



# Curriculum Handbook Bachelor of Music – Choral / Wind Band Conducting

Academic Year 2026/27

**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 on the website and the KC Portal. For questions about courses, you can get in touch with the contact person mentioned in the course description.

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## INTRODUCTION

### CHORAL CONDUCTING

Choral conducting is a complex discipline that calls for both a broad spectrum of artistic development and excellent social skills, because a conductor has to be able to lead groups of both amateur and professional musicians. Singers expect you to inspire them to perform to the highest possible standard. They expect you to have a vision of the repertoire and an understanding of the singing voice, but also to be efficient and capable of maintaining a good spirit during rehearsals.

The Bachelor's programme will train you to become a qualified conductor of good amateur choirs. You will develop your musical and communication skills and follow courses in baton technique, rehearsal methods, playing from a score and ear training. Considerable attention is devoted to repertoire and programming to give you the tools to compile your own engaging and challenging programmes for choirs of different levels. Naturally, you will also receive singing lessons.

You will immediately be able to put everything you have learned into practice at the weekly practicums where, under the supervision of the teachers, you will conduct the practicum choir yourself. The practicum choir is formed by a combination of the students of choral conducting and students whose main subject is vocal studies.

For the final exam in the Bachelor programme you will conduct a concert at which you will be expected to demonstrate your ability to guide a choir through a convincing artistic performance of your vision of the score. You will be evaluated on your expressiveness and awareness of style and your ability to convey to the choir what you wish to say with the music in a professional manner.

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

### WIND BAND CONDUCTING

The Bachelor in Wind Band Conducting programme trains you as a qualified conductor of good amateur orchestras. Conducting is a complex discipline that demands a good artistic development since you will sometimes be conducting large groups of musicians. The technical, musical, but also social skills required of prospective conductors are high. Without a good relationship with the orchestra, a conductor is shooting in the dark.

During the course you will develop your musical communication skills, knowledge of repertoire, baton technique, ear training and arrangement. You will study some additional subjects in depth, including instrumentation, orchestration and solfège specifically for conductors. You will also have lessons in an orchestral instrument. You will learn about repertoire and programming, so that you are able to compile your own musical programme.

For the final exam in the Bachelor programme you will personally conduct a concert to demonstrate your ability to get an orchestra to perform your vision of a score in an artistically convincing manner. You will be evaluated on personal expressiveness and awareness of style. In short, you will show yourself to be an effective musical communicator who is capable of conveying to the orchestra what you wish to say with the music in a professional manner.

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

## PROGRAMME OBJECTIVES BACHELOR CHORAL/WIND BAND CONDUCTING

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 Conducting.

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.5, 1.C.11. This means that the course contributes to obtaining the skills and knowledge described in those programme objectives. There may be several courses contributing to the same objectives.

### At the end of the Bachelor of Music in Conducting 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 international 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.
- 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 international 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.12. Evidence skills in the use of new media for promotion and dissemination.
- 1.A.13. Demonstrate a range of communication, presentation and self-management skills associated with international public performance.
- 1.A.14. Recognise and respond appropriately to a range of international performing contexts, spaces and environments.
- 1.A.15. Recognise, reflect upon and develop your own personal learning style, skills and strategies.
- 1.A.16. Lead and/or support learning and creative processes in others, creating a constructive learning environment.
- 1.A.17. Engage with a range of audience and/or participant groups across a range of professional working contexts.
- 1.A.18. Exhibit awareness of, and actively engage with, issues affecting the personal physical and mental health.
- 1.A.19. Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.

<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, and techniques in music relevant to the discipline, and their associated international texts, resources and concepts.

1.B.2. Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented in an international setting, 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.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 – international 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 in modes suited to a range of audiences.

1.B.10. Display knowledge of how technology can be used in the creation, dissemination and performance of music.

1.B.11. Demonstrate knowledge of appropriate and effective communication skills.

1.B.12. Identify a range of international 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.

1.B.16. Demonstrate awareness of the legal and ethical frameworks relating to intellectual property rights.

## **C. Generic outcomes**

1.C.1. Demonstrate systematic analytical and processing skills and the ability to pursue these independently.

1.C.2. Demonstrate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for life-long learning in support of a sustainable, international 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 prioritise cohesion over expression of individual voice.

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 ability to digest and respond to verbal and/or written feedback.

1.C.9. Exhibit ability to utilise and apply a range of technology in relation to your music making, including the promotion of your professional profile.

1.C.11. Making use of your imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.

1.C.12. Recognise and reflect on diverse social, cultural and ethical issues, and apply local, national and international perspectives to practical knowledge.

1.C.13. Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation as required.

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<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.14. Recognise and respond to the needs of others in a range of contexts.

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

## CURRICULUM OVERVIEWS

### CHORAL CONDUCTING

code	Choral Conducting	Year 1	Year 2	Year 3	Year 4
	<b>Bachelor of Music 2026-2027</b>				
<b>KC-</b>	<b>Artistic Development</b>				
DI-KD	Main Subject Choral Conducting	17	13	17	40
DI-VEP	Vocal Ensemble Practicum	2	2	2	2
DK-LIPR	Choir Building	2	2	2	2
DI-PS	Score Playing	2	2	2	
DK-ZG	Singing	2	2	2	2
	At least 2 of 3 languages:	4	2		
AZ-DU	German	2	1		
AZ-FR	French	2	1		
AZ-IT	Italian	2	1		
DK-OD	Introduction Orchestral Conducting			2	
DI-G&K	Gregorian Chant and Choir	2			
	Projects & Masterclasses	pm	pm	pm	pm
	<b>Subtotal</b>	<b>31</b>	<b>23</b>	<b>27</b>	<b>46</b>
<b>KC-</b>	<b>Musicianship Skills</b>				
AL-K1JR	First Year Choir	2			
TH-RC	Rhythm Class	3			
TH-ASA	Aural Skills and Analysis 1-2-3	9	7	5	
DI-PNBV	Piano	3	2	2	
TH-KSH	Keyboard Skills and Harmony 1-2		3	3	
TD-SD	Ear Training for Conductors	3	3	3	
-	Music Theory Elective (whole year course)			4	
	<b>Subtotal</b>	<b>20</b>	<b>15</b>	<b>17</b>	
<b>KC-</b>	<b>Academic Skills</b>				
AZ-ANFO	Anatomy/Phonetics	2			
KZ-HOZG	Historical Development of Singing		2		
TH-MG	Music History	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3		2	2	2
	<b>Subtotal</b>	<b>5</b>	<b>6</b>	<b>2</b>	<b>2</b>
<b>KC-</b>	<b>Professional Preparation</b>				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AZ-WZG	<i>Learning Lab for Singers</i>			2	
AL-AE	<i>Meet the Professionals</i>				2
AL-VBP	<i>Preparation for Professional Practice</i>				4
	<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>8</b>	<b>6</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.*

## WIND BAND CONDUCTING

code	Wind Band Conducting	Year 1	Year 2	Year 3	Year 4
	<b>Bachelor of Music 2026-2027</b>				
	<b>KC- Artistic Development</b>				
DI-HFB	Main Subject Wind Band Conducting	25	19	19	35
DH-LIPR	Repertoire and Programming Wind Band	2	2	2	2
DI-PS	Score Playing	2	2	2	2
DH-OIN	Orchestration/ Instrumentation	2	2	2	2
DI-OI	Orchestral Instrument	2	2	2	
DK-OD	Introduction Orchestral Conducting			2	
	<b>Subtotal</b>	<b>33</b>	<b>27</b>	<b>29</b>	<b>41</b>
	<b>KC- Musicianship Skills</b>				
AL-K1JR	First Year Choir	2			
TH-RC	Rhythm Class	3			
TH-ASA	Aural Skills and Analysis 1-2-3	9	7	5	
DI-PNBV	Piano	3			
TH-KSH	Keyboard Skills and Harmony 1-2		3	3	
TD-SD	Ear Training for Conductors	3	3	3	
-	Music Theory Elective (whole year course)			4	
	<b>Subtotal</b>	<b>20</b>	<b>13</b>	<b>15</b>	
	<b>KC- Academic Skills</b>				
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3		2	2	2
DH-GBO	Historical Development of Wind Band Music				3
	<b>Subtotal</b>	<b>3</b>	<b>4</b>	<b>2</b>	<b>5</b>
	<b>KC- Professional Preparation</b>				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
DI-OE	Orientation on Educational Projects				2
DI-PM	Production and Management				2
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
AL-VBP	<i>Preparation for Professional Practice</i>				4
	<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>8</b>	<b>8</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>

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## COURSE DESCRIPTIONS

### ARTISTIC DEVELOPMENT: CHORAL CONDUCTING

#### Main Subject Choral Conducting

<b>Course title</b>	<b>Main Subject Choral Conducting</b>
<b>Department responsible</b>	Conducting
<b>OSIRIS course code</b>	KC-DI-KD1-26; KC-DI-KD2-22; KC-DI-KD3-22; KC-DI-KD4-26
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish each year of this course before being allowed to enter the next. Please note that to be allowed to enter the 4th year of this course, you must have finished all compulsory 1st and 2nd year courses. This excludes electives and minors.
<b>Course content</b>	<p>This course is designed to foster the individual growth of aspiring choral conductors through both one-on-one guidance and small-group workshops. You will explore a wide range of carefully selected repertoire of choral masterpieces, ranging from a cappella works to choral-orchestral compositions, gaining firsthand experience with some of the most significant works in the choral tradition.</p> <p>Throughout the course, you will develop the essential skills for artistic interpretation of choral music, including detailed musical analysis, score preparation, stylistic understanding, and refined conducting technique. A central focus is placed on conducting gestures — not only as precise tools for communication but as expressive extensions of the conductor’s musical imagination. You will learn to shape choral sound thoughtfully and convincingly, drawing on a deep understanding of the score and a broad awareness of diverse interpretive styles. By the end of the course, you will be equipped to lead choirs with both technical mastery and artistic insight.</p> <p>In regards to repertory, the level of difficulty is continuously adjusted to your prior experience and stage of personal development, ensuring that musical and technical challenges remain in balance. At the same time, these expectations are aligned with the general progression of the programme in each year of study. This approach supports a structured and progressive development of your conducting skills, whereby increasing artistic complexity is matched by the gradual refinement of your technical control, musical insight, and awareness as a choir leader.</p>
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.4, 1.A.7, 1.A.9, 1.A.10, 1.A.13, 1.A.14, 1.A.15, 1.A.16, 1.A.17, 1.A.18, 1.A.19, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.10, 1.B.11, 1.B.12, 1.B.14, 1.B.15, 1.B.16, 1.C.1, 1.C.2, 1.C.4, 1.C.7, 1.C.8, 1.C.11, 1.C.13, 1.C.14, 1.C.16
<b>Course objectives</b>	At the end of the course you:

	<ul style="list-style-type: none"> <li>- will be in the possession of a comprehensive and systematic approach to score study</li> <li>- will be able to analyse choral repertoire in terms of formal structure, harmonic language, text setting, and stylistic context etc., leading to informed interpretative decisions and artistic concept</li> <li>- will be able to demonstrate secure aural internalisation through accurately and musically singing all vocal parts of a choral piece, with reliable intonation, phrasing</li> <li>- you will be able to realise choral scores at the piano with fluency and stylistic awareness, clearly projecting the most essential musical layers of the score</li> <li>- you will be capable of integrate singing, playing, and conducting skills into a coherent and musically convincing practical outcome</li> <li>- will develop a choral conducting technique that is clear, precise and expressive and as a consequence serves as a tool to communicate your artistic concepts in a complex and subtle way</li> </ul>
<b>Credits</b>	17-13-17-40 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Weekly individual work with two pianos in the framework of small group lessons where students conduct, sing and/or play the choral scores.
<b>Literature</b>	Repertoire to be discussed with teacher
<b>Language</b>	English or Dutch
<b>Scheduling</b>	75 minutes per week, 34 weeks per academic year
<b>Date, time &amp; venue</b>	Schedule to be agreed upon between student and teacher.
<b>Teachers</b>	Krista Audere, László Nemes and guest teachers
<b>Contact information</b>	Marjolein Niels – Head of the Vocal Department (m.niels@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	B1: Propaedeutic exam: term work and year-ending examination
<b>Assignment description</b>	<p>Term work (75 % of the mark) is based on attendance and the quality of the prepared assignments throughout the year.</p> <p>Year-ending examination at the end of B1 (25% of the mark): analysis, interpretation, conducting, singing and score playing of assigned repertory, 10-12 pieces per year. For the examination 2 pieces are chosen from the material of the year and 1 piece assigned by the teachers to be prepared independently.</p>
<b>Assignment requirements</b>	<p>2 pieces chosen from the material of the year and 1 piece assigned by the teachers to be prepared independently.</p> <p>You are expected to present a thoroughly prepared assignment throughout your studies. Preparation must be comprehensive and systematic.</p>

<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The year-ending examination is assessed using the Assessment Criteria Bachelor Choral Conducting that can be found in the Appendix of this Curriculum Handbook. The students are continuously assessed on preparation, score mastery, aural internalisation, score playing, integration in practice, and conducting technique and interpretative clarity of assigned repertoire, 10-12 pieces per year.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	B2: Term work and year-ending examination with two pianos
<b>Assignment description</b>	Term work (75% of the mark) is based on attendance and the quality of the prepared assignments throughout the year. The year-ending examination with two pianos (25% of the mark): analysis, interpretation, conducting, singing and score playing of assigned repertory, 10-12 pieces per year. For the examination 2 pieces are chosen from the material of the year and 1 piece freely chosen by the student at the level generally expected at this stage to be prepared independently.
<b>Assignment requirements</b>	2 pieces chosen from the material of the year and 1 piece freely chosen by the student to be prepared independently. You are expected to present a thoroughly prepared assignment throughout your studies. Preparation must be comprehensive and systematic.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The year-ending examination is assessed using the Assessment Criteria Bachelor Choral Conducting that can be found in the Appendix of this Curriculum Handbook. The students are continuously assessed on preparation, score mastery, aural internalisation, score playing, integration in practice, and conducting technique and interpretative clarity of assigned repertoire, 10-12 pieces per year.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	B3: Term work and year-ending examination with two pianos and with choir

<b>Assignment description</b>	<p>Term work (50% of the final mark) is based on attendance and the quality of the prepared assignments throughout the year.</p> <p>The year-ending examination with two pianos (25% of the final mark): analysis, interpretation, conducting, singing and score playing of assigned repertory, 10-12 pieces per year. For the examination 2 pieces are chosen from the material of the year, 1 piece assigned by the teachers and 1 piece freely chosen by the student at the level generally expected at this stage, the last two pieces are expected to be prepared independently.</p> <p>The year ending examination with choir (25% of the final mark): leading a 20 minute rehearsal of a new choral piece chosen by the teachers.</p>
<b>Assignment requirements</b>	<p>2 pieces chosen from the material of the year, 1 piece assigned by the teachers and 1 piece freely chosen by the student. Both, the piece by the teachers and the piece chose by the student, to be prepared independently.</p> <p>You are expected to present a thoroughly prepared assignment throughout your studies. Preparation must be comprehensive and systematic.</p>
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	<p>The year-ending examination is assessed using the Assessment Criteria Bachelor Choral Conducting that can be found in the Appendix of this Curriculum Handbook.</p> <p>The students are continuously assessed on preparation, score mastery, aural internalisation, score playing, integration in practice, and conducting technique and interpretative clarity of assigned repertoire, 10-12 pieces per year.</p>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	B4: Final Presentation
<b>Assignment description</b>	<p>The Final Presentation is a public concert of 50 minutes long with a chamber choir (minimum 12 singers). The programme should include the performance of a new choral composition.</p> <p>During the period of preparation for the concert, teachers attend one or more rehearsals.</p>
<b>Assignment requirements</b>	<p>Special assignment requirement: in addition to leading the concert as a conductor, you will prepare programme notes with brief description of the works and all the translations of the pieces, expressing comprehensive knowledge of the music and good communication skills with the audience.</p> <p>You are expected to present a thoroughly prepared assignment throughout your studies. Preparation must be comprehensive and systematic.</p>

<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	<p>The final presentation is assessed using the Assessment Criteria Bachelor Choral Conducting that can be found in the Appendix of this Curriculum Handbook.</p> <p>You will give evidence of score mastery through:</p> <ul style="list-style-type: none"> <li>- Preparation</li> <li>- Score Mastery: analysis of the assigned choral pieces (formal structure, harmonic language, text setting, and stylistic context etc.)</li> <li>- Aural Internalisation: singing all vocal parts accurately and musically, demonstrating secure intonation, phrasing, and textual awareness;</li> <li>- Score Playing: a fluent and stylistically accurate realisation of the score at the piano with a clear projection of the most essential musical layers (e.g., vocal lines, harmonic progression);</li> <li>- Integration in Practice: ability to synthesise singing, playing, and conducting into an effective and musically convincing whole;</li> <li>- Conducting Technique and Interpretative Clarity: technical control (beat patterns, cueing, gesture) and the ability to communicate a coherent interpretative concept.</li> </ul> <p>During the period of preparation for the concert, teachers attend one or more rehearsals. Final mark is given based on the artistic quality of the performance (60%), the preparedness and efficiency of the rehearsal (30%) and the programme notes (10%).</p>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Practical Information about Presentations and Final Presentations</b>	<p>For generic practical information on Presentations and Final Presentations, including forms for technical support and guidelines, go to <a href="#">this KC Portal page</a> and make sure you take a look at the Presentation and Final Presentations documents.</p> <p>For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on <a href="http://koncon.nl">koncon.nl</a> or on the KC Portal.</p>

## Vocal Ensemble Practicum

<b>Course title</b>	<b>Vocal Ensemble Practicum</b>
<b>Department responsible</b>	Vocal Studies
<b>OSIRIS course code</b>	KC-AZ-VEP1-24; KC-AZ-VEP2-24; KC-DI-VEP1-24; KC-DI-VEP2-24; KC-DI-VEP3-24; KC-DI-VEP4-24;
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable

