for the first rehearsal in a production with a stage director and what you are supposed to offer to a stage director and/or a conductor;</li> <li>▪ learn to develop a concept for your own staged project, with no guidance of a stage director or other prescribed concept;</li> <li>▪ are able to give to and receive feedback to and from your peers in a positive way.</li> </ul>
Programme objectives:	1.A.1, 1.A.5, 1.A.7, 1.A.9, 1.A.11, 1.A.13, 1.A.14, 1.A.16, 1.A.19, 1.B.1, 1.B.9, 1.B.10, 1.C.1, 1.C.2, 1.C.4, 1.C.8, 1.C.10, 1.C.11
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	4A <u>Making your own performance</u> : 15 lessons of 120 minutes, 4B <u>Character development</u> : 12 lessons of 90 minutes
Prior qualifications/ prerequisites:	Stage Skills 3
Teachers:	4A <u>Making your own performance</u> : Elsina Jansen 4B <u>Character development</u> : guest teacher
Credits:	4A <u>Making your own performance</u> : 3 ECTS 4B <u>Character development</u> : 1 ECTS
Literature:	-

Work form:	Group lessons
Assessment:	<p>Compulsory attendance 100% (absence in consultation with the teacher).            Continuous assessment: During the lessons the teacher will reflect on the individual student's progress (development) and skills (level).            A staged presentation of scenes.            A group evaluation.</p> <p>Assessment criteria:            See the <i>Assessment Criteria for Stage Skills Courses</i> at the end of this Handbook:</p> <p><b>4A Making your own performance:</b> 1- 30  <b>4B Character development:</b> 1-30</p> <p>You are required to sing and research a character where you:</p> <ul style="list-style-type: none"> <li>• show the ability to work with different staging concepts and performance-ideas in a convincing way vocally, musically and theatrically;</li> <li>• 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.</li> </ul>
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!

Course title:	<b>Start-Up!</b>
Osiris course code:	KC-AL-FYF
Course content:	<p>Start-Up! has two main goals:</p> <ol style="list-style-type: none"> <li>1. Helping you build a broad network of fellow students;</li> <li>2. Making a smooth start at the Royal Conservatoire.</li> </ol> <p>Start-Up! introduces new students to the Royal Conservatoire and its practical, educational, creative, social and artistic possibilities. During a full week of music making, attending lectures, cooperating and exploring future educational opportunities, Start-Up! engages you right from the start. Start-Up! consists of daily rehearsals with the First Year Choir, as well as many workshops, lectures, meetings and performances.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ know your way around the Royal Conservatoire;</li> <li>▪ have started to build your network of fellow students from all departments;</li> <li>▪ are well-informed about your study programme;</li> </ul>

	<ul style="list-style-type: none"> <li>▪ have gained greater awareness of what is required to be a successful student;</li> <li>▪ have a greater awareness of health &amp; wellbeing in the music profession (e.g. you know how to protect your ears);</li> <li>▪ have gained insight into how the Royal Conservatoire could contribute to reaching your goals as a professional musician.</li> </ul>
Programme objectives:	1.A.5, 1.C.4, 1.C.11, 1.C.13
Type of course:	Compulsory
Level:	Bachelor I
Duration:	One week full-time
Prior qualifications/ prerequisites:	
Teachers:	A large variety of teachers from the Royal Conservatoire and from the professional field related to your future practice.
Credits:	2 ECTS
Literature:	Start-Up! brochure and information on the KC Portal. A list of resources and information about how to set up as an independent artist can be found at the <a href="#">Career Development Office and Podiumbureau page</a> on the KC Portal.
Work forms:	Plenary sessions, workshops, group lessons
Assessment:	A minimum of 80% attendance
Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	Monday to Friday during the first week of the academic year, at the Royal Conservatoire, The Hague
Information:	Caroline Cartens ( <a href="mailto:startup@koncon.nl">startup@koncon.nl</a> )

