

Curriculum Handbook Bachelor of Music – Early Music

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

For more than five decades our Early Music Department has enjoyed a worldwide reputation as one of the largest and most important educational institutions of its kind. The department has started with a focus on the main repertoire of the Baroque era and thus gained its identity as a school for ‘baroque’ specialists. Currently a team of musicians who are all international authorities on their instrument is teaching historical performance practice of repertoire varying from the Renaissance up to the Nineteenth Century. While this training meets the needs of today’s profession, we are aware this profession is ever-changing. We strive to prepare you for your future by continuously offering professional preparation as a common thread in the curriculum.

The Royal Conservatoire The Hague treasures collaborations of artists in many aspects, starting by ensemble playing as the most obvious. The synergy of peer learning is a hallmark of the Early Music Department, which is encouraged by a wide variety of projects organised by the institution. These projects are directed by teachers from the department with considerable experience in the relevant repertoire or by prominent guest conductors. Students also have plenty of opportunities to initiate their own projects, some of which lead to ensembles that start their career during their studies. Virtually without exception students already become part of an international network during their studies, which brings them employment once graduated. An important link to the profession -apart from the teaching staff- is offered in contacts with professionals in so called ‘side-by-side projects’. Almost every project ends with one or more concerts held at various locations outside the institute in association with concert organisers.

At the beginning of the programme the emphasis in the curriculum is on basso continuo and polyphony to ensure that the pillars of baroque music become a generally understood language in their historical context, both in theoretical and practical terms. Later in the programme there is scope to widen the perspective with subjects such as rhetoric, ornamentation, diminution, style-related improvisation and baroque dance.

Because of the size of the department and the range of nationalities represented in the student body, there is close contact with developments in the field of Early Music elsewhere in the world, which allows the department to keep up to date with the very latest trends. Our recently created European Master of Early Music programme in collaboration with the Janáček Academy in Performing Arts in Brno is a good example. It is the conservatoire’s guiding philosophy that every new generation of musicians will have to determine and define their own relation to the commands of historical information in their practice. For information about the Early Music Vocal Studies programme, please check the Curriculum Handbook of the Vocal Studies Department.

This Curriculum Handbook aims to provide you with all necessary information related to the curricula and courses of the Bachelor of Music in Early Music programme. After programme objectives and a schematic overview of the curricula, you will find descriptions of all courses, including learning goals (called ‘objectives’) and assessment criteria. We would advise you to also read the Royal Conservatoire’s Study Guide, which includes the Education and Examination Regulations (EER).

PROGRAMME OBJECTIVES BACHELOR EARLY MUSIC

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

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

At the end of the Bachelor of Music in Early Music 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 ear².
- 1.A.5. Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.
- 1.A.6. Demonstrate improvisational fluency, interrogating, shaping and/or creating music in ways which go beyond the notated score.
- 1.A.7. Identify key questions about, and undertake self-reflective enquiry into, your own artistic practice.
- 1.A.8. Explore, evaluate, apply and challenge existing international scholarship, research and performing practices.
- 1.A.9. Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.
- 1.A.10. Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences through a range of media and presentation formats.
- 1.A.11. Use appropriate digital technology to learn, create, record, produce and disseminate musical materials.
- 1.A.12. Evidence skills in the use of new media 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.19. Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.

B. Theoretical (knowledge-based) outcomes

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

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

- 1.B.1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music (relevant to early music), and its 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 interpretations³.
- 1.B.4. Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.
- 1.B.6. Recognise, internalise and respond to the fundamental processes which underlie improvisation and (re)create musical materials aurally and/or in written form.
- 1.B.7. Evidence understanding of the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
- 1.B.8. Demonstrate knowledge of – and ability to gather and utilise relevant information found within – 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 communication skills and their use.
- 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 knowledge of key financial, business and legal aspects of the music profession.
- 1.B.15. Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.

C. Generic outcomes

- 1.C.1. Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.
- 1.C.2. Demonstrate strong self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for life-long learning and in support of a sustainable, 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 tenacity and the ability to digest and respond to verbal and/or written feedback.
- 1.C.9. Exhibit ability to utilise and apply a range of technology in relation to your music making, including the promotion of your professional profile.
- 1.C.10. Project a confident and coherent persona appropriate to context and communicate information effectively, presenting work in an accessible form.
- 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.

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

1.C.14. Recognise and respond to the needs of others in a range of contexts.
 1.C.16. Exhibit a long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals.