<b>Course content</b>	<p>This is a shared course for the Vocal Studies and Choral Conducting programs. Vocal students from Bachelor years 2 and 3 collaborate with Choral Conducting students from all study years to form an ensemble. The course is led by a choral conductor and focuses on choral conducting techniques as well as vocal skills and vocal quality to shape the choral experience. As both singer and choral conductor, students learn to use their voice within an ensemble in a healthy and sustainable way, while developing flexibility to adapt to the collective choral sound. Choral Conducting students from B3–M2 will actively conduct the ensemble; at the discretion of the course leader, students from other years may also participate as conductors. Conducting students work with the ensemble to further develop their conducting and rehearsal techniques, while engaging with choral sound and repertoire.</p> <p>The course consists of two lesson blocks per semester, each concluding with a public concert. At the beginning of the academic year, students will be informed about the repertoire for each block. The repertoire ranges from Early Music to contemporary works and may include other genres.</p>
<b>Programme objectives</b>	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
<b>Course objectives</b>	<p>At the end of the course, you as a singer/choral conductor:</p> <ul style="list-style-type: none"> <li>▪ have developed your role as an ensemble singer through intonation, harmonic sensitivity, polyphonic hearing, tactus, rhythm, and tempo skills;</li> <li>▪ have learned to react and communicate with different types of conductors;</li> <li>▪ explored a broad range of choral repertoire;</li> <li>▪ have learned how to adapt your vocal technique in a healthy way to the demands of choral singing.</li> </ul> <p>At the end of the course, you as a conductor:</p> <ul style="list-style-type: none"> <li>▪ have developed a better understanding of how to build a vocal ensemble, how to work with professional singers in a choral setting;</li> <li>▪ have developed your rehearsal techniques and refined your conducting technique.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	
<b>Language</b>	English
<b>Scheduling</b>	One introductory lesson of 30 minutes, followed by 16 lessons of 90 minutes and two concerts.
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Angeliki Ploka
<b>Contact information</b>	Marjolein Niels - Head of Vocal Department (m.niels@koncon.nl)

<b>Assessment</b>	This course is assessed using the following assignments. These assignments need to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Active participation
<b>Assignment description</b>	The first assignment of the course is the active participation in the public performance at the end of the first lesson block.
<b>Assignment requirements</b>	To participate in the first assignment, students must attend at least 6 out of 8 rehearsals. A maximum of two absences (including due to illness) is permitted and must be communicated to, and approved in advance by, the teacher.
<b>Assignment planning</b>	After lesson 1-8
<b>Assessment criteria</b>	Attendance and preparation of the programmed repertoire.
<b>Weighting</b>	50%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	If you have attended less than 6 lessons, you are not able to participate in the concert and will have to follow the course in the year after.
<b>Re-assignment planning</b>	In consultation with the teacher
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Active participation
<b>Assignment description</b>	The second assignment of the course is the active participation in the public performance at the end of the second lesson block.
<b>Assignment requirements</b>	To participate in the first assignment, students must attend at least 6 out of 8 rehearsals. A maximum of two absences (including due to illness) is permitted and must be communicated to, and approved in advance by, the teacher.
<b>Assignment planning</b>	After lesson 9-16
<b>Assessment criteria</b>	Attendance and preparation of the programmed repertoire.
<b>Weighting</b>	50%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	If you have attended less than 6 lessons, you are not able to participate in the concert and will have to follow the course in the year after.
<b>Re-assignment planning</b>	

## Choir Building

<b>Course title</b>	<b>Choir Building</b>
<b>Department responsible</b>	Vocal Studies
<b>OSIRIS course code</b>	KC-DK-LIPR
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish each year of this course before being allowed to enter the next
<b>Course content</b>	This course provides a practical and collaborative environment in which conducting students can apply and refine their musical and technical skills through direct interaction with a vocal ensemble. The ensemble

	<p>consists of all students in the choral conducting programme, complemented by invited singers. The primary objective of the course is to bridge the gap between theoretical study and real-life choral leadership. You will participate in the course in a dual role: as both singers within the ensemble and leaders of the ensemble.</p> <p>As singers, you will become acquainted with a wide range of choral repertoire. You will observe your peers in the role of ensemble leader, allowing you to reflect on rehearsal strategies and to experience effective rehearsal techniques from the perspective of a choral singer.</p> <p>As a leader, you will primarily develop your rehearsal technique, clarity of gesture, and communication skills. The course setting encourages experimentation with different rehearsal strategies, the testing of interpretative ideas, and the integration of immediate feedback from both ensemble members and teaching staff.</p> <p>Participation in this course fosters musical empathy, listening awareness, and the ability to adapt conducting gestures to the ensemble's sound and response. Students also learn to create a positive and productive rehearsal atmosphere, manage time effectively, and motivate singers toward shared artistic goals.</p>
<b>Programme objectives</b>	1.A.10, 1.A.13, 1.A.14, 1.A.15, 1.A.19, 1.B.1, 1.B.9, 1.C.1, 1.C.2, 1.C.7
<b>Course objectives</b>	<p>At the end of the course, you will:</p> <ul style="list-style-type: none"> <li>- demonstrate independence and confidence as a conductor of a vocal ensemble;</li> <li>- possess the skills necessary for effective rehearsal preparation and execution, leading to stylistically appropriate and expressive interpretations of selected choral repertoire;</li> <li>- demonstrate a cultivated musical awareness, enabling you to respond to and shape the ensemble's sound through clarity of gesture and precision in musical communication;</li> <li>- critically reflect on both singer and conductor perspectives, enhancing ensemble building, rehearsal efficiency, time management, leadership, and musical empathy.</li> </ul>
<b>Credits</b>	2 ECTS per academic year
<b>Level</b>	Bachelor
<b>Work form</b>	Weekly rehearsals
<b>Literature</b>	In consultation with the teachers
<b>Language</b>	English
<b>Scheduling</b>	90 minutes per week, 36 weeks per academic year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Krista Audere, László Nemes and guest teachers
<b>Contact information</b>	Marjolein Niels - Head of Choral Conducting (m.niels@koncon.nl)

<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Active participation
<b>Assignment description</b>	continuous and active participation
<b>Assignment requirements</b>	You are expected to participate in the course to the fullest extent of your abilities. In singing, you are required to demonstrate thorough preparation by knowing your part securely and performing it with technical accuracy and musical sensitivity. In conducting, you are expected to present a well-considered rehearsal plan, grounded in careful study of the repertoire and developed in connection with your conducting lessons. You are expected to lead choral rehearsals in a structured, efficient, and musically purposeful manner enhanced by a clear, professional, and musically informed communication, both verbal and non-verbal.
<b>Assignment planning</b>	Continuous
<b>Assessment criteria</b>	You will give evidence of your musical and technical development according to the following criteria: - demonstration of independence and confidence in leading a vocal ensemble during rehearsals and/or performance settings, showing secure control of musical flow and rehearsal direction; - prepare and execute rehearsals effectively, with clear artistic and technical planning that leads to stylistically informed and expressive interpretations of selected choral repertoire; - apply a cultivated musical awareness in real time, responding flexibly to the ensemble's sound through precise, clear, and communicative conducting technique; - communicate musical intentions through effective gesture, resulting in audible and coherent responses from the ensemble; - critically reflect on your own and peers' practice from both singer and conductor perspectives including rehearsal processes, ensemble building, leadership, time management, and musical empathy. For a full rubric, please see the Assessment Criteria Bachelor Choir Building Rubric in the appendix.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Artistic work
<b>Assignment description</b>	Continuous assessment over the academic year. Participating as a singer during the entire class and participating as a conductor for about 15 min. podium time per session
<b>Assignment requirements</b>	You are expected to participate in the course to the fullest extent of your abilities. In singing, you are required to demonstrate thorough preparation by knowing your

	part securely and performing it with technical accuracy and musical sensitivity. In conducting, you are expected to present a well-considered rehearsal plan, grounded in careful study of the repertoire and developed in connection with your conducting lessons. You are expected to lead choral rehearsals in a structured, efficient, and musically purposeful manner enhanced by a clear, professional, and musically informed communication, both verbal and non-verbal.
<b>Assignment planning</b>	Continuous assessment
<b>Assessment criteria</b>	<p>You will give evidence of your musical and technical development according to the following criteria:</p> <ul style="list-style-type: none"> <li>- demonstration of independence and confidence in leading a vocal ensemble during rehearsals and/or performance settings, showing secure control of musical flow and rehearsal direction;</li> <li>- prepare and execute rehearsals effectively, with clear artistic and technical planning that leads to stylistically informed and expressive interpretations of selected choral repertoire;</li> <li>- apply a cultivated musical awareness in real time, responding flexibly to the ensemble's sound through precise, clear, and communicative conducting technique;</li> <li>- communicate musical intentions through effective gesture, resulting in audible and coherent responses from the ensemble;</li> <li>- critically reflect on your own and peers' practice from both singer and conductor perspectives including rehearsal processes, ensemble building, leadership, time management, and musical empathy</li> </ul> <p>For a full rubric, see the Assessment Criteria Choir Building Rubric in the appendix.</p>
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher

## Singing

<b>Course title</b>	<b>Singing</b>
<b>Department responsible</b>	Conducting
<b>OSIRIS course code</b>	KC-DK-ZG1-11; KC-DK-ZG2-17; KC-DK-ZG3-17; KC-DK-ZG4-24
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish each year of this course before being allowed to enter the next.
<b>Course content</b>	You receive a weekly individual lesson in which you develop the ability to sing. By doing so, you will gradually increase your ability in singing vocal repertoire. Special interest will be given to choral repertoire. The course is adjusted to your individual technical and musical level.
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.4, 1.A.7, 1.A.15, 1.B.2, 1.C.1
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to sing with musical quality, at your own technical level;</li> </ul>

	<ul style="list-style-type: none"> <li>▪ can act as your own teacher, by analysing what determines the quality of your singing and how to maintain and develop it.</li> </ul>
<b>Credits</b>	2 ECTS per academic year
<b>Level</b>	Bachelor
<b>Work form</b>	Individual lesson
<b>Literature</b>	t.b.d.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	25 minutes per week, 34 weeks per academic year
<b>Date, time &amp; venue</b>	Individual appointment with teacher
<b>Teachers</b>	Kees-Jan de Koning, Carina Vinke among others
<b>Contact information</b>	Marjolein Niels - Head of Choral Conducting (m.niels@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Bachelor I & II & III: Individual test
<b>Assignment description</b>	Compulsory attendance: 80%, active participation and preparation.
<b>Assignment requirements</b>	Bachelor I & II & III: individual test of 10 minutes, assessed by the teacher.
<b>Assignment planning</b>	The assessments will take place between April-June.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• control of voice</li> <li>• quality and variety of sound</li> <li>• mastering of rhythm and tempo</li> <li>• level of pronunciation and articulation of text</li> <li>• poetic imagination and expression</li> <li>• stylistic awareness and imaginative use of stylistic and musical language</li> <li>• ability to engage an audience.</li> <li>• ability to compose an attractive programme that is well-chosen within your possibilities</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Qualifying
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Bachelor IV: Individual test
<b>Assignment description</b>	Compulsory attendance: 80%, active participation and preparation.
<b>Assignment requirements</b>	Bachelor IV: individual test of 25 minutes, assessed by a jury.
<b>Assignment planning</b>	The assessments will take place between April-June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• control of voice</li> <li>• quality and variety of sound</li> <li>• mastering of rhythm and tempo</li> <li>• level of pronunciation and articulation of text</li> <li>• poetic imagination and expression</li> </ul>

	<ul style="list-style-type: none"> <li>• stylistic awareness and imaginative use of stylistic and musical language</li> <li>• ability to engage an audience.</li> <li>• ability to compose an attractive programme that is well-chosen within your possibilities</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Qualifying
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## German/French/Italian

<b>Course title</b>	<b>German/French/Italian (for choral conductors)</b>
<b>Department responsible</b>	Vocal Studies
<b>OSIRIS course code</b>	KC-AZ-DU/KC-AZ-FR/KC-AZ-IT
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	
<b>Course content</b>	<p>You are required to enrol in at least two of the following three language classes: German, French and Italian. The Choral Conducting 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. Please see the course descriptions in the Bachelor Vocal Studies Classical Music Curriculum Handbook on the KC Portal.</p>

## Gregorian Chant and Choir

<b>Course title</b>	<b>Gregorian Chant and Choir</b>
<b>Department responsible</b>	Vocal Studies
<b>OSIRIS course code</b>	KC-DI-G&K-16
<b>Type of course</b>	Compulsory course also available as elective
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>This course introduces you to the basics of Gregorian Chant: modern and historical forms of notation, interpretation, history and liturgy, modality. The different styles and genres of chant are explored by singing characteristic pieces from the vast repertoire. The chants are also used to illustrate capita selecta of the early history of music.</p>
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.A.8, 1.B.1, 1.B.2, 1.B.3, 1.C.7
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to read and transcribe early chant notation forms into modern notation;</li> <li>▪ are able to perform a piece of chant and make an interpretation with the help of early neume notation;</li> <li>▪ are able to perform and conduct chant in a choir in a liturgical and historical setting;</li> <li>▪ are able to analyse a chant in terms of its structure, style and modality;</li> </ul>

	<ul style="list-style-type: none"> <li>are able to place a chant in its liturgical and historical context</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	David Hiley: Gregorian Chant. Cambridge 2009
<b>Language</b>	English or Dutch
<b>Scheduling</b>	100 minutes per week, 20 weeks per academic year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	To be confirmed
<b>Contact information</b>	Marjolein Niels - Head of Choral Conducting (m.niels@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written exam
<b>Assignment description</b>	Written exam in which your knowledge of theory, history and modality is tested. 55% of the answers must be correct in order to pass.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Early March
<b>Assessment criteria</b>	
<b>Weighting</b>	34%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Group performance
<b>Assignment description</b>	A group performance, preferably in liturgical context. Presence is compulsory.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May
<b>Assessment criteria</b>	
<b>Weighting</b>	33%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Aural exam
<b>Assignment description</b>	You perform a prepared chant and are able to evaluate your choices concerning the interpretation.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>presentation of the chant is correct</li> <li>interpretation is well-founded with arguments from the neumes, the text and the historical context</li> </ul>
<b>Weighting</b>	33%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above

<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
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## ARTISTIC DEVELOPMENT: WIND BAND CONDUCTING

### Main Subject Wind Band Conducting

<b>Course title</b>	<b>Main Subject Wind Band Conducting</b>
<b>Department responsible</b>	Conducting
<b>OSIRIS course code</b>	KC-DI-HFB1-26; KC-DI-HFB2-20; KC-DI-HFB3-26; KC-DI-HFB4-22
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish each year of this course before being allowed to enter the next. Please note that to be allowed to enter the 4th year of this course, you must have finished all compulsory 1st and 2nd year courses. This excludes electives and minors.
<b>Course content</b>	Your individual development as a conductor is the main focus of this course. This concerns both the applied conducting technique of wind band repertoire and the interpretation of specific compositions. You are informed about rehearsal methodics and instrumental training. You will learn how to work with various orchestras and ensembles, including any junior departments. The difference in approach between brass band repertoire, repertoire for fanfare orchestras and symphonic wind repertoire is also an important part of the course. There are clear learning objectives with regard to conducting technique and this course also takes the development of your knowledge of repertoire into account. You should be able to show, at every level, knowledge of the historical background of the music you perform, an awareness of your responsibility and possibilities as a communicative educator, while enjoying with curiosity the wonderful occasion of presenting music to an audience. This course gives attention to the development of your gestures expressing the personal musical message of the conductor towards the orchestra. The focus of the course is on your personal development as a professional musician and as an inspired and inspiring interpreter.
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.4, 1.A.7, 1.A.9, 1.A.10, 1.A.13, 1.A.14, 1.A.15, 1.A.16, 1.A.17, 1.A.18, 1.A.19, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.10, 1.B.11, 1.B.12, 1.B.14, 1.B.15, 1.B.16, 1.C.1, 1.C.2, 1.C.4, 1.C.7, 1.C.8, 1.C.11, 1.C.13, 1.C.14, 1.C.16
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to perform on a level that can be qualified as 'high at a national level';</li> <li>▪ can act as your own teacher, by analysing what determines the quality of your conducting and how to maintain it;</li> <li>▪ have developed effective self-practice techniques;</li> </ul>

	<ul style="list-style-type: none"> <li>▪ have studied and experienced the dynamics of a wind band during rehearsals and performances, and are able to establish a healthy working-relationship;</li> <li>▪ can show a sense of craftsmanship, which enables you to realise your musical intentions;</li> <li>▪ are able to convey your artistic vision through effective wind band rehearsal techniques;</li> <li>▪ have experienced a variety of musical styles and have studied and performed representative repertoire;</li> <li>▪ have knowledge of the historical background of the works you perform;</li> <li>▪ are able to create and realise your own artistic concept and have developed the necessary skills for your expression;</li> <li>▪ are able to communicate and cooperate at a good level with wind band managements and members;</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, and can contribute to it.</li> </ul>
<b>Credits</b>	25-19-19-35 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Weekly individual lesson, combined with group lessons with practical training
<b>Literature</b>	Repertoire to be discussed with teacher
<b>Language</b>	English or Dutch
<b>Scheduling</b>	75 minutes per week, 34 weeks per academic year
<b>Date, time &amp; venue</b>	Schedule to be agreed upon between student and teacher
<b>Teachers</b>	Alex Schillings and guest teachers
<b>Contact information</b>	Head of Classical Music
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	B1: Propaedeutic exam
<b>Assignment description</b>	Presentation of 10-15 minutes with 2 pieces of different styles.
<b>Assignment requirements</b>	Practical presentation with a wind ensemble (10-15 minutes). Meeting with the jury (10-15 minutes), discussing knowledge of the repertoire and concert programme composed by the student.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The (final) presentation is assessed using the Assessment Criteria Bachelor Conducting that can be found in the Appendix of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	B2: Presentation

<b>Assignment description</b>	Presentation of 15-20 minutes with 2 pieces of different styles.
<b>Assignment requirements</b>	Practical presentation with a wind ensemble (15-20 minutes). Meeting with the jury (20 minutes), discussing knowledge of the repertoire and concert programme composed by the student.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The final presentation is assessed using the Assessment Criteria Bachelor Conducting that can be found in the Appendix of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	B3: Presentation
<b>Assignment description</b>	Practical presentation with a wind band (20-30 minutes).
<b>Assignment requirements</b>	Practical presentation with a wind band (20-30 minutes). Meeting with the jury (20-30 minutes), discussing knowledge of the repertoire and concert programmes composed by the student.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The (final) presentation is assessed using the Assessment Criteria Bachelor Conducting that can be found in the Appendix of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	B4: Final Presentation
<b>Assignment description</b>	The Final Presentation is public.
<b>Assignment requirements</b>	Practical presentation with a high level orchestra (50 minutes). Meeting with the jury (30 minutes), discussing knowledge of the repertoire and concert programme created by the student. The final presentation is a public examination and requires programme notes, which could be a booklet, or oral presentation (see course description Extended Programme Notes Final Presentation).
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The final presentation is assessed using the Assessment Criteria Bachelor Conducting that can be found in the Appendix of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
	For generic practical information on Presentations and Final Presentations, including forms for technical support

<b>Practical Information about Presentations and Final Presentations</b>	and guidelines, go to <a href="#">this KC Portal page</a> and make sure you take a look at the Presentation and Final Presentations documents.  For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on <a href="http://koncon.nl">koncon.nl</a> or on the KC Portal.
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## Repertoire and Programming Wind Band

<b>Course title</b>	<b>Repertoire and Programming Wind Band</b>
<b>Department responsible</b>	Conducting
<b>OSIRIS course code</b>	KC-DH-LIPR
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish each year of this course before being allowed to enter the next.
<b>Course content</b>	The course aims to develop your knowledge of wind band repertoire and its context. Furthermore, you learn to put together innovative concert programmes that convince both creatively as well as artistically and historically. The focus is on your personal development as a professional musician and concert programmer.
<b>Programme objectives</b>	1.A.10, 1.A.13, 1.A.14, 1.A.15, 1.A.19, 1.B.1, 1.B.9, 1.C.1, 1.C.2, 1.C.7
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to compile original orchestral concert programmes, based on relevant research as well as professional knowledge of repertoire, taking into consideration the national concert practice;</li> <li>▪ are able to underpin, explain and motivate the choices for composing this programme;</li> <li>▪ are able to communicate about repertoire and the choices for programming with specialist and non-specialist audiences;</li> <li>▪ are able to act as your own teacher, by analysing what determines the quality of your programming.</li> </ul>
<b>Credits</b>	2 ECTS per academic year
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.d.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	50 minutes per week, 36 weeks per academic year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Alex Schillings
<b>Contact information</b>	Head of Classical Music
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Panel discussion
<b>Assignment description</b>	1) Active participation. 2) Concert programmes.
<b>Assignment requirements</b>	1) Active participation.