## CAREER SKILLS: WORKING GROUP VOICE

Course title:	<b>Working Group Voice, Learning lab for singers</b>
Osiris course code:	KC-AZ-WZG
Course content:	<p>Working Group Voice, Learning lab for singers is a course for first year voice students. Students that enter the programme in a higher year as well as preparatory year students can follow this course as well, if the teacher finds this appropriate. The course is taught by three teachers: one voice teacher, one expert on musician's learning processes, and one career skills coach.</p> <p>This course is part of the Career Skills trajectory. These courses prepare you for the professional world by offering you the opportunity to learn skills for your future career and to create your own singer's toolbox. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p> <p>As such, this course focusses on three distinct areas: finding yourself as a singer, finding yourself as a learner, and finding your way in the professional world.</p>

	<p>Finding yourself as a singer: These lessons are based on peer learning and aim to help you to develop your approach to singing, for instance how to develop yourself artistically and technically, how to read a score and how to work with text.</p> <p>Finding yourself as a learner: You learn about conditions for learning, becoming self-regulated by working with goals, practice strategies and reflection, and how to give and receive feedback to and from your peers.</p> <p>Finding your way in the professional world: These lessons are an introduction to the professional world. We will look at what the profession is and how to present ourselves as professionals both written and in person. Also we will look at time management and networking strategies.</p> <p>The course content will be explored in a holistic and integrated way and offers information as well as practical applications that each student can customize to their own needs.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have tools for learning your repertoire</li> <li>▪ are aware of the industry, your artistic identities, and your career possibilities;</li> <li>▪ are able to regulate your own learning process, by using goals, strategies and reflections effectively;</li> <li>▪ have some insight into your musical learning processes and the role of motivation, mindset and focus;</li> <li>▪ are able to give constructive feedback to the work (performance) of fellow students;</li> <li>▪ will have developed networking strategies and begun to expand your network;</li> <li>▪ know how to write a CV, cover letter, and biography.</li> </ul>
Programme objectives:	1.A.10, 1.A.13, 1.A.15, 1.B.12, 1.B.13, 1.C.1, 1.C.2, 1.C.4, 1.C.7, 1.C.8, 1.C.10, 1.C.11, 1.C.13
Type of course:	Compulsory
Level:	Bachelor I
Duration:	75 minutes, 18 weeks
Prior qualifications/ prerequisites:	-
Teachers:	Main subject teachers/ Department Coordinator tbc...
Credits:	2 ECTS
Literature:	A list of resources and information about how to set up as an independent artist can be found at the <a href="#">Career Development Office and Podiumbureau page</a> on the KC Portal.
Work form:	Group lesson
Assessment:	<p>Part of the assessment takes place during <b>assignments during the lessons:</b></p> <ul style="list-style-type: none"> <li>- The student identifies all important information a score (for voice and one instrument) gives,</li> </ul>

	<ul style="list-style-type: none"> <li>- The student develops strategies on how to learn new pieces, how to gain deeper understanding of pieces including what the conditions are for freedom during performance.</li> <li>- The student works with strategies to learn text (song or air), perform text using their understanding and fantasy, speaking text in rhythm without losing the prosody and finally sing the text as written in the music.</li> <li>- The student explores practicing and learning conditions as mindset, goal setting, motivation and health and wellbeing,</li> <li>- The student identifies short term, middle term and long term goals.</li> <li>- Students practise with giving feedback by asking neutral questions on posed questions on their practicing and learning.</li> </ul> <p><b>Writing assignment:</b> Discovery by Biography The student writes about their development as a learner in- or outside music, and reflects on this, giving evidence of how they see themselves as a learner, what are their strong points, what are their weak points, what are their challenges and what is their potential. The writing assignment of the Discovery by Biography has three parts. Deadline for handing in part 1: 1 December Deadline for handing in part 2: 15 January Deadline for handing in part 3: 1 March</p> <p><b>Networking assignment:</b> The student is tasked with making contact with 3 professionals in the industry in a limited amount of time. The assignment is a 3 minute presentation/reflection on what they have learned about the process of networking through this task, and what they have learned from their new contacts. Deadline: February/March (tba)</p> <p><b>CV, Biography and Cover Letter assignment:</b> The student is asked to submit their CV, biography and a cover letter for a fictional audition of their choosing. Some good practice examples will be used in the following lesson and students can each receive individual feedback on their submitted documents. Deadline: February/March (tba)</p>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