CURRICULUM OVERVIEWS

BAROQUE VIOLIN, BAROQUE VIOLA, BAROQUE CELLO

code	Early Music - Baroque Violin, Baroque Viola, Baroque Cello	Year 1	Year 2	Year 3	Year 4
Bachelor of Music 2026-2027					
KC-	Artistic Development				
EM-xx **	Main Subject	27	21	25	41
EM-ASQ	Authentic String Quartet	3	3	3	3
EM-DO	Ornamentation & Diminution		2		
EM-AHI	Applied Historical Improvisation			2	2
	Subtotal	30	26	30	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir	2			
EM-PP	Practicum Polyphoniae	2			
TH-HKS	Historical Keyboard Skills	4	4	4	
TH-MP	Musica Practica	9	7	5	
	Subtotal	17	11	9	0
KC-	Academic Skills				
	Historical Development	2			
KI-HOVL	Violin and Viola				
KI-HOVC	Viola da Gamba and Cello				
TH-EMS	Critical Music Studies - Early Music	5	5	5	
EM-EO	Edition Unpublished Work				2
EM-HD	Early Music Seminars	2	2	2	2
	Subtotal	9	7	7	4
KC-	Professional Preparation				
AI-PF	Tutoring	2	2	2	
ED-ES	Educational Skills I-II-III		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
EM-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minor/Electives				
	Minor or electives		6	6	
	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

** xx=Violin (VL), Viola (VLA), Cello (VC)

VIOLONE

code	Early Music - Violone	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
EM-xx *	Main Subject	29	24	28	44
KI-BB	BASSbook	1			
EM-DO	Ornamentation & Diminution		2		
EM-AHI	Applied Historical Improvisation			2	2
	Subtotal	30	26	30	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir	2			
EM-PP	Practicum Polyphoniae	2			
TH-HKS	Historical Keyboard Skills	4	4	4	
TH-MP	Musica Practica	9	7	5	
	Subtotal	17	11	9	
KC-	Academic Skills				
KI-HODB	Historical Development	2			
	Double Bass				
TH-EMS	Critical Music Studies - Early Music	5	5	5	
EM-EO	Edition Unpublished Work				2
EM-HD	Early Music Seminars	2	2	2	2
	Subtotal	9	7	7	4
KC-	Professional Preparation				
AI-PF	Tutoring	2	2	2	
ED-ES	Educational Skills I-II-III		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
EM-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minor/Electives				
	Minor or electives		6	6	
	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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VIOLA DA GAMBA

code	Early Music - Viola da Gamba	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
EM-VDG	Main Subject	27	21	25	41
KC-EM-VCO	Viol Consort	3	3	3	3
EM-DO	Ornamentation & Diminution		2		
EM-AHI	Applied Historical Improvisation			2	2
	Subtotal	30	26	30	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir	2			
EM-PP	Practicum Polyphoniae	2			
TH-HKS	Historical Keyboard Skills	4	4	4	
TH-MP	Musica Practica	9	7	5	
	Subtotal	17	11	9	
KC-	Academic Skills				
KI-HOVC	Historical Development	2			
	Viola da Gamba and Cello				
TH-EMS	Critical Music Studies - Early Music	5	5	5	
EM-EO	Edition Unpublished Work				2
EM-HD	Early Music Seminars	2	2	2	2
	Subtotal	9	7	7	4
KC-	Professional Preparation				
AI-PF	Tutoring	2	2	2	
ED-ES	Educational Skills I-II-III		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
EM-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minor/Electives				
	Minor or electives		6	6	
	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

TRAVERSO

code	Early Music - Traverso	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
EM-TRV	Main Subject	27	21	25	41
EM-WE	Wind Ensemble	3	3	3	3
EM-DO	Ornamentation & Diminution		2		
EM-AHI	Applied Historical Improvisation			2	2
	Subtotal	30	26	30	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir	2			
EM-PP	Practicum Polyphoniae	2			
TH-HKS	Historical Keyboard Skills	4	4	4	
TH-MP	Musica Practica	9	7	5	
	Subtotal	17	11	9	
KC-	Academic Skills				
KI-HOFL	Historical Development	2			
	Flute				
TH-EMS	Critical Music Studies - Early Music	5	5	5	
EM-EO	Edition Unpublished Work				2
EM-HD	Early Music Seminars	2	2	2	2
	Subtotal	9	7	7	4
KC-	Professional Preparation				
AI-PF	Tutoring	2	2	2	
ED-ES	Educational Skills I-II-III		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
EM-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minor / Electives				
	Minor or electives		6	6	
	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