	2) Concert programmes. Students are asked to prepare several concert programmes. These will be assessed by a panel via a meeting that takes place between panel and student.
<b>Assignment planning</b>	The panel discussion will take place between April – June.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• knowledge and understanding of the repertoire</li> <li>• ability to design a practical rehearsal schedule</li> <li>• understanding the relation between repertoire and the level of the wind band</li> <li>• quality of the verbal skills/argument</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher

## Orchestration/Instrumentation

<b>Course title</b>	<b>Orchestration/Instrumentation</b>
<b>Department responsible</b>	Conducting
<b>OSIRIS course code</b>	KC-DH-OIN1-11; KC-DH-OIN2-11; KC-DH-OIN3-11; KC-DH-OIN4-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish each year of this course before being allowed to enter the next.
<b>Course content</b>	During this four-year course, you learn how to orchestrate compositions for wind band. You make orchestrations/instrumentations of a variety of works in different styles, for wind bands, fanfare orchestras and brass bands.
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.B.3, 1.C.5, 1.C.7
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to orchestrate compositions for wind bands of a diverse nature, and in a variety of genres.</li> </ul>
<b>Credits</b>	2 ECTS per academic year
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	50 minutes per week, 36 weeks per academic year
<b>Date, time &amp; venue</b>	Schedule provided by teacher
<b>Teachers</b>	Alex Schillings
<b>Contact information</b>	Head of Classical Music
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Orchestrations/Instrumentations assignments
<b>Assignment description</b>	Throughout the year, students are asked to make orchestrations/instrumentations. These are assessed by the teacher of the course at the end of each year. At the end of bachelor 4, students are required to submit all their assignments of the four years, which are then assessed by the committee during a panel discussion.

<b>Assignment requirements</b>	The student has a meeting with a panel to discuss the orchestrations and instrumentations. The panel will ask questions about artistic choices about the works, about the choice of orchestra (level) and about the context on where the works fit in the development of an orchestra.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The student: <ul style="list-style-type: none"> <li>• thorough understanding of the instruments of the wind band, including harp, cello, double bass and piano</li> <li>• artistic awareness in the choice of repertoire</li> <li>• able to think beyond standard instrumentation rules</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	
<b>Re-assignment planning</b>	

## Orchestral Instrument

<b>Course title</b>	<b>Orchestral Instrument</b>
<b>Department responsible</b>	Conducting
<b>OSIRIS course code</b>	KC-DI-OI1-11; KC-DI-OI2-17; KC-DI-OI3-17
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish each year of this course before being allowed to enter the next.
<b>Course content</b>	You receive a weekly individual lesson in which you develop the ability of playing an orchestral instrument. By doing so, you will gradually increase your ability in playing instrumental repertoire. Special interest will be given to orchestral repertoire. The course is adjusted to your individual technical and musical level. If possible, you will be also playing together with other students to increase your ensemble skills.
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.4, 1.A.15, 1.B.1, 1.B.2, 1.C.2
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to play an orchestral instrument with musical quality, at your own technical level;</li> <li>▪ can act as your own teacher, by analysing what determines the quality of your playing and how to maintain and develop it.</li> </ul>
<b>Credits</b>	2 ECTS per academic year
<b>Level</b>	Bachelor
<b>Work form</b>	Individual lesson
<b>Literature</b>	To be discussed with teacher
<b>Language</b>	English or Dutch
<b>Scheduling</b>	25 minutes per week, 34 weeks per academic year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Depends on the choice of instrument
<b>Contact information</b>	Head of Classical Music
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Individual exam

<b>Assignment description</b>	Bachelor I: individual test of 10 minutes, assessed by a jury.
<b>Assignment requirements</b>	Repertoire in consultation with the teacher.
<b>Assignment planning</b>	This test will take place between April-June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• Progress on the instrument</li> <li>• Understanding of the possibilities and the technical difficulties of the instrument</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/fail
<b>Re-assignment description</b>	See Assignment 1
<b>Re-assignment planning</b>	At the end of semester 1
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Individual exam
<b>Assignment description</b>	Bachelor II: individual test of 10 minutes, assessed by a jury.
<b>Assignment requirements</b>	Repertoire in consultation with the teacher.
<b>Assignment planning</b>	This test will take place between April-June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• Progress on the instrument</li> <li>• Understanding of the possibilities and the technical difficulties of the instrument</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/fail
<b>Re-assignment description</b>	See assignment 2
<b>Re-assignment planning</b>	At the end of semester 2
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Individual exam
<b>Assignment description</b>	Bachelor III: individual test of 20-25 minutes, assessed by a jury.
<b>Assignment requirements</b>	Repertoire in consultation with the teacher.
<b>Assignment planning</b>	This test will take place between April-June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• Progress on the instrument</li> <li>• Understanding of the possibilities and the technical difficulties of the instrument</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	See assignment 3
<b>Re-assignment planning</b>	At the end of semester 2

## ARTISTIC DEVELOPMENT: CHORAL & WIND BAND CONDUCTING

### Score Playing

<b>Course title</b>	<b>Score Playing</b>
<b>Department responsible</b>	Conducting
<b>OSIRIS course code</b>	KC-DI-PS1-11; KC-DI-PS2-11; KC-DI-PS3-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish each year of this course before being allowed to enter the next.
<b>Course content</b>	You receive a weekly individual lesson in which you develop the ability of playing a score on the piano. By doing so, you will gradually increase your ability in score reading which is vital for your professional competencies. The course is adjusted to your individual pianistic level.

<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.4, 1.A.7, 1.A.15, 1.B.2, 1.B.3, 1.C.2
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to play symphonic and choral scores (or parts of these) on the piano - if necessary in a slower tempo - but with the demanded musical expression and timing;</li> <li>▪ can act as your own teacher, by analysing what determines the quality of your playing and how to maintain and develop it.</li> </ul>
<b>Credits</b>	2 ECTS per academic year
<b>Level</b>	Bachelor
<b>Work form</b>	Individual lesson
<b>Literature</b>	Scores, to be determined by teacher
<b>Language</b>	English or Dutch
<b>Scheduling</b>	25 minutes per week
<b>Date, time &amp; venue</b>	By individual appointment, Royal Conservatoire
<b>Teachers</b>	Alessandro Soccorsi
<b>Contact information</b>	Head of Classical Music
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Bachelor I & II: Individual test
<b>Assignment description</b>	Individual test during the lesson, assessed by a jury.
<b>Assignment requirements</b>	You are expected to play elements of a symphonic or a choral score.
<b>Assignment planning</b>	This test will take place between April-June.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- ability to play more than two voices</li> <li>- ability to transpose while playing</li> <li>- ability to play two or three C clefs (not for choral conductors)</li> <li>- ability to play basic score fragments for choir or orchestra</li> <li>- musical expression</li> <li>- musical timing</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Bachelor III: Individual test
<b>Assignment description</b>	Individual test during the lesson, assessed by a jury.
<b>Assignment requirements</b>	You are expected to play complete movements of a symphonic or choral score.
<b>Assignment planning</b>	This test will take place between April-June.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- ability to play more than four voices</li> <li>- ability to transpose while playing</li> <li>- ability to play four C clefs (not for choral conductors)</li> <li>- ability to play basic score fragments for choir or orchestra (e.g. Haydn, Mozart)</li> <li>- musical expression</li> <li>- musical timing</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric

<b>Re-assignment description</b>	In consultation with the teacher
<b>Re-assignment planning</b>	In consultation with the teacher

## Introduction Orchestral Conducting

<b>Course title</b>	<b>Introduction Orchestral Conducting</b>
<b>Department responsible</b>	Conducting
<b>OSIRIS course code</b>	KC-DK-OD-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	This course is a group lesson for all choral and wind band conducting students in Bachelor III. The course focuses on building practical knowledge of the specific demands of orchestral playing, and on developing the skills needed for conducting an orchestra.
<b>Programme objectives</b>	1.A.10, 1.A.13, 1.A.14, 1.A.16, 1.A.17, 1.B.1, 1.B.9, 1.C.1, 1.C.2, 1.C.7
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have experienced conducting an orchestra, and are able to reflect on the different skills needed for orchestral and choral/wind band conducting;</li> <li>▪ are able to rehearse with an orchestra, taking the technical and musical qualities of the orchestra into account;</li> <li>▪ are able to conduct an orchestra in a musically stimulating way.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	To be determined by teacher
<b>Language</b>	English
<b>Scheduling</b>	50 minutes per week (in case of only one student the duration will be discussed with the Coordinator)
<b>Date, time &amp; venue</b>	Schedule provided by teacher
<b>Teachers</b>	Joost GeEVERS
<b>Contact information</b>	Head of Classical Music
<b>Assessment</b>	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Practical test
<b>Assignment description</b>	Active participation and preparation. At the end of each year a practical test will take place with ensemble or piano.
<b>Assignment requirements</b>	Practical presentation with a ensemble or piano (15 minutes). Meeting with the jury (15 minutes), discussing knowledge and development.
<b>Assignment planning</b>	Between April and June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• musical awareness: the student shows personal approach and sufficient ways of expression. The student shows clear understanding of instrumentation.</li> <li>• communication: the student has sufficient means to make their ideas clear to the ensemble</li> </ul>

	<ul style="list-style-type: none"> <li>• conducting technique: the student shows good understanding of the score, clear beating technique</li> <li>• understanding of stylistic characteristics</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Qualifying
<b>Re-assignment description</b>	See assignment 1
<b>Re-assignment planning</b>	At the end of Semester 2

## MUSICIANSHIP SKILLS

### First Year Choir

<b>Course title</b>	<b>First Year Choir</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-AL-K1JR-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	The First Year Choir consists of all first year students from various departments. In weekly rehearsals you learn basic singing techniques and aural awareness, and work on choral repertoire. Sectional rehearsals can be part of the process. It is important to practice the repertoire at home, and be well-prepared for every rehearsal. The First Year Choir performs several times during the academic year, with two final concerts in March/April.
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.A.5, 1.A.14, 1.B.2, 1.B.3, 1.B.4, 1.C.11
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have gained general choral singing experience;</li> <li>▪ have experience in singing and performing classical choral music;</li> <li>▪ have encountered basic singing techniques, such as posture, breath streaming, tone resonance, articulation, etc.;</li> <li>▪ have had the opportunity to improve the quality of your singing voice;</li> <li>▪ have practically applied sight-singing skills as well as listening skills and intonation;</li> <li>▪ have experienced singing as a means of musical expression;</li> <li>▪ have learned to work together with students from other departments in an artistic context.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Choral rehearsal, section rehearsal, individual study of choral parts and concerts
<b>Literature</b>	t.b.d. - At the beginning of the academic year every choir singer has to buy a personal copy of the scores and is asked to bring it to every rehearsal and concert.
<b>Language</b>	English
<b>Scheduling</b>	Weekly rehearsals of 90 minutes, September to April
<b>Date, time &amp; venue</b>	See ASIMUT

<b>Teachers</b>	Daniël Salbert
<b>Contact information</b>	Marijke van den Bergen (m.vdbergen@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Active participation & concert attendance
<b>Assignment description</b>	A minimum of 80% attendance at the rehearsals, concerts are compulsory.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	The First Year Choir performs several times during the academic year, with two final concerts in March/April.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• the ability to sing choir parts</li> <li>• the ability to use your voice in a proper way for choral singing</li> <li>• the ability to both follow the conductor and listen to the choir while singing</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	
<b>Re-assignment planning</b>	

## Rhythm Class

<b>Course title</b>	<b>Rhythm Class</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-RC-14
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	
<b>Course content</b>	<p>In this course, you will explore rhythm by doing practical exercises played on djembe (African hand drum), by using the voice and by playing your own instrument. Focus is on understanding and performing basic rhythms within a steady pulse and within different meter. Various rhythmic matters are trained by doing relevant exercises and playing rhythmic ensemble pieces that contain specific rhythmic challenges. Exercises and assignments are weekly evaluated. The course alternates between weekly online and live classes.</p> <p>The content of the online classes:</p> <ul style="list-style-type: none"> <li>▪ Theoretical explanation and discussing of various rhythmical issues.</li> <li>▪ Discussing various rhythmic difficulties by using existing literature (music samples)</li> <li>▪ Handing out practical exercises, to be practiced and prepared for the live class.</li> </ul> <p>The content of the live classes:</p> <ul style="list-style-type: none"> <li>▪ Performing rhythmical exercises with specific content regarding relevant rhythmic issues.</li> <li>▪ Ensemble playing of various rhythmic pieces with relevant rhythmic content.</li> <li>▪ Discussing various rhythmic difficulties by using existing literature (music samples)</li> </ul>

	<ul style="list-style-type: none"> <li>▪ Rhythmic ear training by using 'play &amp; replay'.</li> <li>▪ Rhythmical group playing (groove based)</li> </ul>
<b>Programme objectives</b>	1.A.1, 1.A.4
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are experienced in playing rhythmically from sheet music and by memory</li> <li>▪ are able to read rhythm notation (individually and in groups).</li> <li>▪ are able to execute basic and advanced rhythms within a given meter (individually and in groups).</li> <li>▪ Know how to handle and approach various rhythmic issues.</li> <li>▪ have gained a strong awareness of time and timing (with or without a given (written) rhythm)</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	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
<b>Language</b>	English or Dutch
<b>Scheduling</b>	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)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Niels van Hoorn
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Practical exam semester 1
<b>Assignment description</b>	<p>Practical exam in which the elements as described under 'course objectives' are tested.</p> <p>Content of the exams:</p> <ul style="list-style-type: none"> <li>▪ General rhythmic skill exercises: <ul style="list-style-type: none"> <li>Playing, tapping, clapping or singing:</li> <li>▪ specific rhythms in the range of whole note to 32nd notes.</li> <li>▪ tuplets (in the range of triplets to quintuplets)</li> <li>▪ rhythms in different meter (simple / compound / irregular)</li> <li>▪ metric modulations</li> <li>▪ polyrhythms</li> <li>▪ in time with a metronome and/or accompaniment</li> </ul> </li> <li>▪ Ensemble playing exercises: <ul style="list-style-type: none"> <li>Playing, tapping, clapping or singing:</li> <li>▪ relevant rhythmical ensemble pieces.</li> <li>▪ in time with a metronome and/or accompaniment (live and/or soundfile)</li> </ul> </li> </ul> <p>10 min</p>
<b>Assignment requirements</b>	

<b>Assignment planning</b>	Semester 1
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	33%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Practical exam semester 2
<b>Assignment description</b>	Practical exam in semester 2, in which the elements as described under 'course objectives' are tested. Content of the exams: <ul style="list-style-type: none"> <li>▪ General rhythmic skill exercises:  <ul style="list-style-type: none"> <li>Playing, tapping, clapping or singing:</li> <li>▪ specific rhythms in the range of whole note to 32nd notes.</li> <li>▪ tuplets (in the range of triplets to quintuplets)</li> <li>▪ rhythms in different meter (simple / compound / irregular)</li> <li>▪ metric modulations</li> <li>▪ polyrhythms</li> <li>▪ in time with a metronome and/or accompaniment</li> </ul> </li> <li>▪ Ensemble playing exercises:  <ul style="list-style-type: none"> <li>Playing, tapping, clapping or singing:</li> <li>▪ relevant rhythmical ensemble pieces.</li> <li>▪ in time with a metronome and/or accompaniment (live and/or soundfile)</li> </ul> </li> </ul> 10 min
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 2
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	67%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Aural Skills and Analysis 1

<b>Course title</b>	<b>Aural Skills and Analysis 1</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-ASA1-14
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	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