## CAREER SKILLS: ENTREPRENEURIAL BOOTCAMP

Course title:	<b>Entrepreneurial Bootcamp</b>
Osiris course code:	KC-AL-EB

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

## CAREER SKILLS: THE BUSINESS OF MUSIC

Course title:	<b>The Business of Music</b>
Osiris course code:	KC-AZ-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. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to critically reflect on your artistic and business attitude and identity;</li> <li>▪ are able to apply the necessary practical and organisational skills on your present and future performance opportunities;</li> <li>▪ are given the right tools to start developing your future career plans and your position in the profession;</li> <li>▪ are able to independently search for information about the music profession and know where to go for advice.</li> </ul>
Programme objectives:	1.A.12, 1.A.13, 1.B.8, 1.B.9, 1.B.13, 1.B.14, 1.C.1
Type of course:	Compulsory
Level:	Bachelor III
Duration:	12 hours
Prior qualifications/ Pre-requisites:	
Teachers:	Renee Coolen
Credits:	2 ECTS
Literature:	A list of resources and information about how to set up as an independent artist can be found at the <a href="#">Career Development Office and Podiumbureau page</a> on the KC Portal.
Work form:	Group lesson
Assessment:	<p>Active attendance 100%</p> <p>Practical assignments during the course:</p> <ol style="list-style-type: none"> <li>1) Identify your career opportunities, making clear why they are potentially successful. Oral presentation .</li> <li>2) Write a CV for a specific audition or performance opportunity.</li> <li>3) Critically reflect on your networking activities. Written assignment or an oral presentation.</li> <li>4) Show understanding of the concept of being an 'entrepreneur' in relation to the career opportunities you identified. Written assignment or oral presentation.</li> </ol>

	<p>Assessment criteria</p> <ul style="list-style-type: none"> <li>• The ability to reflect critically on yourself and your field</li> <li>• The ability to reflect on your present and future career, practices, skills and needs</li> <li>• To show knowledgeability in working on professional identity and visibility, both conceptually as well as practically</li> <li>• To understand how to get ‘from dream to production’, using a variety of concepts, beliefs and tools including relevant practical know-how like legal structures, taxes, funding and fair practice.</li> </ul>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen - Head of Vocal Studies Department ( <a href="mailto:m.damen@koncon.nl">m.damen@koncon.nl</a> )

## CAREER SKILLS: PREPARATION FOR PROFESSIONAL PRACTICE

Course title:	<b>Preparation for Professional Practice</b>
Osiris course code:	KC-AZ-VBP
Course content:	<p>In the Bachelor of Music programme at the Royal Conservatoire, you focus on developing your artistic and technical skills. These musical aspects are, of course, very important. However, to find employment as musicians and music teachers in the Netherlands or elsewhere, it is also important to learn about the more entrepreneurial and organisational aspects of a musician’s career. During the bachelor programme, you need to carefully consider your future as a professional musician. This course is designed to support you in making the transition from your studies to professional practice.</p> <p>The course consists of two elements:</p> <ol style="list-style-type: none"> <li>1. You have to attend sessions organised by your department covering a range of topics relating to the professional music world. These sessions will generally be given by experts in the professional domain (think of funds, management agencies, tax specialists, promoters of clubs and festivals, etc.) and enterprising (young) musicians with a career in the Dutch jazz scene.</li> <li>2. You have to write a Personal Activities Plan consisting of five elements, see assessment information below. The approach to these five elements of the Personal Activities Plan may differ per department. Each part of the assessment will be the topic of at least one session.</li> </ol> <p><i>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</i></p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to critically reflect on yourself and your role in the profession as well as in society;</li> <li>▪ have a better understanding on how to get started with your projects and how to fuel your ideas;</li> </ul>