	<p>during the course. The repertoire will be chosen from different styles and time periods. 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. 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  ASA2 semester 1: Classical and Baroque  ASA2 semester 2: Early Romanticism  ASA3 semester 1: Late Romanticism and Early Modernism  ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.6, 1.C.16
<b>Course objectives</b>	<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> <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>▪ are able to connect analytical thinking and aural skills.</li> </ul>
<b>Credits</b>	9 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	Leon Stein: Structure & Style Jeffrey Evans: Exploring Music Theory with Practica Musica
<b>Language</b>	English or Dutch
<b>Scheduling</b>	2 Lessons of 75 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Patrick van Deurzen, Daniel Salbert, Ida Vujovic, Angeliki Ploka, Carolijn Moulen Janssen, Pim Witvrouw
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. 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.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Solfège semester 1
<b>Assignment description</b>	Aural skills: solfège

	Individual exam: 15 min Singing and Sing & play of prepared and prima vista materials
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Musical literacy and musicianship Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Dictation semester 1
<b>Assignment description</b>	Written aural skills exam, dictation: 90 min
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	musical literacy; understanding of elementary concepts in music and music theory; connecting analytical thinking to aural skills.
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Analysis exam semester 1
<b>Assignment description</b>	Written General Music Theory (GMT) exam: 90 min
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	understanding of elementary concepts in music and music theory application of basic music theoretical terminology for musical concepts connecting analytical thinking and aural skills Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	Solfege semester 2
<b>Assignment description</b>	Aural skills: solfege Individual exam: 15 min Singing and Sing & play of prepared and prima vista materials
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 2, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Musical literacy and musicianship

	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	22%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 5</b>
<b>Assignment type</b>	Dictation semester 2
<b>Assignment description</b>	Aural skills: dictation 90 min
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 2, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	musical literacy; understanding of elementary concepts in music and music theory; connecting analytical thinking to aural skills. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	22%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 6</b>
<b>Assignment type</b>	Analysis exam semester 2
<b>Assignment description</b>	Presentation based on a previously handed in written analysis paper or video presentation about a composition chosen by the student (in agreement with the teacher) at the beginning of the second semester. 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 analysis. The student is obliged to provide an annotated score. The presentation/paper includes the use of literature and/or other sources, 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. It is also possible to hand in a video-presentation. Individual exam: 15 min
<b>Assignment requirements</b>	Presentation 15 minutes
<b>Assignment planning</b>	Semester 2, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	understanding of elementary concepts in music and music theory; application of basic music theoretical terminology for musical concepts; connecting analytical thinking and aural skills. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	23%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above

<b>Re-assignment planning</b>	Semester 2, see the Year Schedule for the exact weeks
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## Aural Skills and Analysis 2

<b>Course title</b>	<b>Aural Skills and Analysis 2</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-ASA2-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Aural Skills and Analysis 1
<b>Course content</b>	<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  ASA2 semester 1: Classical and Baroque  ASA2 semester 2: Early Romanticism  ASA3 semester 1: Late Romanticism and Early Modernism  ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.6, 1.C.16
<b>Course objectives</b>	<p>At the end of this course, you: show an intermediate level of skills in musical literacy, analysis and musicianship; have an intermediate level of understanding of concepts in music and music theory: melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture; are able to use music theoretical terminology for musical concepts as a professional musician.</p>
<b>Credits</b>	7 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	2 Lessons of 75 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
<b>Date, time &amp; venue</b>	See ASIMUT

<b>Teachers</b>	Patrick van Deurzen, Daniel Salbert, Ida Vujovic, Angeliki Ploka, Carolijn Moulen Janssen, Pim Witvrouw
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. 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.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Solfege semester 1
<b>Assignment description</b>	Aural skills: solfege Individual exam: 15 min Singing and Sing & play of prepared and prima vista materials
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	musical literacy and musicianship. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Dictation semester 1
<b>Assignment description</b>	Aural Skills: dictation: 90 min
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	musical literacy; understanding of elementary concepts in music and music theory; connecting analytical thinking to aural skills. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Analysis exam semester 1
<b>Assignment description</b>	Written Analysis exam: 90 min
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	understanding of concepts in music and music theory; application of music theoretical terminology for musical concepts. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above

<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	Solfege semester 2
<b>Assignment description</b>	Aural skills: solfege Individual exam: 15 min Singing and Sing & play of prepared and prima vista materials
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 2, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Musical literacy and musicianship Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	22%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	See Year Schedule for exact weeks
<b>Assignment</b>	<b>Assignment 5</b>
<b>Assignment type</b>	Dictation semester 2
<b>Assignment description</b>	Aural Skills: dictation: 90 min
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 2, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	musical literacy; understanding of elementary concepts in music and music theory; connecting analytical thinking to aural skills. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	22%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	See Year Schedule for exact weeks.
<b>Assignment</b>	<b>Assignment 6</b>
<b>Assignment type</b>	Analysis exam semester 2
<b>Assignment description</b>	Presentation based on a previously handed in written analysis paper or video presentation about a composition chosen by the student (in agreement with the teacher) at the beginning of the second semester. 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 analysis. The student is obliged to provide an annotated score. The presentation/paper includes the use of literature and/or other sources, 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. It is also possible to hand in a video-presentation. Individual exam: 15 min
<b>Assignment requirements</b>	Presentation 15 minutes
<b>Assignment planning</b>	Semester 2, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	understanding of concepts in music and music theory;

	application of music theoretical terminology for musical concepts; connecting analytical thinking and aural skills. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	23%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	Semester 2, see the Year Schedule for the exact weeks

### Aural Skills and Analysis 3

<b>Course title</b>	<b>Aural Skills and Analysis 3</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-ASA3-14
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Aural Skills and Analysis 2
<b>Course content</b>	<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  ASA2 semester 1: Classical and Baroque  ASA2 semester 2: Early Romanticism  ASA3 semester 1: Late Romanticism and Early Modernism  ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.6, 1.C.16
<b>Course objectives</b>	<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;</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>▪ are able to connect analytical thinking and aural skills.</li> </ul>
<b>Credits</b>	5 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch

<b>Scheduling</b>	Lessons of 100 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Patrick van Deurzen, Daniel Salbert, Ida Vujovic, Angeliki Ploka, Carolijn Moulen Janssen, Pim Witvouw
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	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.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Solfege semester 1
<b>Assignment description</b>	Aural skills: solfege Individual exam: 15 min Singing and Sing & play of prepared and prima vista materials
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	musical literacy and musicianship. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Dictation semester 1
<b>Assignment description</b>	Aural Skills: dictation: 90 min
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	show a high level of skills in musical literacy, analysis and musicianship; have a high level of understanding of concepts in music and music theory, connected to the studied repertoire; Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Analysis exam semester 2
<b>Assignment description</b>	Written Analysis exam: 90 min
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	show a professional understanding of concepts in music and music theory: melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture;

	show ability to use terms for musical concepts as a professional musician; are able to connect analytical thinking and aural skills, related to the studied repertoire. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	Solfege semester 2
<b>Assignment description</b>	Aural skills: solfege Individual exam: 15 min Singing and Sing & play of prepared and prima vista materials
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 2, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Show a high level of skills in musical literacy and musicianship. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook
<b>Weighting</b>	22%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	See the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 5</b>
<b>Assignment type</b>	Dictation semester 2
<b>Assignment description</b>	Aural Skills: dictation Group exam: 90 min
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 2, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	musical literacy, analysis and musicianship; understanding of concepts in music and music theory Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	22%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	See the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 6</b>
<b>Assignment type</b>	Analysis exam semester 2
<b>Assignment description</b>	Presentation based on a previously handed in written analysis paper or video presentation about a composition chosen by the student (in agreement with the teacher) at the beginning of the second semester. 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 analysis. The student is obliged to provide an annotated score. The presentation/paper includes the use of literature and/or other sources, 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. It is also possible to hand in a video-presentation. Individual exam: 15 min
<b>Assignment requirements</b>	Presentation 15 minutes
<b>Assignment planning</b>	Semester 2, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Understanding of concepts in music and music theory; Application of analytical terms and concepts for musical phenomena; Connection of analytical thinking and aural skills. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	23%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Semester 2, see the Year Schedule for the exact weeks

### Piano (for Wind Band Conductors)

<b>Course title</b>	<b>Piano</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-KI-PNBV1-11; KC-HT-PNBV1-20; KC-DI-PNBV1-16; KC-KI-PNBV2-11; KC-HT-PNBV2-20; KC-DI-PNBV2-16; KC-KI-PNBV3-11; KC-HT-PNBV3-20; KC-DI-PNBV3-16; KC-KI-PNBV4-11; KC-HT-PNBV4-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	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. PROTOCOL PIANO Class protocol Beginning of the school year: Once you have received your timetable get in touch with the piano teacher to whom you have been allocated within a week. Send a message in Teams or by koncon.mail. 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 and can make a class schedule. 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. Attendance: There are 34 classes per academic year. In the case of an injury or long term illness please contact Miss Rixt van der Kooij. Classes can only be missed for a good reason and with advance notice. Notification:

	<p>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, let the teacher know before the class so that the teacher does not wait in vain and can adjust his or her timetable.</p> <p>Examination protocol</p> <p>Exemption:</p> <p>You can apply for an exemption by stating your wish to the exam committee. This committee will in case of doubt ask for advice from the committee of examiners and a test of proficiency can be demanded. If you can't meet the demands partly, you can take some lessons to only focus on those particular demands and do an exam on appointment. Report your wish for exemption at the first class with the teacher.</p> <p>Examination:</p> <p>The final examination is in June. You will receive an invitation via the koncon mail to sit the examination a month before the date at the latest. If you cannot sit the examination on the given date you have a week after the date of the notice to fix another date with the chair of the committee of examiners 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 committee of examiners. 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 committee of examiners.</p> <p>Resits:</p> <p>If you fail your final examination an estimate is made of the time you will need to attain the required standard. A resit is usually scheduled in December or a year later in June. The chair of the committee of examiners plans the resits.</p> <p>NB If you fail an examination because your initial level was too low but you have nevertheless put in the requisite effort this is noted at your examination and the next examination will then count as the first examination. The maximum length of time allowed for finishing this course is two years.</p>
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.B.1, 1.B.2, 1.B.3
<b>Course objectives</b>	<p>At the end of this course, you:</p> <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> </ul>

	<ul style="list-style-type: none"> <li>▪ have developed insight into harmony and harmonisation and are able to implement this.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor;
<b>Work form</b>	Individual lessons
<b>Literature</b>	-
<b>Language</b>	English or Dutch
<b>Scheduling</b>	30 minutes per week, 34 weeks per academic year
<b>Date, time &amp; venue</b>	Schedule to be agreed upon with the teachers. Royal Conservatoire.
<b>Teachers</b>	Thomas Herrmann, Emiel Janssen, Rixt van der Kooij, Ksenia Kouzmenko, Katia Mauro Correa, Laura Sandee, Claudette Verhulst, Wim Voogd, Bastiaan van der Waals
<b>Contact information</b>	Rixt van der Kooij (r.vanderkooij@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Exam part A: solo piece & accompaniment. Exam part B: two assignments
<b>Assignment description</b>	<p>A</p> <ul style="list-style-type: none"> <li>• The student is required to play a solo piece at his/her 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>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>
<b>Assignment requirements</b>	<p>A The solo piece and accompaniment should be in two contrasting styles.</p> <p>B Only two out of 4 subjects are tested. One out of subject 1 or 2 and one out of subject 3 or 4. Subject 1 and 2 are on the spot. Subject 3 and 4 can be prepared at home.</p> <p>Total duration of the exam (A&amp;B): 15 minutes.</p>
<b>Assignment planning</b>	The exam takes place in June.
<b>Assessment criteria</b>	<p>A</p> <ul style="list-style-type: none"> <li>• the ability to play in style (e.g. articulation, use of the pedal, the indicated tempo)</li> <li>• musicality and expression</li> </ul> <p>the relationship between level of playing and the difficulty of the piece should correspond with each other</p> <ul style="list-style-type: none"> <li>• use of fingerings</li> </ul> <p>both hands should be able to change from position and the left hand should be able to play at least in a range of a 10th</p>

	<p>B</p> <p>Assessment criteria 1. a prima vista playing:</p> <ul style="list-style-type: none"> <li>• reading accuracy in tonality as well as rhythm and the tempo should be in line with the tempo indication</li> </ul> <p>Assessment criteria 2. transposition:</p> <ul style="list-style-type: none"> <li>• accuracy of transposition and the tempo should be in line with the indicated tempo</li> </ul> <p>Assessment criteria 3. harmonic reduction/harmonisation of a melody:</p> <ul style="list-style-type: none"> <li>• accuracy of harmonic progressions in the choice of chords as well as in correct chord connections and fingering</li> </ul> <p>Assessment criteria 4. improvisation/variation:</p> <ul style="list-style-type: none"> <li>• freedom of improvisation and expression</li> <li>• ability to create three variations</li> <li>• ability to follow harmonic conventions in the chosen style (e.g. avoidance of fifth and octave parallels)</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place before 1 October. If more time is needed to meet the demands the student can do the resit a year later in June. For more information see the PROTOCOL PIANO.

### Piano for Choral Conducting 1-2-3

<b>Course title</b>	<b>Piano for Choral Conducting 1-2-3</b>
<b>Department responsible</b>	Conducting
<b>OSIRIS course code</b>	KC-DI-PNBV1-16; KC-DI-PNBV2-16; KC-DI-PNBV3-16
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>In this course students learn to play the piano as an aid in their practical studies and future professional life .</p> <p>Important elements of this three year course:</p> <ul style="list-style-type: none"> <li>• Developing technique and playing skills, in etudes and short exercises;</li> <li>• Sight reading skills, built up in phases towards 4 voiced pieces;</li> <li>• Transposing, as a preparation to play parts of instrument groups students;</li> <li>• Accompanying transposing instruments;</li> <li>• Studying harmony at the piano with a focus on fingering and pedalling.</li> </ul> <p>PROTOCOL PIANO</p> <p>Class protocol</p> <p>Beginning of the school year:</p> <p>Once you have received your timetable get in touch with the piano teacher to whom you have been allocated within a week. Send a message in Teams or by koncon.mail. 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 and can make a class scedule. Students failing to report to their piano teacher</p>

	<p>before 1 October run the risk of only being able to start their classes a year later.</p> <p><b>Attendance:</b> There are 34 classes per academic year. In the case of an injury or long term illness please contact Miss Rixt van der Kooij. Classes can only be missed for a good reason and with advance notice.</p> <p><b>Notification:</b> 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, let the teacher know before the class so that the teacher does not wait in vain and can adjust his or her timetable.</p> <p><b>Examination protocol</b></p> <p><b>Exemption:</b> You can apply for an exemption by stating your wish to the exam committee. This committee will in case of doubt ask for advice from the committee of examiners and a test of proficiency can be demanded. If you can't meet the demands partly, you can take some lessons to only focus on those particular demands and do an exam on appointment. Report your wish for exemption at the first class with the teacher.</p> <p><b>Examination:</b> 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 committee of examiners Ms Rixt van der Kooij, <a href="mailto:r.vanderkooij@koncon.nl">r.vanderkooij@koncon.nl</a>.</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 committee of examiners. Make sure you are on time. At least 15 minutes beforehand. There is a practice room available. If you are ill on the day of the examination or you cannot sit the examination for another reason, notify this as soon as possible to your own piano teacher. The teacher passes this on to the chair of the committee of examiners.</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 chair of the committee of examiners plans the resits.</p>
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.B.1, 1.B.2, 1.B.3
<b>Course objectives</b>	<p>At the end of this course, the student:</p> <ul style="list-style-type: none"> <li>• has developed ability at the piano;</li> <li>• has developed imagination of sound;</li> </ul>

	<ul style="list-style-type: none"> <li>• has developed insight into harmony and harmonisation and is able to implement this;</li> <li>• is able to transpose music at the piano;</li> <li>• has developed ensemble skills at the piano.</li> </ul>
<b>Credits</b>	3-2-2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Individual lessons
<b>Literature</b>	
<b>Language</b>	English
<b>Scheduling</b>	34 lessons of 30 minutes throughout the year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Rixt van der Kooij, Wim Voogd, Thomas Herrmann
<b>Contact information</b>	Rixt van der Kooij (r.vanderkooij@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	B1: Exam
<b>Assignment description</b>	<p>A: The student is required to:</p> <ul style="list-style-type: none"> <li>• play a solo piece at his own level, taking into consideration musicality, correctness and style</li> <li>• accompany a fellow student, a singer, wind player, string player or a piano player (four-handed piano). The solo piece and accompaniment should be from different style periods</li> </ul> <p>B:</p> <ol style="list-style-type: none"> <li>1. a prima vista playing</li> <li>2. transpose</li> <li>3. harmonic reduction</li> <li>4. improvisation/variation</li> </ol> <p>Assignments 3 and 4 can be prepared in advance, assignments 1 and 2 are assigned on the spot.</p>
<b>Assignment requirements</b>	B1: 15 minutes + 5 minute committee discussion
<b>Assignment planning</b>	June
<b>Assessment criteria</b>	<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> <li>• reading accuracy</li> <li>• accuracy of transposition</li> <li>• accuracy of harmonic progressions</li> <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>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with the coordinator
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	B2: Exam
<b>Assignment description</b>	<p>A: The student is required to:</p> <ul style="list-style-type: none"> <li>• perform two solo pieces from contrasting style periods, at his own level</li> </ul>

	<ul style="list-style-type: none"> <li>• accompany a fellow student in a composition with a (transposing) wind instrument or a string instrument, or accompany a singer in an aria from an opera or oratorio. Students are required to make another choice than at exam 1.</li> </ul> <p>B:</p> <ol style="list-style-type: none"> <li>1. a prima vista playing</li> <li>2. transpose</li> <li>3. harmonic reduction/harmonisation</li> </ol> <p>Assignments 1 and 2 are assigned on the spot. All assignments need to be performed at a higher level than in year 1.</p>
<b>Assignment requirements</b>	B2: 20 minutes + 5 minute committee discussion
<b>Assignment planning</b>	June
<b>Assessment criteria</b>	<p>Students are being assessed on showing a significant level of improvement by a consistent exam committee for each student throughout the years.</p> <p>NB: The choice of repertoire for the programme is discussed between teacher and student. Each year's programme (incl. practical assignments) and its execution should be of a higher level than the year before.</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> <li>• reading accuracy</li> <li>• accuracy of transposition</li> <li>• accuracy of harmonic progressions</li> <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>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with the coordinator
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	B3: Exam
<b>Assignment description</b>	<p>A: The student is required to perform a programme at their own level, at least one level higher than exam 2, containing:</p> <ul style="list-style-type: none"> <li>• a polyphonic solo piece</li> <li>• perform two solo pieces from contrasting style periods, at his own level</li> <li>• a (vocal) ensemble piece</li> </ul> <p>B:</p> <ol style="list-style-type: none"> <li>1. a prima vista playing</li> <li>2. transpose</li> </ol> <p>Assignments 1 and 2 are assigned on the spot and need to be performed at a higher level than in year 2.</p>
<b>Assignment requirements</b>	B3: 25 minutes + 5 minute committee discussion
<b>Assignment planning</b>	June

<b>Assessment criteria</b>	<p>Students are being assessed on showing a significant level of improvement by a consistent exam committee for each student throughout the years.</p> <p>NB: The choice of repertoire for the programme is discussed between teacher and student. Each year's programme (incl. practical assignments) and its execution should be of a higher level than the year before.</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> <li>• reading accuracy</li> <li>• accuracy of transposition</li> <li>• accuracy of harmonic progressions</li> <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>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with the coordinator

## Keyboard Skills and Harmony 1

<b>Course title</b>	<b>Keyboard Skills and Harmony 1</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-KSH1-17
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>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.</p>
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.B.1, 1.B.2
<b>Course objectives</b>	<p>At the end of this course, you:</p> <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-harmony skills.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson

<b>Literature</b>	Materials will be provided by the teacher and may include (amongst other things) exercises from: Shumway: Harmony and Ear Training at the Keyboard Brings: A New Approach to Keyboard Harmony Morris: Figured Harmony at the Keyboard Ijzerman: Harmony, Counterpoint, Partimento: A New Method Inspired by Old Masters
<b>Language</b>	English
<b>Scheduling</b>	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)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Arjen Berends, Inés Costales, Bert Mooiman, Santo Militello, Pim Witvrouw, Patrick van der Linden, Ward Spanjers, Ida Vujovic, Angeliki Ploka, Carolijn Moulen Janssen
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Exam
<b>Assignment description</b>	Written exam 60 min
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Three main assessment criteria for the written 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 Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	16,5%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Exam
<b>Assignment description</b>	Practical exam 15 min
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Three main assessment criteria for the written 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 Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	16,5%

<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Final Exam
<b>Assignment description</b>	Written exam 60 min
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of Semester 2, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Three main assessment criteria for the written 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 Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	33,5%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	Final exam
<b>Assignment description</b>	Practical exam 15 min
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of Semester 2, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Three main assessment criteria for the written 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 Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	33,5%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Keyboard Skills and Harmony 2

<b>Course title</b>	<b>Keyboard Skills and Harmony 2</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-KSH2-17
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Keyboard Skills and Harmony 1
<b>Course content</b>	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 control 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.
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.B.1, 1.B.2
<b>Course objectives</b>	At the end of this course, you: <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-harmony skills.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	Materials will be provided by the teacher and may include (amongst other things) exercises from: Shumway: Harmony and Ear Training at the Keyboard Brings: A New Approach to Keyboard Harmony Morris: Figured Harmony at the Keyboard Ijzerman: Harmony, Counterpoint, Partimento: A New Method Inspired by Old Masters
<b>Language</b>	English
<b>Scheduling</b>	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)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Arjen Berends, Inés Costales, Bert Mooiman, Santo Militello, Pim Witvrouw, Patrick van der Linden, Ward Spanjers, Ida Vujovic, Angeliki Ploka, Carolijn Moulen Janssen
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Exam
<b>Assignment description</b>	Written exam 60 min
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Three main assessment criteria for the written 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 Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.

<b>Weighting</b>	16,5%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Exam
<b>Assignment description</b>	Practical exam 15 min
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Three main assessment criteria for the written 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 Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	16,5%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Final exam
<b>Assignment description</b>	Written exam 60 min
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of Semester 2, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Three main assessment criteria for the written 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 Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	33,5%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	Final exam
<b>Assignment description</b>	Practical exam 15 min
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of Semester 2, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Three main assessment criteria for the written 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 Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	33,5%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Ear Training for Conductors

<b>Course title</b>	<b>Ear Training for Conductors</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TD-SD1-24; KC-TD-SD2-24; KC-TD-SD3-24
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	In this course you will receive weekly group lessons in which you develop professional skills in solfège and inner hearing. These skills are necessary for the rehearsal process: does the produced sound correspond with the inner representation of what I am reading in the score?
<b>Programme objectives</b>	1.A.1, 1.A.3, 1.A.4, 1.A.9, 1.C.1, 1.C.7
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to write down a performed polyphonic piece, at least three-part (from sound to sign);</li> <li>▪ are able to recognise faults in a performed score (sound versus sign);</li> <li>▪ are able to sing a part from a performed score (from sign to sound);</li> <li>▪ can act as your own teacher, by analysing what determines the quality of your hearing and how to maintain and develop it.</li> </ul>
<b>Credits</b>	3 ECTS per academic year
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	To be determined by teacher
<b>Language</b>	English
<b>Scheduling</b>	Lessons of 75 minutes per week, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	via theory department
<b>Contact information</b>	Suzanne Konings (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Practical exam, 75 minutes
<b>Assignment description</b>	
<b>Assignment requirements</b>	
<b>Assignment planning</b>	January
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	33%
<b>Grading scale</b>	Numeric

<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	During the 2nd semester, following the year schedule
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Practical exam, 75 minutes
<b>Assignment description</b>	
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	67%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	June

## Music Theory Elective

<b>Course title</b>	<b>Music Theory Elective</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TE-xx
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Aural Skills and Analysis 1 and 2, Aural Skills and Improvisation 1 and 2, Keyboard Skills and Harmony 1
<b>Course content</b>	In bachelor III you have to follow a music theory elective. You can find the course descriptions of each music theory elective in the Bachelor Electives & Minors Handbook.
<b>Programme objectives</b>	These depend on the chosen course
<b>Course objectives</b>	These depend on the chosen course
<b>Credits</b>	4 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	See each separate course description
<b>Language</b>	English
<b>Scheduling</b>	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)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Depending on the course
<b>Contact information</b>	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl) and Education Service Centre (studentadministration@koncon.nl)
<b>Assessment</b>	See each separate course

## ACADEMIC SKILLS

### Anatomy/Phonetics (for Choral conductors only)

<b>Course title</b>	<b>Anatomy/Phonetics</b>
<b>Department responsible</b>	Vocal Studies
<b>OSIRIS course code</b>	KC-AZ-ANFO-11
<b>Type of course</b>	Compulsory course

<b>Prerequisites</b>	Non applicable
<b>Course content</b>	During group lessons all subjects concerning the speaking and singing voice are discussed in theoretical and practical work forms. Subjects are: posture, breath, articulation and articulators, anatomy of the larynx breathing apparatus, vocal tract, vocal health, care of the voice and development and pathology of the voice. Principles of healthy speaking will be practised. You will give two short presentations showing a well-supported speaking voice and clear diction. Attention is given to the scientific principles of vocal acoustics including some practical work on subjects like harmonics, formants, and resonance strategies. As part of this course you will be invited for an examination of the vocal cords by an ENT specialist.
<b>Programme objectives</b>	1.A.2, 1.A.7
<b>Course objectives</b>	At the end of this course, you: <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>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor;
<b>Work form</b>	Group lesson, when necessary individual lessons
<b>Literature</b>	Theodore Demon – Anatomy of the voice (ISBN 978-1-62317-197-1) Ken Bozeman: Practical vocal Acoustics
<b>Language</b>	English or Dutch
<b>Scheduling</b>	28 group lessons of 90 minutes
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Martine Straesser
<b>Contact information</b>	Marjolein Niels – Head of Vocal Studies Department (m.niels@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written exam 1
<b>Assignment description</b>	Written examination 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.
<b>Assignment requirements</b>	The average score of exam 1 and 2 needs to be at least 5.5. to pass.
<b>Assignment planning</b>	First examination in December
<b>Assessment criteria</b>	A clear understanding of the function of the anatomy, physiology and pathology of the voice- and breath system in singing and speaking, shown in both written exams.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric

<b>Re-assignment description</b>	If the average score of both exams is below 5.5 the student will be able to take a re-exam that includes subjects of exam 1 and 2.
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Written exam 2
<b>Assignment description</b>	Written examination 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.
<b>Assignment requirements</b>	The average score of exam 1 and 2 needs to be at least 5.5. to pass.
<b>Assignment planning</b>	Second examination end of April/beginning of May
<b>Assessment criteria</b>	A clear understanding of the function of the anatomy, physiology and pathology of the voice- and breath system in singing and speaking, shown in both written exams.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	If the average score of both exams is below 5.5 the student will be able to take a re-exam that includes subjects of exam 1 and 2.
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Music History 1

<b>Course title</b>	<b>Music History 1</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-MG1-17
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	
<b>Course content</b>	In this first year cross-genre Music History course we will zoom in on the 20th and 21st centuries. Departing from a number of themes we will discover relevant repertoire, techniques and practices, as well as relevant cultural, social, economical and political circumstances. In the first semester we will be addressing a wide range of questions, including: what role does music play in political debates? How does musical notation impact the way we make and think about music? Several broad themes will form the starting point for the lectures in the 1st semester (teacher: Loes Rusch), such as Music and Technology, Music and Social Change, and Music and Writing. In the 2nd semester (teacher: Aart Strootman) the focus lies on musical developments since the fall of the Berlin wall in 1989.
<b>Programme objectives</b>	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
<b>Course objectives</b>	At the end of this course, you: - have a critical understanding of music historiography and are able to use appropriate terminology; - are familiar with certain important technological and cultural developments in the twentieth and twenty-first

	century and how these developments impacted musical practices; - have an understanding of music history in various contexts and are able to communicate about this with colleagues.
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Lectures and individual study
<b>Literature</b>	- Rutherford-Johnson, Tim; Music after the Fall (University of California Press, 2017) - Material assigned by teacher, such as copies of score fragments and text written by composers. These materials will be handed out during the lessons and will also be shared via Teams.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	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)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Loes Rusch, Aart Strootman
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written exam
<b>Assignment description</b>	Written exam, 75 minutes, about the content of the lessons and lectures, and the assigned literature.
<b>Assignment requirements</b>	Both exams need to be passed with a minimal result of 5,5 in order to pass this course.
<b>Assignment planning</b>	End of semester 1
<b>Assessment criteria</b>	Please see the Assessment Criteria Music History 1 & 2 at the end of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Written portfolio
<b>Assignment description</b>	Portfolio consisting of various written assignments.
<b>Assignment requirements</b>	Both exams need to be passed with a minimal result of 5,5 in order to pass this course.
<b>Assignment planning</b>	Semester 2
<b>Assessment criteria</b>	Please see the Assessment Criteria Music History 1 & 2 at the end of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Music History 2

<b>Course title</b>	<b>Music History 2</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TC-MG2-17; KC-TC-MG2-20; KC-TL-MG2-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Music History 1
<b>Course content</b>	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. Listening to the repertoire of the different style periods is an important part of the lessons.
<b>Programme objectives</b>	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
<b>Course objectives</b>	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>▪ have knowledge of musical repertoire from this time period;</li> <li>▪ are able to critically reflect on music historiography;</li> <li>▪ are able to communicate about this in writing.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Lectures and individual study
<b>Literature</b>	<p>Grout, Donald Jay, Donald Jay Grout, and Claude V. Palisca. A History of Western Music. New York: W.W. Norton &amp; Company, 2010.</p> <p>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.</p> <p>Possible further reading:</p> <p>Bohlman, Philip V., ed. The Cambridge History of World Music. Cambridge: Cambridge University Press, 2013.</p> <p>Cook, Nicholas. Music: a very short Introduction, 51-73. Oxford: Oxford University Press, 1998.</p> <p>DeVeaux, Scott. 'Constructing the Jazz Tradition: Jazz Historiography,' Black American literature forum 25-3 (1991): 525-560.</p> <p>Kelly, Thomas Forrest. Early Music: A Very Short History. Oxford: Oxford University Press, 2011.</p> <p>Rutherford-Johnson, Tim. Music after the Fall: Modern Composition and Culture since 1989. Oakland, California: California University Press, 2017.</p> <p>Stanbridge, Alan. "Burns, Baby, Burns: Jazz History as a Contested Cultural Site," Jazz Research Journal 1/ 1 (2004), 82-100.</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. Taruskin, Richard. <i>Music in the Late Twentieth Century: The Oxford History of Western Music</i> . Oxford: Oxford University Press, 2010
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 75 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Loes Rusch, Aart Strootman
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written exam semester 1
<b>Assignment description</b>	Written exam about the content of the lessons and lectures, and the assigned literature.
<b>Assignment requirements</b>	Exam of 75 minutes
<b>Assignment planning</b>	Semester 1
<b>Assessment criteria</b>	Please see the Assessment Criteria Music History 1 & 2 at the end of this curriculum handbook.
<b>Weighting</b>	25%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Written exam semester 2
<b>Assignment description</b>	Written exam about the content of the lessons and lectures, and the assigned literature.
<b>Assignment requirements</b>	Exam of 75 minutes
<b>Assignment planning</b>	Semester 2
<b>Assessment criteria</b>	Please see the Assessment Criteria Music History 1 & 2 at the end of this curriculum handbook.
<b>Weighting</b>	25%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Active participation: repertoire listening
<b>Assignment description</b>	Repertoire listening is part of every Music History 2 lesson. The teacher therefore keeps a record of attendance in ASIMUT. You need to attend at least 80% of the lessons. Absences will only be permitted on the basis of: <ul style="list-style-type: none"> <li>• An outside concert that was organised prior to you receiving the schedule (this must be agreed upon with the teacher before the date in question).</li> </ul>

	<ul style="list-style-type: none"> <li>• A previously scheduled KC project (but not one organised by the student).</li> <li>• Illness</li> </ul> <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the teacher before the date in question.</p>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 1
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- focus/open attitude: ability to concentrate, willingness to expand your horizons</li> <li>- communication &amp; reflection</li> <li>- attendance (at least 80%, includes punctuality)</li> </ul>
<b>Weighting</b>	25%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Musical excerpts listening exam
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	Active participation: repertoire listening
<b>Assignment description</b>	<p>Repertoire listening is part of every Music History 2 lesson. The teacher therefore keeps a record of attendance in ASIMUT. You need to attend at least 80% of the lessons. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> <li>• An outside concert that was organised prior to you receiving the schedule (this must be agreed upon with the teacher before the date in question).</li> <li>• A previously scheduled KC project (but not one organised by the student).</li> <li>• Illness</li> </ul> <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the teacher before the date in question.</p>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 2
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- focus/open attitude: ability to concentrate, willingness to expand your horizons</li> <li>- communication &amp; reflection</li> <li>- attendance (at least 80%, includes punctuality)</li> </ul>
<b>Weighting</b>	25%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Musical excerpts listening exam
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Critical Music Studies 1 (Classical Music)

<b>Course title</b>	<b>Critical Music Studies 1 (Classical Music)</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-CMS1-14; KC-TM-CMS1-22

<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	In the 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. 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.
<b>Programme objectives</b>	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
<b>Course objectives</b>	At the end of this course, you: <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> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	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.
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Kolja Meeuwse, Loes Rusch, Anna Scott, João Ferreira dos Santos
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written summary
<b>Assignment description</b>	A written summary of three of the prescribed texts
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the semester
<b>Assessment criteria</b>	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Related text
<b>Assignment description</b>	Based on the texts from assignment 1, you have to find and discuss one other related text, and must be able to justify why you choose this text

<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the semester
<b>Assessment criteria</b>	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Critical Music Studies 2 (Classical Music)

<b>Course title</b>	<b>Critical Music Studies 2 (Classical Music)</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-CMS2-20; KC-TM-CMS2-22
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Critical Music Studies 1
<b>Course content</b>	In the 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. In Critical Music Studies 2, a theme is chosen as the starting point for the lessons and the assignments. In these lessons, students also will compile an individual listening list.
<b>Programme objectives</b>	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
<b>Course objectives</b>	At the end of this course, you: <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>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	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.
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Kolja Meeuwse, Loes Rusch, Anna Scott, João Ferreira dos Santos
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.