	<ul style="list-style-type: none"> <li>▪ are able to independently search for information about the music profession and know where to go for advice;</li> <li>▪ have constructed your own Personal Activity Plan that can serve as a starting point for enhancing your career.</li> </ul>
Programme objectives:	1.A.10, 1.A.12, 1.B.9, 1.B.12, 1.B.14, 1.C.1, 1.C.2, 1.C.3, 1.C.4, 1.C.5, 1.C.8, 1.C.9, 1.C.10, 1.C.16
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	2 semesters, 4 group sessions of 2 hours, 1:1 appointments
Prior qualifications/ Pre-requisites:	
Teachers:	Manon Heijne & Cora Burggraaf
Credits:	2 ECTS
Literature:	To be determined by the teacher. A list of resources and information about how to set up as an independent artist can be found at the <a href="#">Career Development Office and Podiumbureau page</a> on the KC Portal.
Work form:	Group sessions and individual appointments
Assessment:	<p>Personal Activities Plan, consisting of:</p> <ol style="list-style-type: none"> <li>1) A SWOT analysis (approx. 500 words)</li> <li>2) Professional materials (CV, biography, publicity photo and website or other online presence)</li> <li>3) Reflection (approx. 300 words) Reflect on your time and your development as a bachelor student. How have the 5 domains of the bachelor curriculum shaped you as the person/musician you are today? What are your plans for lifelong learning?</li> <li>4) Artistic vision (500-1000 words) By answering the following four questions, describe your personal artistic vision: <ul style="list-style-type: none"> <li>- Describe what characterises you as a musician in terms of skills, motivations and interests.</li> <li>- What kind of musician would you like to become?</li> <li>- What are your career aspirations?</li> <li>- What do you need to work on in order to become this musician?</li> </ul> </li> <li>5) Future plans or Master Project Plan (approx. 500-750 words) Option A: Your future plans. Look at your SWOT analysis, reflection and your artistic vision. What are your future plans? Write down your ambitions, strategies and short-term / long-term goals and produce a plan describing how you intend to achieve these.  Option B: The Master Project Plan. If you plan to apply for the Master of Music programme at the Royal Conservatoire you are required to write a Master Project Plan. This is a realistic study plan in which you describe your idea for your Master Project, explaining how your artistic development goals, your chosen research topic and ideas for your professional integration activities will come together.</li> </ol>

	<p>Your Personal Activities Plan is due in March 2023. The teacher will confirm the deadline.</p> <p>Compulsory attendance at sessions: 80%.</p> <p>Assessment criteria (Personal Activities Plan):</p> <ul style="list-style-type: none"> <li>• the ability to reflect critically on yourself and your field;</li> <li>• the ability to reflect on your present and future career, practices, skills and needs;</li> <li>• showing knowledge and ability in working on professional identity and visibility, both conceptually as well as practically;</li> <li>• understanding how to get 'from dream to production', using a variety of concepts, beliefs and tools</li> </ul>
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: AUDITION TRAINING

Course title:	<b>Audition Training</b>
Osiris course code:	KC-AZ-VBP
Course content:	<p>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 acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to reflect on your vocal development and make a realistic repertoire choice for any audition;</li> <li>▪ know how to prepare for an audition;</li> <li>▪ have developed coping strategies for handling feedback.</li> </ul>
Programme objectives:	1.A.10, , 1.B.9, , 1.C.1, 1.C.2, 1.C.3, 1.C.4, 1.C.5, 1.C.8, 1.C.10, 1.C.16
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	10 lessons of 2 hours in semester 2

Prior qualifications/ Pre-requisites:	
Teachers:	Frans Fiselier and guest teachers t.b.a.
Credits:	1 ECTS
Literature:	A list of resources and information about how to set up as an independent artist can be found at the <a href="#">Career Development Office and Podiumbureau page</a> on the KC Portal.
Work form:	Group lessons
Assessment:	<p>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. Mock auditions will take place during the two final lessons of the course, in semester 2.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• the choice of repertoire gives a realistic insight into your vocal and artistic possibilities;</li> <li>• the choice of repertoire and the way you present yourself shows knowledge of the demands of the professional world;</li> <li>• your written cv and cover letter reflect your ideas about your musical identity;</li> <li>• a self-evaluation of the mock audition that shows that you are able to reflect critically on yourself.</li> </ul>
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)

## ELECTIVES AND MINORS

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

## EXTERNAL ACTIVITIES – CAREER DEVELOPMENT OFFICE (CDO)

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

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

	If the activity occurs outside those dates it will not be valid for the 22/23 academic year.	
Prior qualifications/ prerequisites:	-	
Teachers:	Rita Dams (vocal studies) Rik Mol (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Jaïke Bakker (conducting) Martijn Padding (composition) Kees Tazelaar (sonology)	
Credits:	Bachelor II-III: a minimum of 2 and a maximum of 4 ECTS per academic year Bachelor IV: 6 ECTS (Please note: sonology students may choose CDO as elective in Bachelor IV but only for a minimum of 2 and a maximum of 4 ECTS)	
Literature:	See CDO portal pages for recommendations and further information: <a href="https://denhaagkabk.sharepoint.com/sites/CareerDevelopmentOffice-Podiumbureau">https://denhaagkabk.sharepoint.com/sites/CareerDevelopmentOffice-Podiumbureau</a>	
Work form:	Individual work; work relevant towards the achieving of career aims	
Assessment:	<p>Evaluation of activities on the basis of the submitted form, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). Bachelor IV CDO forms must be submitted by 1 May 2023. See the appendix for further information and the assessment criteria below.</p> <p><b>Procedure</b> When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented as an assignment in MS Teams. You will need to fill in the information sections of the form once each activity has been completed, and also upload any relevant materials (promotional materials, programmes, recordings etc.). You will also need to fill in the reflective section of the form describing your most significant work experiences during the academic year, and what you gained from participating in them. The completed form then has to be submitted for approval by the CDO, after which the relevant number of study credits will be allocated to each task (see appendix).</p> <p>Allocation of CDO credits is done by a teacher nominated by the Head of Department. In case of any disagreement or conflict the results will be evaluated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.</p>	
Assessment criteria:	Pass	Fail
<ul style="list-style-type: none"> <li>• <i>Basic information (hours invested etc.)</i></li> </ul>	Times and dates clearly indicated and hours invested are accurate and divided where necessary.	Not credible, unclear or absent, project dates are outside the enrolment period or academic year.
<ul style="list-style-type: none"> <li>• <i>Learning experience/ability to reflect</i></li> </ul>	Much information about and reflection on learning experiences during project/activity. Perspective on plans for future projects/activities with	Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.