<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written essay
<b>Assignment description</b>	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.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the semester
<b>Assessment criteria</b>	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	A presentation about the theme, making use of four sources.
<b>Assignment requirements</b>	The presentation must have a length of 15-20 minutes
<b>Assignment planning</b>	At the end of the semester
<b>Assessment criteria</b>	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Critical Music Studies 3 (Classical Music)

<b>Course title</b>	<b>Critical Music Studies 3 (Classical Music)</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-CMS3-20; KC-TM-CMS3-22
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Critical Music Studies 2
<b>Course content</b>	In this course 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 well as academic skills. In Critical Music Studies 3, you write programme notes for your final presentation. There will be individual guidance by the teacher in this process.
<b>Programme objectives</b>	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
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>are able to design programme notes for your recitals and concerts;</li> </ul>

	▪ 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.
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a
<b>Language</b>	English or Dutch
<b>Scheduling</b>	2 group lessons of 60 minutes during the first semester, followed by individual coaching. In the second lesson there will be time for peer reviewed work.
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Kolja Meeuwse, Loes Rusch, Anna Scott, João Ferreira dos Santos
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	Presentation of repertoire, topic and ideas for creating the programme notes of assignment 1 in the peer reviewed class.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	During the first semester
<b>Assessment criteria</b>	Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Programme notes
<b>Assignment description</b>	Design programme notes for your BMus4 recital, taking into account your own artistic reflection on the programme. You can choose the programme notes format, for example a written text, a video or a spoken story, like a short podcast.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Deadline for handing in the assignment 1 April
<b>Assessment criteria</b>	Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	deadline for handing in the re-assignment 1 May

### Historical Development Voice (for Choral conductors only)

<b>Course title</b>	<b>Historical Development (Voice)</b>
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<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-KZ-HOZG-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>Historical Development is a one-year introductory course 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, from the ninth century with Notker's famous <i>litae significativae</i> to the advent of commercial recording technology. Throughout the course, you are guided through close readings of several influential primary sources and 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, 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. To finalise the course, you will create a short article in an encyclopaedia format about a chosen topic. The article needs to be clear in its language, content and references and will, after approval by the teacher be published internally in the Research Catalogue. 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.</p>
<b>Programme objectives</b>	1.A.8, 1.A.10, 1.B.4, 1.B.7, 1.C.1, 1.C.7
<b>Course objectives</b>	<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>▪ have developed awareness of critical approach towards information in the profession;</li> <li>▪ are able to share some historical expertise of the musical voice with peers and lay audience;</li> <li>▪ have acquired basic knowledge about performance conditions and circumstances in the historical contexts of your vocal practice.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group Lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	36 lessons of 60 minutes
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	João Paixão
<b>Contact information</b>	Inês d'Avena ( <a href="mailto:I.deAvenaBraga@koncon.nl">I.deAvenaBraga@koncon.nl</a> )

<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. Attendance 80%.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	Students submit two recorded presentations/performances.
<b>Assignment requirements</b>	The presentations consist of performing and recording several pieces from historical sources which include annotations, ornamentation, or performance instructions of some kind relating to the topics that have been discussed during the lessons. The formats are to be decided by the teacher.
<b>Assignment planning</b>	During the year.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• demonstration of an active engagement with the historical sources that are discussed</li> <li>• the ability to reconstruct various performance instructions from large bodies of pedagogical texts</li> <li>• imagination and flexibility in your approach to possible interpretative techniques</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks.
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Article
<b>Assignment description</b>	Next to the presentations, every student is required to produce a short article in an encyclopaedia format about a chosen topic.
<b>Assignment requirements</b>	The short article needs to be submitted on the Research Catalogue (RC).
<b>Assignment planning</b>	At the end of the course. Ultimately 17 June.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• The RC article reveals a clear insight into the chosen subject.</li> <li>• The RC article is shaped in a communicative way in language and/or (audio)-visual documentation.</li> <li>• The RC article shows an awareness of the chosen subject's historical and/or other context.</li> <li>• The RC exposition appropriately lists the consulted sources at the end.</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Historical Development Wind Band Music (for Wind Band conductors only)

<b>Course title</b>	<b>Historical Development of Wind Band Music (for Wind Band conductors only)</b>
<b>Department responsible</b>	Conducting
<b>OSIRIS course code</b>	KC-DH-GBO-17; KC-DH-GBO-22
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	This course deals with the history of wind band music, from the classical period until contemporary music. It also includes the development of instruments (Adolphe Sax) and repertoire.
<b>Programme objectives</b>	1.A.8, 1.A.10, 1.B.4, 1.B.7, 1.C.1, 1.C.7
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to describe the history of the wind band, from the classical period until nowadays;</li> <li>▪ are able to describe the development of the new instruments by Adolphe Sax;</li> <li>▪ are able to describe the development of repertoire for the variety of wind bands.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Lectures and self-study
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	2 semesters, weekly lessons of 50 minutes and literature study
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Alex Schillings
<b>Contact information</b>	Head of Classical Music
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. Compulsory attendance: 80%
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Oral test
<b>Assignment description</b>	Oral test of 20-30 minutes on the course content, with a committee.
<b>Assignment requirements</b>	20-30 minutes questioning on the course content.
<b>Assignment planning</b>	The oral test will take place between April-June.
<b>Assessment criteria</b>	Inside knowledge in the history of wind band music. Inside in instrumental development. Inside in the development of repertoire.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2.

## Tutoring

<b>Course title</b>	<b>Tutoring</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-AL-PF1-11; KC-AL-PF2-11; KC-AL-PF3-11; KC-AL-PF4-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>First-year Bachelor of Music students entering the Royal Conservatoire are assigned a tutor. You remain with this tutor for the first three years of the bachelor's programme (four years for Art of Sound students). The tutor's role is to help you to reflect on your study and to help monitor your study progress. 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. During 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 or log their process in their own journalling set-up. The tutor will have consultations with students individually and in small groups (see scheduling information). 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>
<b>Programme objectives</b>	1.A.2, 1.A.7, 1.A.15, 1.B.9, 1.B.11, 1.C.1, 1.C.2, 1.C.3, 1.C.8, 1.C.16
<b>Course objectives</b>	<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 about self-regulation tools and habits and are able to strategically put them to use in your own practice.</li> </ul>
<b>Credits</b>	2 ECTS per academic year
<b>Level</b>	Bachelor
<b>Work form</b>	Group and individual meetings
<b>Literature</b>	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 and in the "your practice" folder on the "your health and practice" page on the portal.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Group meetings: Bachelor 1 has 4 60 minute group meetings in September - November Bachelor 2 and 3

	have 1 60 minute group meeting at the start of the academic year. Private meetings: by appointment (at least three, but more individual meetings can take place if required)
<b>Date, time &amp; venue</b>	Group and individual sessions. As for the individual meetings, both you and your tutor can take the initiative
<b>Teachers</b>	Carolien Drewes, Lilita Dunska, Noa Frenkel, Manon Heijne, Miro Herak, Jarmo Hoogendijk, Alison Isadora, Ji Youn Kang, Irma Kort, Anne La Berge, Roger Regter, Ana Sanchez Donate, Yvonne Smeets, Julia Stegeman, Rixt van der Kooij, Susan Williams
<b>Contact information</b>	Yvonne Smeets – coordinator Tutoring (y.smeets@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Tutoring toolbox assignment
<b>Assignment description</b>	Together with your tutor you will design a custom assignment that addresses the 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. A reflection on your assignment and development over the year is part of the deliverables.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	April/May/June in consultation with your tutor
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• reflective skills</li> <li>• engagement with the tutoring assignment</li> <li>• active participation and communication</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	June/July in consultation with your tutor

## Educational Skills 1

<b>Course title</b>	<b>Educational Skills 1</b>
<b>Department responsible</b>	Education
<b>OSIRIS course code</b>	KC-ED-ES1-22
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>Teaching can be an inspiring process for both teacher and learner. The Education Programme invites you to experience how you can pass on your passion for music to others.</p> <p>Educational Skills 1 is the first course of a three-part programme, which runs over 1,5 year. At the end of the Educational Programme you will have expanded your knowledge of the present-day work field of musicians, and developed basic skills to set up your own teaching practice. You will explore learning processes from</p>

	<p>different perspectives and learn about the various roles of musicians in an educational context.</p> <p>In Educational Skills 1 you practise work forms, used for giving instruction and feedback, with fellow students. You will acquire knowledge about learning processes in relation to your own development as a student and musician, as well as from a teaching perspective. You will learn about teacher-pupil interaction and about creating positive learning environments. With your fellow students, you will practise providing and receiving feedback and instruction, coached by Educational Skills teachers, and explore the development of instrument-related motorical skills. Furthermore, you will visit an educational activity 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>
<b>Programme objectives</b>	1.A.2, 1.A.7, 1.A.15, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.7, 1.C.8
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>• demonstrate a basic understanding of your own musical learning process;</li> <li>• display an awareness of the characteristics of a positive learning environment;</li> <li>• understand some well-known theories about learning and teaching;</li> <li>• can utilize basic skills in providing instruction and feedback and are able to use simple activating work forms;</li> <li>• deepened your awareness of the broad employability of artists in an educational context.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lessons and self-study
<b>Literature</b>	Pedagogy materials shared in Teams
<b>Language</b>	English
<b>Scheduling</b>	<p>semester 1</p> <p>Methods and Didactics: 12 lessons of 60 minutes + educational field visit</p> <p>Pedagogy: self-study (approx. 8 hours)</p>
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Various
<b>Contact information</b>	Marijke van den Bergen (m.vdbergen@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Methods & Didactics - reflection
<b>Assignment description</b>	Reflection on your own musical development, your teaching experiences during the course and your educational field visit. In your reflection, you should also refer to 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.
<b>Assignment requirements</b>	Well-prepared written or spoken reflection in a format to be decided upon by your teacher. Active participation in the lessons / attendance 80%
<b>Assignment planning</b>	The report is due in January
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• level of understanding of and reflective thinking about (your) musical learning process and about artisticity in music education</li> <li>• ability to provide instruction and feedback and to use simple work forms</li> <li>• an understanding of the characteristics of a positive learning environment</li> <li>• observation and reflection on educational field visit</li> </ul>
<b>Weighting</b>	66,6%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in the last week of January
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Pedagogical reflection
<b>Assignment description</b>	Wood wind players, violinists and key instrument players: A presentation about your views, examples of learning and teaching practices that have been presented in the pedagogy course material. Other instrumentalists and singers: An essay describing your views, examples of learning and teaching practices or illustrations of topics that have been presented in the pedagogy course material.
<b>Assignment requirements</b>	Presentation: 10 minutes presentation, followed by Q&A, to be carried out during one of the Methods & Didactics lessons. Essay: 750-1250 words, to be submitted via Teams
<b>Assignment planning</b>	Presentation: to be determined by your Methods & Didactics teacher Essay: due in December
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• degree of theoretical and practical understanding</li> <li>• degree of argumentation</li> <li>• quality of writing / presenting and answering</li> </ul>
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Educational Skills 2

<b>Course title</b>	<b>Educational Skills 2</b>
<b>Department responsible</b>	Education
<b>OSIRIS course code</b>	KC-ED-ES2-19
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Educational Skills 1: Methods & Didactics
<b>Course content</b>	Educational Skills 2 is the second course of a three-part programme, which runs over 1,5 year. In Educational Skills 2 you analyse the skills needed to play your own instrument and explore various ways to teach these skills to a pupil. Skills that have been covered in Educational Skills 1, such as interacting with

	<p>different types of pupils, formulating questions and giving instructions, will be put into practice as well: together with your teacher and fellow students you will have the opportunity to put all these skills into practice by working with test pupils during the lessons. You will also follow lessons on the practical application of music theory in the educational context, design your own music theory exercise and apply it in practice.</p> <p>After having visited the educational field in Educational Skills 1, you will investigate another specific music education activity in a different setting. This activity will be related to the Methods &amp; Didactics lessons and will be specified by your M&amp;D-teacher.</p> <p>There are two parallel strands of lessons:</p> <ul style="list-style-type: none"> <li>- Methods and Didactics (lessons about teaching in relation to your own instrument)</li> <li>- Music Theory in Education (lessons about teaching and understanding music theory with a musically practical approach)</li> </ul>
<b>Programme objectives</b>	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
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>• have an understanding of the stages of learning in your own discipline;</li> <li>• have taught test pupils and can reflect on these teaching experiences;</li> <li>• understand the importance of taking into account the level and needs of a pupil in your approach;</li> <li>• are able to design/use 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 able to develop a music theory exercise;</li> <li>• recognize different approaches in the field of music education.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lessons, self-study and peer learning in teaching experiences
<b>Literature</b>	Susan Williams, Quality Practice
<b>Language</b>	English
<b>Scheduling</b>	<p>semester 2</p> <p>Methods and Didactics: 12 lessons of 60 minutes + educational field visit</p> <p>Music Theory in Education: 6 lessons of 60 minutes</p>
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Various
<b>Contact information</b>	Marijke van den Bergen (m.vdbergen@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Reflection and repertoire list
<b>Assignment description</b>	-Reflection on teaching experiences with your test pupils and an analysis of your educational field observation.

	-Your repertoire list is a framework for methods and music, analysed during the lessons. This framework can be developed further in your future teaching.
<b>Assignment requirements</b>	<ul style="list-style-type: none"> <li>• Well-prepared written or spoken reflection in a format to be decided upon by your teacher</li> <li>• repertoire list: structured in a methodical way, to be submitted via Teams</li> <li>• active participation in the lessons / attendance 80%</li> </ul>
<b>Assignment planning</b>	The assignments are due in June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• awareness of the level and needs of a test pupil</li> <li>• ability to formulate clear questions, give apt instructions and feedback and employ work forms to develop a variety of skills</li> <li>• level of reflective thinking about music education and past and future teaching experiences</li> <li>• ability to recognise the level of methods and techniques</li> </ul>
<b>Weighting</b>	66,6%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Music theory exercise
<b>Assignment description</b>	A music theory exercise, designed by yourself, including a quick application guide.
<b>Assignment requirements</b>	To be submitted via Teams Active participation / attendance 80%
<b>Assignment planning</b>	The assignment is due in April
<b>Assessment criteria</b>	Understanding of the use of music theory work forms
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Educational Skills 3

<b>Course title</b>	<b>Educational Skills 3</b>
<b>Department responsible</b>	Education
<b>OSIRIS course code</b>	KC-ED-ES3-19
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Educational Skills 1: Pedagogy, Educational Skills 2
<b>Course content</b>	<p>Educational Skills 3 is the last course of a three-part programme, which runs over 1,5 year.</p> <p>In Educational Skills 3 you will explore how to pass on your passion for learning and playing music by teaching your own pupil throughout the semester. Your focus will be on the use of teaching materials, planning and preparing lessons, 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</p>

	<p>mixed 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 amateur musicians. There are three parallel strands of lessons:</p> <ul style="list-style-type: none"> <li>- Internship (15 weekly lessons, in which you teach one pupil)</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 plus a practical assignment in the workplace)</li> </ul>
<b>Programme objectives</b>	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
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>• will have taught your internship pupil for a semester and are able to employ objectives, a lesson plan, methods and homework assignments;</li> <li>• display understanding of the importance of creating an inspiring learning environment and of ways to achieve this;</li> <li>• are able to show understanding of the musical learning process of your pupil;</li> <li>• are able to select appropriate repertoire and methodological materials for your pupil;</li> <li>• are able to write a short arrangement or adapt material for a group of pupils;</li> <li>• have learned some basic conducting techniques, worked with a group of amateurs and provided them with instruction and feedback;</li> <li>• are able to reflect upon your own learning process as a teaching musician;</li> <li>• recognize music-education related possibilities and demonstrate skills relevant to the workplace</li> </ul>
<b>Credits</b>	4 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lessons, self-study and internship with coaching
<b>Literature</b>	t.b.d.
<b>Language</b>	English
<b>Scheduling</b>	<p>Semester 1</p> <p>Internship: 15 lessons of 50 minutes (or shorter, depending on the age of your pupil)</p> <p>Methods, Didactics &amp; Coaching:</p> <ul style="list-style-type: none"> <li>• coaching through watching video material together and/or through visits from your MD&amp;C-teacher to your internship lessons</li> <li>• amount of lessons depending on your above mentioned coaching setup</li> </ul> <p>Ensemble Teaching: 6 lessons of 90 minutes or 9 lessons of 60 minutes + 1 work field experience</p>
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Various
<b>Contact information</b>	Marijke van den Bergen (m.vdbergen@koncon.nl)

<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Internship
<b>Assignment description</b>	Teaching 15 lessons to your own internship pupil
<b>Assignment requirements</b>	having taught at least 15 lessons to your internship pupil, providing sufficient options for the Methods, Didactics & Coaching teacher to reflect on the lessons together.
<b>Assignment planning</b>	15 lessons in the 1st semester, organized by the student
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• communication skills to organize your internship lessons and coaching</li> <li>• having taught 15 internship lessons, including coaching options for the Methods, Didactics &amp; Coaching teacher</li> <li>• application and exploration of relevant skills, learned in the Educational Skills courses</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Internship lessons organized by the student
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Teaching report & presentation
<b>Assignment description</b>	A report about teaching your internship pupil and a presentation to your teacher and fellow students about your internship
<b>Assignment requirements</b>	<p>Teaching report:</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 have taught;</li> <li>- a reflection on your teaching experiences during Educational Skills 3</li> </ul> <p>The teaching report should be submitted via Teams.</p> <p>Presentation:</p> <p>During the final lesson Methods, Didactics &amp; Coaching, you will give a 10-minute presentation on your internship, in a format to be decided by your teacher. After the presentation you will receive feedback and answer questions about your presentation from your teacher and fellow students.</p>
<b>Assignment planning</b>	The teaching report and presentation are due in January.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• methodical insight;</li> <li>• being able to employ objectives, lesson plans methods and homework assignments;</li> <li>• ability to choose apt musical material;</li> <li>• ability to apply several elements, covered during the Education Programme, in your internship lessons;</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>
<b>Weighting</b>	25%
<b>Grading scale</b>	Qualifying
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>

<b>Assignment type</b>	Arrangement & leading a group
<b>Assignment description</b>	Ensemble Teaching: arranging and leading
<b>Assignment requirements</b>	A short arrangement of a piece of music for a group of pupils, submitted via Teams. Working with a group of amateur musicians during a rehearsal. Active participation / attendance 80%
<b>Assignment planning</b>	The arrangement is due in December.
<b>Assessment criteria</b>	<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>
<b>Weighting</b>	25%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Orientation on Educational Projects (for Wind Band conductors only)

<b>Course title</b>	<b>Orientation on Educational Projects (Wind Band conductors only)</b>
<b>Department responsible</b>	Conducting
<b>OSIRIS course code</b>	KC-DI-OE-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	This course consists of fulfilling project tasks at a wind band or ensemble). You visit the educational department or board of an amateur or professional wind band or orchestra. You study their programmes, join one or two specific educational programmes and talk with professionals in the field. You complete this course by writing a critical selfevaluation in connection with conducting and education.
<b>Programme objectives</b>	1.A.7, 1.A.9, 1.A.14, 1.A.16, 1.A.17, 1.A.19, 1.B.15, 1.C.1, 1.C.7, 1.C.8, 1.C.13
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have observed and participated in a professional educational programme and are able to reflect on it;</li> <li>▪ can identify the various elements that make up a solid educational programme;</li> <li>▪ are able to design and review an educational programme in a professional way.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	To be determined by teacher
<b>Language</b>	English
<b>Scheduling</b>	One project outside the conservatoire at a professional wind band or orchestra or visit the regular rehearsal evening of an amateur band/orchestra for the duration of one project.
<b>Date, time &amp; venue</b>	By individual appointment
<b>Teachers</b>	Various teachers

<b>Contact information</b>	Head of Classical Music
<b>Assessment</b>	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written report
<b>Assignment description</b>	A reflective written report, demonstrating your knowledge and professional opinions regarding educational projects.
<b>Assignment requirements</b>	The report consist of three parts: 1) an elaborated description of the educational framework of the visited organisation 2) a detailed description of the project which you have participated in, combined with a critical self-reflection of this participation 3) the outlines of a personal educational vision (you in the position of a manager of a professional orchestra or choir)
<b>Assignment planning</b>	The written report is due in June.
<b>Assessment criteria</b>	Clear evaluation about what the student experienced in working with the ensemble or orchestra, written in English.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	See assignment 1
<b>Re-assignment planning</b>	At the end of semester 2

### Production and Management (for Wind Band conductors only)

<b>Course title</b>	<b>Production and Management (for Wind Band conductors only)</b>
<b>Department responsible</b>	Conducting
<b>OSIRIS course code</b>	KC-DI-PM-17
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	During this course you work on your musical and personal development as conductor, artistic leader, independent musician and entrepreneur. These lessons will also prepare you to work with (amateur) wind band orchestras. Topics will include organisation and communication skills for artistic leaders, how to commission a piece from start to finish (choice of composer, funding applications, premiere of the piece), and realising theatre productions with an orchestra. Additionally, you will work on your stage presence, learn how to promote yourself and learn how to find a personal coach.
<b>Programme objectives</b>	1.A.10, 1.A.13, 1.A.14, 1.A.15, 1.B.9, 1.B.13, 1.B.14, 1.B.16, 1.C.1, 1.C.2, 1.C.3, 1.C.4, 1.C.8, 1.C.13
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to self-reflect as artistic leader of a wind band;</li> <li>▪ know how to balance your musical and personal development;</li> <li>▪ are aware of the different organisations in the wind band scene and you are able to communicate with them (e.g. BvO&amp;I, Certamen de Bandas, CISM, EBBA, KNMO, ONFK, ONHK, WASBE, WMC);</li> </ul>

	<ul style="list-style-type: none"> <li>▪ are able to facilitate a commission from start to finish;</li> <li>▪ are able to be artistically responsible for the organisation of a multidisciplinary project with your wind band;</li> <li>▪ know how to present yourself on stage;</li> <li>▪ are able to promote yourself as an independent conductor.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	To be determined by teacher
<b>Language</b>	English or Dutch
<b>Scheduling</b>	60 minutes per week
<b>Date, time &amp; venue</b>	Schedule provided by teacher, Royal Conservatoire
<b>Teachers</b>	Alex Schillings
<b>Contact information</b>	Head of Classical Music
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Project plan
<b>Assignment description</b>	Students are required to submit a project plan in which they describe how they will approach various topics discussed in the class and how they act as artistic leader of a wind band in relation to the course objectives.
<b>Assignment requirements</b>	<ol style="list-style-type: none"> <li>1) Active participation.</li> <li>2) Project plan. Students are required to submit a project plan in which they describe how they will approach various topics discussed in the class and how they act as artistic leader of a wind band in relation to the course objectives.</li> </ol>
<b>Assignment planning</b>	April-June
<b>Assessment criteria</b>	Students are required to submit a project plan in which they describe how they will approach various topics discussed in the class and how they act as artistic leader of a wind band in relation to the course objectives.
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	same as assignment above
<b>Re-assignment planning</b>	At the end of semester 2

### Career Skills: Start-Up!

<b>Course title</b>	<b>Start-Up!</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-AL-FYF-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>Start-Up! is shaped around the word 'connectivity' as it focuses on:</p> <ul style="list-style-type: none"> <li>- Connecting with KC, its portal, and its community</li> <li>- Connecting with the city of The Hague</li> <li>- Connecting with new fellow students through creative music-making</li> </ul>

	<p>- Connecting to your future career Start-Up! introduces new students to the Royal Conservatoire and its practical, educational, creative, social and artistic possibilities. The introduction week engages you right from the start with five days full of music making, inspiring lectures, collaborating activities and future educational opportunities' exploration. Start-Up! consists of Collaborative Music Creation sessions, workshops, insightful meetings and artistic 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.</p> <p>Students who enter the bachelor programme in year 2 instead of year 1 will participate in Start-Up! They are required to participate in the Entrepreneurial Bootcamp in year 3.</p>
<b>Programme objectives</b>	1.A.5, 1.C.4, 1.C.11, 1.C.13
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>- can describe the Royal Conservatoire's structure and departments;</li> <li>- are familiar with your curriculum handbook including expectations and assessments;</li> <li>- are able to connect your curriculum with your individual learning path &amp; future career.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Plenary sessions, workshops, group lessons
<b>Literature</b>	Information can be found on the KC Portal. A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
<b>Language</b>	English
<b>Scheduling</b>	One week full-time at the start of the academic year
<b>Date, time &amp; venue</b>	Monday to Friday during the first week of the academic year, at the Royal Conservatoire, The Hague
<b>Teachers</b>	A large variety of teachers from the Royal Conservatoire and from the professional field related to future practice.
<b>Contact information</b>	startup@koncon.nl
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Attendance
<b>Assignment description</b>	Attendance during Start-Up! week
<b>Assignment requirements</b>	A minimum of 80% attendance
<b>Assignment planning</b>	Continuous assessment: Start-Up! takes place in the first week of the academic year
<b>Assessment criteria</b>	A minimum of 80% attendance
<b>Weighting</b>	100%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	In consultation with the course leader
<b>Re-assignment planning</b>	By the end of semester 1

## Career Skills: Entrepreneurial Bootcamp: Explore New Playgrounds

<b>Course title</b>	<b>Entrepreneurial Bootcamp: Explore New Playgrounds</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-AL-EB-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<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, collaboration, 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>
<b>Programme objectives</b>	1.A.5, 1.A.13, 1.A.14, 1.A.17, 1.A.19, 1.B.12, 1.C.4, 1.C.11, 1.C.13, 1.C.14
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to take initiative and recognise opportunities as a performing artist;</li> <li>▪ have explored your artistic identity in a societal context;</li> <li>▪ have developed your collaborative skills;</li> <li>▪ have developed your communication skills.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Workshops, laboratory, coaching
<b>Literature</b>	A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
<b>Language</b>	English
<b>Scheduling</b>	A five-day intensive course at the start of the academic year, plus one preparatory meeting prior, in April during Bachelor 1.
<b>Date, time &amp; venue</b>	One meeting for preparation in April of Bachelor 1, a five-day intensive course from Monday 31 August until Friday 4 September 2026 from 09:00 till 22:00 every day. Taking place in Amare, Theater De Regentes and the Segbroek neighbourhood in The Hague.
<b>Teachers</b>	Various coaches
<b>Contact information</b>	Isa Goldschmeding (i.goldschmeding@koncon.nl)

<b>Assessment</b>	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Active participation
<b>Assignment description</b>	Active participation in the Entrepreneurial Bootcamp: Explore New Playgrounds
<b>Assignment requirements</b>	A minimum of 80% attendance
<b>Assignment planning</b>	Continuous assessment during Entrepreneurial Bootcamp week at the start of the academic year
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Focus/open attitude: ability to concentrate, willingness to expand your horizons</li> <li>- Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others.</li> <li>- Attendance (at least 80%): includes punctuality.</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	In consultation with the department
<b>Re-assignment planning</b>	In consultation with the department

### Career Skills: Learning Lab for Singers 2 (for Choral Conductors only)

<b>Course title</b>	<a href="#">Learning Lab for Singers 2</a>
<b>Department responsible</b>	Vocal Studies
<b>OSIRIS course code</b>	KC-AZ-WZG2-24
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	
<b>Course content</b>	<p>Learning Lab for Singers 2 is an e-learning-based, flipped classroom course.</p> <p>Bachelor 3 students will focus on the topic of Legal and Financial information. You will study and learn the materials at home in your own time, and at your own pace. There is a live workshop associated with the topic to help you deepen your knowledge and understanding, and an assignment. Please note, you must complete the online course before taking part in the live workshop.</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. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
<b>Programme objectives</b>	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
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to strategise and plan for your future financial decisions;</li> <li>▪ have knowledge of basic legal and financial concerns that are relevant to musicians.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor

<b>Work form</b>	Workshops and at home learning. Please note, you must have completed the relevant online course before the live workshop.
<b>Literature</b>	A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
<b>Language</b>	English
<b>Scheduling</b>	1 workshop of 3 hours, plus self-learning time via elearning.hdk.nl
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Ruth Fraser, and experts in the professional field
<b>Contact information</b>	Marjolein Niels – Head of Vocal Studies Department (m.niels@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Financial Plan
<b>Assignment description</b>	You will create a financial plan. The plan should focus on a month of your choosing that follows these steps: 1. Define your short and long-term financial goals 2. Define your three F's 3. A bookkeeping month example (incomes and expenses) 4. A plan for how often and when you intend to track your progress and adjust as necessary.
<b>Assignment requirements</b>	You must complete the bookkeeping example in Microsoft Excel
<b>Assignment planning</b>	June
<b>Assessment criteria</b>	- Clarity of layout and formatting - Correct use of formulas - Realistic and thorough financial strategy
<b>Weighting</b>	50%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment above
<b>Re-assignment planning</b>	Re-assignments take place in consultation with the teachers.
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Active Participation
<b>Assignment description</b>	Interactive workshop
<b>Assignment requirements</b>	You must take an active role in the series of workshops to help deepen your knowledge and skills in the various topics. 100% attendance is required.
<b>Assignment planning</b>	Throughout the year
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>▪ Focus/open attitude: ability to concentrate, willingness to expand your horizons</li> <li>▪ Collaboration/communication: ability to work together, sharing ideas with others</li> <li>▪ Actively participating in the workshop and exercises within</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Participation sufficient / insufficient
<b>Re-assignment description</b>	In consultation with the Head of Department

<b>Re-assignment planning</b>	In consultation with the Head of Department
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## Career Skills: Meet the Professionals

<b>Course title</b>	<b>Meet the Professionals</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-AL-AE-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>In this course, you have the opportunity to meet various professionals from the music industry and become familiar with their work and career paths. The course takes the form of live interviews and each year's line-up includes different guests such as performing musicians, programmers, festival curators, media producers and cultural leaders. Our guests share personal stories, experiences, tips and best practices and students get to ask questions. We speak about a vast array of topics, such as (online) reputation management, relationship building, audience engagement, social impact and AI. Our aim is to inspire you to start thinking about your own future. Who do you want to be as a musician, and do you believe you have the necessary skills and competencies to be happy and successful in the new music industry that awaits you? You are presented with different sides of the industry and are given the opportunity to add these guests to your professional network on the spot. You are requested to study literature and/or video registrations (publications and concerts ) in anticipation of the sessions. At the end of the course, you will be required to submit an assignment.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
<b>Programme objectives</b>	1.A.7, 1.A.8, 1.B.7, 1.B.8, 1.B.12, 1.C.7, 1.C.16
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have discovered / can identify different career paths within the music industry;</li> <li>▪ can describe how these professionals have used a variety of skills and strategies to accomplish their professional goals;</li> <li>▪ can critically reflect on career choices and strategies given by professionals;</li> <li>▪ are able to start mapping out individual career paths for yourself.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Reading material, group sessions
<b>Literature</b>	Publications will be made available once the visiting guests are announced. A list of resources and information about how to set up as an independent artist

	can be found at the Career Development Office and Podiumbureau page on the KC Portal.
<b>Language</b>	English
<b>Scheduling</b>	Two semesters: three interviews per semester, a total of six sessions of 90 minutes each with different guests. Jazz students are offered additional sessions by their department.
<b>Date, time &amp; venue</b>	Live in one of the KC studio's in Amare. Dates: TBD
<b>Teachers</b>	Various professionals from the music industry. Interviews conducted by Amber Rap, KC Alumni Office.
<b>Contact information</b>	Amber Rap (a.rap@koncon.nl) Jazz students: Bart Suèr - Head of Jazz Department (b.suer@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Reflective assignment
<b>Assignment description</b>	A reflective assignment, individually or in small groups of students. Your reflective report should cover all sessions.
<b>Assignment requirements</b>	You are required to include answers to all questions below in your reflection: 1. What are my key take-aways from the course as a whole? 2. What were my key learnings from each individual session? 3. In the personal stories that I heard, what particular situation, opportunity or action really spoke to me and why? 4. What realisations have I had since then and how do I feel about those? 5. Do they require action and if so, how would I approach this? 6. What short term small steps can I take now for the coming year inspired by the sessions? If written: approx. 1500-2000 words. By way of podcast 15-20 min.
<b>Assignment planning</b>	The reflective assignment is due by the end of April.
<b>Assessment criteria</b>	- Awareness of career paths of professionals - Skills and strategies of professionals - Authenticity of reflection - Critical thinking (e.g. connection and application to your personal situation)
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above, with the possibilities to watch videos of missed sessions
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Career Skills: Preparation for Professional Practice (for Wind band conductors only)

<b>Course title</b>	<a href="#">Preparation for Professional Practice (classical music including conducting)</a>
<b>Department responsible</b>	Various

<b>OSIRIS course code</b>	KC-AL-VBP-16
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>The professional practice is in a constant state of change with an increasing demand for new approaches and perspectives. While playing your instrument or singing at a high level remains very important, being successful in your professional career these days is built on a strong foundation that consists of many components. Developing that foundation takes time; this course addresses the building blocks you will need.</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 alumni.</li> <li>2. You have to write a Personal Activities Plan consisting of five elements, see the 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. In the Classical Music department, this course will give you a better understanding on how to get started with your projects and will include information on how to fuel your ideas.</li> </ol> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
<b>Programme objectives</b>	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.8, 1.C.9, 1.C.10, 1.C.16
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to critically reflect on your artistic identity and future career plans;</li> <li>▪ are able to independently search for information about the music profession and know where to go for advice;</li> <li>▪ are able to critically reflect on your role, task and position in the profession as well as in society, and can contribute to it;</li> <li>▪ have considered your professional identity;</li> <li>▪ have an understanding of action strategies, how to raise industry awareness, organisation, mindset and production tools;</li> <li>▪ can effectively present and discuss your future plans with confidence.</li> </ul>
<b>Credits</b>	4 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group sessions and individual supervision
<b>Literature</b>	To be determined by the teacher. A list of resources and information about how to set up as an independent artist

	can be found at the Career Development Office and Podiumbureau page on the KC Portal.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	8 working groups of 2 hours (in small groups) 2 seminars of 2 hours (plenary sessions)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Michela Amici
<b>Contact information</b>	Michela Amici (m.amici@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Personal Activities Plan
<b>Assignment description</b>	<p>Personal Activities Plan, consisting of:</p> <ol style="list-style-type: none"> <li>1) A SDOC analysis (strengths, developments, opportunities, challenges)</li> <li>2) Professional materials (CV, biography, publicity photo and website or other online presence)</li> <li>3) Reflection (approx. 300 words)</li> </ol> <p>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?</p> <ol style="list-style-type: none"> <li>4) Artistic vision (500-1000 words)</li> </ol> <p>By answering the following four questions, describe your personal artistic vision:</p> <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> <ol style="list-style-type: none"> <li>5) Future/Project plans or Master Project Plan (approx. 500-750 words)</li> </ol> <p>Option A: Your future plans. Look at your SDOC analysis, reflection and your artistic vision. What are your future plans? Write down your ambitions, strategies and short-term / long-term goals and produce a plan describing how you intend to achieve these.</p> <p>Option B: The Master Project Plan. If you plan to apply for the Master of Music programme at the Royal Conservatoire you are required to write a Master Project Plan. This is a realistic study plan in which you describe your idea for your Master Project, explaining how your (short and long term) artistic development goals, your chosen research topic and ideas for your professional integration activities will come together.</p>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	The Master Project Plan element is due in February. Your complete Personal Activities Plan is due in March. The teacher will confirm the exact deadlines.
<b>Assessment criteria</b>	<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>• awareness of the role of the musician in society</li> </ul>

	<ul style="list-style-type: none"> <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>
<b>Weighting</b>	50%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Spoken presentation
<b>Assignment description</b>	Presentation of your Future Plan, Project Plan or Master Project Plan in which you combine your future ideas with your reflection, artistic vision & professional materials.
<b>Assignment requirements</b>	5 minute presentation with PowerPoint, plus 5 mins Q&A
<b>Assignment planning</b>	At the end of the course, the teacher will confirm the date.
<b>Assessment criteria</b>	- presentation skills (coherence, clarity, structure of information, use of digital tools)
<b>Weighting</b>	50%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Career Skills: Learning Lab for Singers 3 (for Choral Conductors only)

<b>Course title</b>	<b>Learning Lab for Singers 3</b>
<b>Department responsible</b>	Vocal
<b>OSIRIS course code</b>	KC-AZ-WZG3-26
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Learning Lab for Singers 2
<b>Course content</b>	<p>Bachelor 4 students will focus on various topics concerning your professional practice.</p> <p>You will study and learn the online materials at home in your own time, and at your own pace. There is a series of live workshops to help you deepen your knowledge and understanding, and one assignment. Please note, you must complete the online course before taking part in the live workshops.</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. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
<b>Programme objectives</b>	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
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to critically reflect on your artistic identity and future career plans</li> </ul>