	points for improvement where necessary.	
<ul style="list-style-type: none"> <li>• <i>Project content</i></li> </ul>	Challenging project that has a relevant connection to the course or study. Student has been involved in many aspects of the project (organisation/promotion etc.).	Level is too low or not relevant to the course or study. Passive rather than active involvement in masterclasses.
<ul style="list-style-type: none"> <li>• <i>Proofs/ publicity material (where possible)</i></li> </ul>	Programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.	Photos, programme or other proofs not present.
Grading system:	Pass/Fail	
Language:	English or Dutch	
Schedule, time, venue:	-	
Information:	Dominy Clements ( <a href="mailto:D.Clements@koncon.nl">D.Clements@koncon.nl</a> )	
Appendix:	<p><b>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF <u>EXAMPLES</u>:</b></p> <p>GENERAL: CDO credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main subject study.</p> <ul style="list-style-type: none"> <li>- Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir will not usually qualify for ECTS.</li> <li>- Teaching for a few hours per week for a year = on average 3 ECTS. Maximum credits for teaching are set at 4 ECTS per year (bachelor) and 6 ECTS (master).</li> <li>- Making a website = maximum 2 ECTS.</li> <li>- Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value.</li> <li>- In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO.</li> <li>- Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS.</li> <li>- Passive attendance of masterclasses does not qualify for ECTS.</li> </ul> <p>- Events planned but cancelled due to the COVID-19 pandemic can be considered for CDO credits. Students are also encouraged to include online activities and any other innovative work undertaken during lockdown conditions, or while the options for performance at venues with live audiences are scarce.</p> <p>CLASSICAL:</p> <ul style="list-style-type: none"> <li>- One week working with a professional orchestra/ensemble = 2 ECTS.</li> <li>- NJO (National Youth Orchestra) winter tour = 3 ECTS.</li> <li>- EuYO/Gustav Mahler orchestras etc. = 5 ECTS.</li> </ul> <p>CONDUCTING:</p> <p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own</p>	

	<p>teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> <li>- One year rehearsing with a permanent ensemble = 3 ECTS.</li> <li>- One week with a professional orchestra (ca 15 hours rehearsal &amp; 6 hours concerts) = 2 ECTS.</li> </ul> <p>VOCAL STUDIES:</p> <ul style="list-style-type: none"> <li>- Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS.</li> <li>- Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average no more than 0,5 ECTS.</li> <li>- Solo work with a professional ensemble/organisation (depending on the repertoire) = up to 2 ECTS.</li> <li>- Participation in competitions or masterclasses is seen as part of the usual main subject activities. Value depends on level, degree of involvement etc. = average 1 ECTS.</li> </ul>
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## 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"> <li>○ Rare musicianship for this level.</li> <li>○ Original improvisation.</li> <li>○ Exceptional accuracy demonstrated in performance.</li> <li>○ Fluent and confident realisations of assignments.</li> <li>○ Exceptional application of high level of aural ability.</li> <li>○ Accurate throughout.</li> <li>○ Musically perceptive.</li> <li>○ Confident response in assignments.</li> <li>○ Highly accurate notes and intonation.</li> <li>○ Fluent rhythmic accuracy.</li> <li>○ Demonstrates a very high level of understanding of musical concepts.</li> <li>○ Demonstrates a very high level of aural awareness and musical literacy.</li> </ul>
Good	8	<ul style="list-style-type: none"> <li>○ Musicianship skills of a consistently good level.</li> <li>○ Controlled and assured improvisations with ability to lead and to be led.</li> <li>○ Although not without fault, a generally high level of accuracy is maintained throughout in the assignments.</li> <li>○ Good overall aural ability demonstrated.</li> <li>○ Strengths significantly outweigh weaknesses.</li> <li>○ Musically aware.</li> <li>○ Secure response in assignments.</li> <li>○ Largely accurate notes and intonation.</li> <li>○ Good sense of rhythm and stable pulse.</li> <li>○ Demonstrates a good level of understanding of musical concepts.</li> <li>○ Demonstrates a good level of aural awareness and musical literacy.</li> </ul>
Sufficient	5,5-7	<ul style="list-style-type: none"> <li>○ If not always consistent, a reasonable general level of accuracy in performance. Improvisation with some degree of fluency or some elementary ability to improvise alone and in ensemble.</li> <li>○ Errors do not significantly detract.</li> <li>○ Acceptable overall aural ability demonstrated.</li> <li>○ Strengths just outweigh weaknesses.</li> <li>○ Cautious response in assignments.</li> <li>○ Generally correct notes and sufficiently reliable intonation to maintain tonality. Overall rhythmic accuracy and generally stable pulse.</li> <li>○ Demonstrates an acceptable level of aural awareness, musical literacy and ability to discuss musical concepts, although there may be some inaccuracies.</li> </ul>
Not sufficient	5 or lower	<ul style="list-style-type: none"> <li>○ The work and the performance does not reveal sound musicianship skills. Inconsistent and too often flawed.</li> <li>○ Faltering improvisations often outside of the prescribed parameters.</li> <li>○ Limited ability to hear and reproduce elements of music.</li> <li>○ Little grasp of the assignments.</li> <li>○ Weaknesses outweigh strengths.</li> <li>○ Uncertain or vague response in assignments.</li> <li>○ Frequent note errors and insufficiently reliable intonation to maintain tonality. Inaccurate rhythm and irregular pulse.</li> <li>○ Demonstrates a limited level of aural awareness, musical literacy and ability to discuss musical concepts.</li> <li>○ No work offered.</li> </ul>

## ASSESSMENT CRITERIA CRITICAL MUSIC STUDIES (CLASSICAL & EARLY MUSIC)

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

## ASSESSMENT CRITERIA FOR STAGE SKILLS COURSES

Royal Conservatoire  
STAGE SKILLS ASSESSMENT AND EVALUATION

25.02.2021/DP

		Development					Level					Total							
		<i>insufficient</i>	<i>sufficient</i>	<i>more than sufficient</i>	<i>good</i>	<i>very good</i>	<i>excellent</i>	<i>insufficient</i>	<i>sufficient</i>	<i>more than sufficient</i>	<i>good</i>	<i>very good</i>	<i>excellent</i>	<i>insufficient</i>	<i>sufficient</i>	<i>more than sufficient</i>	<i>good</i>	<i>very good</i>	<i>excellent</i>
1	locomotion																		
2	gestural behaviour																		
3	facial expressions																		
4	place my repertoire in context																		
5	analyse																		
6	interpret																		
7	put what I feel and think into words																		
8	produce relevant subtext while performing																		
9	express myself within the given circumstances																		
10	use space efficiently																		
11	quickly incorporate and process information																		
12	understanding style																		
13	live in the moment																		
14	follow my impulses																		
15	imagination																		
16	sentience																		
17	responsiveness																		
18	associative skills																		
19	concentrate																		
20	organisational skills																		
21	interaction with colleagues																		
22	dealing with authority																		
23	dealings with others																		
24	discipline																		
25	ambition																		
26	courage																		
27	willpower																		
28	self-confidence																		
29	confidence in the other																		
30	capacity for curiosity and wonder																		

**ASSESSMENT CRITERIA BACHELOR VOCAL STUDIES (MAIN SUBJECT; COACH PIANIST/HARPSICHORD; GROUP LESSON VOICE)**

	<b>Musical awareness</b>	<b>Textual awareness</b>	<b>Communication</b>	<b>Ensemble playing</b>
<b>10</b>	Distinction on all aspects.	Distinction on all aspects.	Distinction on all aspects.	Distinction on all aspects.
<b>9 - 9,5</b>	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.
<b>8 - 8,5</b>	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.
<b>7 - 7,5</b>	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.
<b>5,5 - 6,5</b>	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.
<b>0 - 5</b>	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.

*Continued on next page*

	<b>Control of instrument/voice</b>	<b>Sound</b>	<b>Timing</b>	<b>Programme</b>	<b>Programme notes/presentation</b>
<b>10</b>	Distinction on all aspects.	Distinction on all aspects.	Distinction on all aspects.	Distinction on all aspects.	Distinction on all aspects.
<b>9 - 9,5</b>	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.
<b>8 - 8,5</b>	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.
<b>7 - 7,5</b>	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.
<b>5,5 - 6,5</b>	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.
<b>0 - 5</b>	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
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Other possible results are Exemption, Pass based on entrance exam, Absent and Extension.

## PARTICIPATION RESULTS

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

## PASS/FAIL

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