	<ul style="list-style-type: none"> <li>▪ are able to strategise and plan for your future career;</li> <li>▪ have knowledge of basic business skills that are relevant to musicians.</li> </ul>
<b>Credits</b>	4 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Workshops and at home learning. Please note, you must have completed the relevant online course before the live workshop.
<b>Literature</b>	A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
<b>Language</b>	English
<b>Scheduling</b>	A series of workshops throughout the year, plus self-learning time via elearning.hdk.nl
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Ruth Fraser, and experts in the professional field
<b>Contact information</b>	Marjolein Niels – Head of Vocal Studies Department (m.niels@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Career Strategy Plan
<b>Assignment description</b>	You will write a report outlining your career strategy plan for the coming 5 years. The plan should include: <ul style="list-style-type: none"> <li>- Your career strategy plan for the next 5 years using the WISHES Method, and your SDOC</li> <li>- Your thoughts on your artistic identity</li> <li>- Your thoughts on your personal brand</li> <li>- A copy of your CV and Biography</li> <li>- A link to recent video recordings</li> </ul>
<b>Assignment requirements</b>	Minimum 1000 words
<b>Assignment planning</b>	June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- Honest analysis of personal strengths, developments, opportunities and challenges (SDOC)</li> <li>- Understanding of SDOC impact on your career</li> <li>- Understanding and awareness of the industry, including where you can fit in</li> <li>- Understanding and awareness of your developing artistic identity and personal brand</li> <li>- Feasibility of strategy and achieving goals</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment above
<b>Re-assignment planning</b>	In consultation with the teacher
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Active Participation
<b>Assignment description</b>	Interactive workshop
<b>Assignment requirements</b>	You must take an active role in the series of workshops to help deepen your knowledge and skills in the various topics. 100% attendance is required.
<b>Assignment planning</b>	Throughout the year
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>▪ Focus/open attitude: ability to concentrate, willingness to expand your horizons</li> </ul>

	<ul style="list-style-type: none"> <li>▪ Collaboration/communication: ability to work together, sharing ideas with others</li> <li>▪ Actively participating in the workshop and exercises within</li> </ul>
<b>Weighting</b>	50%
<b>Grading scale</b>	Participation sufficient / insufficient
<b>Re-assignment description</b>	In consultation with the Head of Department
<b>Re-assignment planning</b>	In consultation with the Head of Department

## ELECTIVES AND MINORS

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

### External Activities - Career Development Office (CDO)

<b>Course title</b>	<b>External Activities - Career Development Office (CDO)</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-EL-CDO4-20
<b>Type of course</b>	Compulsory course also available as an elective
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>In this course, you obtain credits for professional activities that you undertake outside of the Royal Conservatoire. These can be activities that you have found or organised yourself, or activities that have been done through the Career Development Office (CDO). The Career Development Office (CDO) is a central place in the Royal Conservatoire where you can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities, as well as information on and assistance with work-related issues such as job applications, CVs, the Dutch tax system etc. For more information, take a look at the CDO-Podiumbureau sharepoint pages or contact Dominy Clements on <a href="mailto:d.clements@koncon.nl">d.clements@koncon.nl</a></p> <p>The course is compulsory in the 4th year for students who are not completing or continuing a KC minor in year 4. The course is available as an elective in the 2nd and 3rd years, and you will need to enrol for this in the usual way. There are no scheduled lessons for CDO.</p> <p>You are asked to complete an assignment in MS Teams which involves filling 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> </ul>

	<ul style="list-style-type: none"> <li>- creating your own ensemble, band, or individual performing profile, investing time in promoting your 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 participating in other educational activities</li> <li>- producing online content (recordings, tutorials, etc.)</li> <li>- small scale research activities</li> </ul> <p>Further information:  Bachelor II-III: elective  Bachelor IV: compulsory for students not completing or continuing a KC minor (Please note: sonology and composition students may choose CDO as elective in Bachelor IV but only for a minimum of 2 and a maximum of 4 ECTS)  Should students find they require extra CDO credits in Bachelor IV then an additional 2 to 4 ECTS can be obtained in addition to the required 6 ECTS, but only for activities completed in their Bachelor IV year.  Retrospective applications for CDO credits in Bachelor II-III are not accepted. Please note that it is not allowed to fill the complete free space (18 ECTS) with CDO. During your bachelor's studies you can obtain CDO credits for a maximum of 14 ECTS within the free space.</p>
<b>Programme objectives</b>	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
<b>Course objectives</b>	<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>
<b>Credits</b>	Bachelor II-III: a minimum of 2 and a maximum of 4 ECTS per academic year Bachelor IV: 6 ECTS (Please note: sonology and composition students may choose CDO as elective in Bachelor IV but only for a minimum of 2 and a maximum of 4 ECTS)
<b>Level</b>	Bachelor
<b>Work form</b>	Individual work; work relevant towards the achieving of career aims
<b>Literature</b>	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>
<b>Language</b>	English
<b>Scheduling</b>	n/a
<b>Date, time &amp; venue</b>	n/a
<b>Teachers</b>	Caroliën Drewes (vocal studies) Rik Mol (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Jaike Bakker (conducting) Mayke Nas (composition) Kees Tazelaar (sonology)
<b>Contact information</b>	Dominy Clements (D.Clements@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	External activities
<b>Assignment description</b>	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 2027. See the appendix for further information and the assessment criteria below.
<b>Assignment requirements</b>	<p>Procedure</p> <p>When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented as an assignment in MS Teams. You will need to fill in the information sections on 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>
<b>Assignment planning</b>	<p>Bachelor II and III students: you can obtain CDO credits from activities from 01-09-26 to 31-08-27, but the assignment has to be completed in the 2026-27 academic year.</p> <p>Bachelor IV students: you can normally obtain CDO credits from activities from 01-09-26 to 01-05-27 (deadline for completing your CDO requirement).</p> <p>Bachelor IV CDO assignments should be submitted by 1 May 2027. If the activity occurs outside those dates it will not be valid for the 26/27 academic year.</p> <p>Students in Sonology and Composition can apply for CDO as an elective in their Bachelor IV year, for 2-4 ECTS. The Bachelor IV requirement to submit</p>

	assignments no later than 1 May 2027 is also applicable for these students.
<b>Assessment criteria</b>	<p>Assessment criteria including Pass/Fail indications:</p> <ul style="list-style-type: none"> <li>● Basic information (hours invested etc.) Pass: Times and dates clearly indicated and hours invested are accurate and divided where necessary. Fail: Not credible, unclear or absent, project dates are outside the enrolment period or academic year.</li> <li>● Learning experience/ability to reflect Pass: Much information about and reflection on learning experiences during project/activity. Perspective on plans for future projects/activities with points for improvement where necessary. Fail: Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.</li> <li>● Project content Pass: Challenging project that has a relevant connection to the course or study. Student has been involved in many aspects of the project (organisation/promotion/management etc.), or has experienced broadening of repertoire through engagement with unfamiliar genres. Fail: Level is too low or not relevant to the course or study. Passive rather than active involvement in masterclasses.</li> <li>● Proofs/ publicity material (where possible) Pass: Programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission. Fail: Photos, programme or other proofs not present.</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	B2/B3 students who are enrolled in CDO but have not submitted anything at the end of that year are offered a resit. Students can only earn points retrospectively, the activities used for the assignment must have taken place in that academic year.
<b>APPENDIX</b>	<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.</li> </ul>

	<ul style="list-style-type: none"> <li>- Making a website = maximum 2 ECTS.</li> <li>- Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value.</li> <li>- In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO.</li> <li>- Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS.</li> <li>- Passive attendance of masterclasses does not qualify for ECTS.</li> </ul> <p>CLASSICAL:</p> <ul style="list-style-type: none"> <li>- One week working with a professional orchestra/ensemble = 2 ECTS.</li> <li>- NJO (National Youth Orchestra) winter tour = 3 ECTS.</li> <li>- EuYO/Gustav Mahler orchestras etc. = 5 ECTS.</li> </ul> <p>CONDUCTING:</p> <p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> <li>- One year rehearsing with a permanent ensemble = 3 ECTS.</li> <li>- One week with a professional orchestra (ca 15 hours rehearsal &amp; 6 hours concerts) = 2 ECTS.</li> </ul> <p>VOCAL STUDIES:</p> <ul style="list-style-type: none"> <li>- Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS.</li> <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 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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## ASSESSMENT CRITERIA

### ASSESSMENT CRITERIA MUSICIANSHIP SKILLS COURSES

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

Very good	9-10	Pass	<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	8-8,9		<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/More than sufficient	5,5-7,9		<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	5,4 or lower		Fail

## ASSESSMENT CRITERIA CRITICAL MUSIC STUDIES (CLASSICAL MUSIC)

Very good	9-10	Pass	<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>○ Very good use and presentation of sources.</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>○ Able to raise thoughtful questions at a high level, by analysing relevant issues, building on other's ideas.</li> </ul>
Good	8-8,9		<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>○ Good use and presentation of sources.</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>○ Able to raise questions at a good level by analysing relevant issues, building on other's ideas.</li> </ul>
Sufficient/More than sufficient	5,5-7,9		<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>○ Sufficient use and presentation of sources.</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>○ Able to raise questions at a sufficient level by analysing relevant issues, building on other's ideas.</li> </ul>
Not sufficient	5,4 or lower	Fail	<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>○ Insufficient use and presentation of sources.</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.</li> <li>○ Not able to raise questions by analysing relevant issues, building on other's ideas.</li> <li>○ No work offered.</li> </ul>

### ASSESSMENT CRITERIA MUSIC HISTORY 1 & 2

Very good	9-10	Pass	<ul style="list-style-type: none"> <li>○ Shows a deep and critical understanding of music historiography.</li> <li>○ Is able to illustrate the answers with accurate examples and sources, using the appropriate terminology.</li> <li>○ Comprehensive knowledge of the topic, a sustained high level of critical awareness of the discussed themes and topics.</li> <li>○ Shows a very good understanding of music history in various contexts.</li> <li>○ Able to raise thoughtful questions at a high level, by analysing relevant issues, building on other's ideas.</li> </ul>
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Good	8-8,9		<ul style="list-style-type: none"> <li>○ Shows a good understanding of music historiography.</li> <li>○ Is able to illustrate the answers with a suitable choice of examples and sources, using mostly appropriate terminology.</li> <li>○ Comprehensive knowledge of the topic, a mostly accurate awareness of the discussed themes and topics.</li> <li>○ Shows a good understanding of music history in various contexts.</li> <li>○ Able to raise questions at a good level, by analysing relevant issues, building on other's ideas.</li> </ul>
Sufficient/More than sufficient	5,5-7,9		<ul style="list-style-type: none"> <li>○ Shows a superficial understanding of music historiography.</li> <li>○ Gives unfocused or ambiguous answers and examples.</li> <li>○ Is able to give descriptions, but without using the appropriate terminology.</li> <li>○ Ideas may be somewhat disjointed or not always flow logically.</li> <li>○ Shows weaknesses in the understanding of music history in various contexts.</li> <li>○ Able to raise questions at a sufficient level, by analysing relevant issues, building on other's ideas.</li> </ul>
Not sufficient	5,4 or lower	Fail	<ul style="list-style-type: none"> <li>○ Shows no understanding of music historiography.</li> <li>○ Gives insufficient answers and examples.</li> <li>○ Is unable to give descriptions, using irrelevant examples.</li> <li>○ Ideas are disjointed and therefore not flow logically.</li> <li>○ Shows little to no understanding of music history in various contexts.</li> <li>○ Not able to raise questions, by analysing relevant issues, building on other's ideas.</li> </ul>

**ASSESSMENT CRITERIA BACHELOR WIND BAND CONDUCTING (MAIN SUBJECT)**

	9 - 10	7,5 – 8,5	5,5 - 7	0 - 5
<b>Musical awareness</b>	Shows personal concepts on a very high artistic level combined with outstanding ways of expression.	Shows personal, artistically interesting concepts and clear ways of expression.	Shows less original concepts, but has sufficient ways of expression.	No sign of original concepts, insufficient ways of expression.
<b>Communication</b>	Makes his ideas completely clear to the orchestra/choir/wind band and the audience verbally and by gesture in an inspiring way.	Has sufficient means to make his ideas clear to the orchestra/choir/wind band and the audience.	There are moments of misunderstanding between conductor and orchestra/choir/wind band but the performance comes out in an acceptable manner.	There are too many moments of misunderstanding between conductor and orchestra/choir/wind band leading to a poor performance.
<b>Rehearsal technique</b>	Shows great pedagogical, didactical and psychological skills in improving the quality of the orchestra/choir/wind band.	Shows pedagogical, didactical and psychological insight to improve the quality of the orchestra/choir/wind band.	Manages to improve the orchestra/choir/wind band on a technical level but lacks profound psychological insight.	Does not manage to improve the orchestra/choir/wind band due to a lack of didactical skills and poor non-verbal means.
<b>Conducting technique</b>	Shows full understanding of the score, transmits his musical ideas non-verbally in a completely clear manner.	Shows good understanding of the score, transmits his musical ideas non-verbally in a clear and proficient manner.	Is able to transmit his ideas non-verbally but lacks means to make contact with the orchestra/choir/wind band in an inspiring way.	Does not show a sufficient understanding of the score. Serious impediments in the non-verbal communication with the orchestra/choir/wind band.
<b>Programme/Programme notes/Presentation</b>	Artistically meaningful and innovative programme. Clear vision on the current musical landscape Illuminating presentation and personal view on the programme.	Artistically, in attractive programme, with affinity with the current musical landscape. Good presentation with a personal view on the programme.	Artistically well-chosen programme, taking into consideration practical and artistic limits. General presentation of the programme.	Programme lacks originality and a personal view. Presentation with apparent mistakes.

**ASSESSMENT CRITERIA BACHELOR CHORAL CONDUCTING (MAIN SUBJECT)**

<b>Assessment Criteria Bachelor Choral Conducting</b>		
<b>Grade</b>		<b>Assessment criteria</b>
9.0 – 10	Pass	<ul style="list-style-type: none"> <li>• Exceptionally thorough and consistent preparation.</li> <li>• Comprehensive and deeply internalised score knowledge.</li> <li>• Singing of all parts is secure, expressive, and stylistically refined.</li> <li>• Piano realisation is fluent, clear, and musically insightful.</li> <li>• Conducting technique is precise, economical, and highly communicative.</li> <li>• Interpretative concept is distinctive, coherent, and convincingly realised.</li> <li>• All elements are seamlessly integrated into a compelling artistic whole.</li> </ul>
7.5 – 8.5		<ul style="list-style-type: none"> <li>• Solid and reliable preparation with only minor inconsistencies.</li> <li>• Clear and well-developed understanding of the score.</li> <li>• Singing is accurate and musical, with occasional minor lapses.</li> <li>• Piano playing is generally fluent and supports musical understanding.</li> <li>• Conducting technique is clear and functional, with growing expressive range.</li> <li>• Interpretative ideas are coherent and mostly well communicated.</li> <li>• Good integration of skills, with minor areas for further refinement.</li> </ul>
5.5 – 7.0		<ul style="list-style-type: none"> <li>• Adequate but inconsistent preparation.</li> <li>• Basic understanding of the score, with some gaps in detail or depth.</li> <li>• Singing of parts shows general accuracy but lacks consistency or refinement.</li> <li>• Piano realisation is functional but may be hesitant or incomplete.</li> <li>• Conducting technique is understandable but lacks clarity, precision, or consistency.</li> <li>• Interpretative concept is present but underdeveloped or inconsistently conveyed.</li> <li>• Limited integration of skills; elements function but are not yet fully coordinated.</li> </ul>
0 – 5.0	Fail	<ul style="list-style-type: none"> <li>• Insufficient or unsystematic preparation.</li> <li>• Weak or unclear understanding of the score.</li> <li>• Inaccurate or insecure singing of parts.</li> <li>• Piano playing is inadequate or does not support musical understanding.</li> <li>• Conducting technique is unclear, inefficient, or misleading.</li> <li>• Lack of coherent interpretative concept.</li> <li>• Failure to integrate core competencies into practical work.</li> </ul>

## ASSESSMENT CRITERIA BACHELOR CHOIR BUILDING

Assessment Criteria Bachelor Choir Building		
Grade		Assessment criteria
9.0 – 10	Pass	<ul style="list-style-type: none"> <li>• Demonstrates a high level of independence and artistic authority in leading the ensemble.</li> <li>• Prepares and executes rehearsals at an advanced level, showing clear artistic vision, and stylistically refined interpretative decisions.</li> <li>• Shows exceptional real-time musical awareness, responding immediately and effectively to the ensemble's sound.</li> <li>• Communicates musical intentions with outstanding clarity and efficiency.</li> <li>• Demonstrates deep critical reflection on own and peers' practice from both singer and conductor perspectives.</li> </ul>
7.5 – 8.5		<ul style="list-style-type: none"> <li>• Demonstrates a good level of independence and confidence in leading the ensemble, maintaining good control of rehearsal flow and musical direction with only minor inconsistencies.</li> <li>• Prepares and executes rehearsals effectively, with clear planning and stylistically appropriate interpretative choices.</li> <li>• Shows strong musical awareness in real time, responding flexibly to the ensemble and adjusting conducting technique in a clear and mostly precise manner.</li> <li>• Communicates musical intentions clearly through gesture, producing generally coherent and musically aligned ensemble responses.</li> <li>• Reflects critically on own and peers' practice.</li> </ul>
5.5 – 7.0		<ul style="list-style-type: none"> <li>• Demonstrates basic independence in leading the ensemble, though confidence and control of rehearsal flow and musical direction may be uneven.</li> <li>• Prepares rehearsals with some structure, but artistic planning and stylistic interpretation may lack consistency.</li> <li>• Shows emerging musical awareness, with some ability to respond to the ensemble.</li> <li>• Communicates musical intentions with moderate clarity; gestures are sometimes effective but do not consistently result in precise ensemble response.</li> <li>• Reflects on practice at an average level, showing some awareness of rehearsal processes and ensemble issues, but critical depth and integration of perspectives remain limited.</li> </ul>
0 – 5.0	Fail	<ul style="list-style-type: none"> <li>• Lacks sufficient independence and confidence to lead the ensemble effectively; rehearsal flow and musical direction are unclear or frequently disrupted.</li> <li>• Rehearsals are insufficiently prepared or executed.</li> <li>• Demonstrates limited musical awareness in real time.</li> <li>• Gesture and communication are unclear or inconsistent, leading to minimal or unreliable ensemble response.</li> <li>• Shows little or no meaningful reflection on own or peers' practice; lacks awareness of rehearsal processes, leadership responsibilities, or ensemble dynamics.</li> </ul>

## GRADING SCALES

### GRADING SCALES

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

#### QUALIFYING RESULTS

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

#### NUMERIC RESULTS

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

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

#### PARTICIPATION RESULTS

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

#### PASS/FAIL

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