RECORDER, CORNETTO

code	Early Music - Recorder, Cornetto	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
EM-xx *	Main Subject	27	21	25	41
EM-RCO	Recorder Consort / Broken Consort	3	3	3	3
EM-DO	Ornamentation & Diminution		2		
EM-AHI	Applied Historical Improvisation			2	2
	Subtotal	30	26	30	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir	2			
EM-PP	Practicum Polyphoniae	2			
TH-HKS	Historical Keyboard Skills	4	4	4	
TH-MP	Musica Practica	9	7	5	
	Subtotal	17	11	9	
KC-	Academic Skills				
EM-HOBF1	Historical Development Recorder	2			
TH-EMS	Critical Music Studies - Early Music	5	5	5	
EM-EO	Edition Unpublished Work				2
EM-HD	Early Music Seminars	2	2	2	2
	Subtotal	9	7	7	4
KC-	Professional Preparation				
AI-PF	Tutoring	2	2	2	
ED-ES	Educational Skills I-II-III Career skills:		6	4	
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
EM-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minor / Electives				
	Minor or electives		6	6	
	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

* xx=Recorder (BFL), Cornetto (CN)

REED INSTRUMENTS

code	Early Music - Reed Instruments	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
EM-xx *	Main Subject	27	21	25	41
EM-WE	Wind Ensemble	3	3	3	3
EM-DO	Ornamentation & Diminution		2		
EM-AHI	Applied Historical Improvisation			2	2
	Subtotal	30	26	30	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir	2			
EM-PP	Practicum Polyphoniae	2			
TH-HKS	Historical Keyboard Skills	4	4	4	
TH-MP	Musica Practica	9	7	5	
	Subtotal	17	11	9	
KC-	Academic Skills				
	Historical Development	2			
KI-HORD	Double Reed Instruments				
KI-HOCL	Clarinet				
TH-EMS	Critical Music Studies - Early Music	5	5	5	
EM-EO	Edition Unpublished Work				2
EM-HD	Early Music Seminars	2	2	2	2
	Subtotal	9	7	7	4
KC-	Professional Preparation				
AI-PF	Tutoring	2	2	2	
ED-ES	Educational Skills I-II-III		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
EM-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minor/Electives				
	Minor or electives		6	6	
	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

* xx=Bassoon (FG), Oboe (OB), Clarinet (CL)

BRASS INSTRUMENTS

code	Early Music - Brass Instruments	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
EM-xx *	Main Subject	26	21	25	41
EM-WE	Wind Ensemble	3	3	3	3
KI-KK	BRASSbook	1			
EM-DO	Ornamentation & Diminution		2		
EM-AHI	Applied Historical Improvisation			2	2
	Subtotal	30	26	30	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir	2			
EM-PP	Practicum Polyphoniae	2			
TH-HKS	Historical Keyboard Skills	4	4	4	
TH-MP	Musica Practica	9	7	5	
	Subtotal	17	11	9	
KC-	Academic Skills				
KI-HOKB	Historical Development	2			
	Brass				
TH-EMS	Critical Music Studies - Early Music	5	5	5	
EM-EO	Edition Unpublished Work				2
EM-HD	Early Music Seminars	2	2	2	2
	Subtotal	9	7	7	4
KC-	Professional Preparation				
AI-PF	Tutoring	2	2	2	
ED-ES	Educational Skills I-II-III		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
EM-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minor/Electives				
	Minor or electives		6	6	
	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>					
* xx=Natural Trumpet (TR), Baroque Trombone (TB), Natural Horn (HRN)					

HARPSICHORD, BAROQUE HARP, LUTE

code	Early Music - Harpsichord, Harp, Lute	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
EM-xx *	Main Subject	24	18	22	38
EM-BC	Basso Continuo	6	6	6	6
EM-DO	Ornamentation & Diminution		2		
EM-AHI	Applied Historical Improvisation			2	2
	Subtotal	30	26	30	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir	2			
EM-PP	Practicum Polyphoniae	2			
TH-HKS	Historical Keyboard Skills	4	4	4	
TH-MP	Musica Practica	9	7	5	
	Subtotal	17	11	9	
KC-	Academic Skills				
	Historical Development	2			
EM-HOHC	Harpsichord				
KI-HOHP	Harp				
KI-HOGT	Lute and Guitar				
TH-EMS	Critical Music Studies - Early Music	5	5	5	
EM-EO	Edition Unpublished Work				2
EM-HD	Early Music Seminars	2	2	2	2
	Subtotal	9	7	7	4
KC-	Professional Preparation				
AI-PF	Tutoring	2	2	2	
ED-ES	Educational Skills I-II-III		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
EM-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minor/Electives				
	Minor or electives		6	6	
	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>					
* xx=Harpsichord (HC), Baroque Harp (HP), Lute (LT)					

FORTEPIANO

code	Early Music - Fortepiano	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
EM-FP	Main Subject	30	22	26	42
EM-LKFP	Literature Class Fortepiano		2		
EM-BCF	Basso Continuo for Fortepiano			2	2
EM-DO	Ornamentation & Diminution		2		
EM-AHI	Applied Historical Improvisation			2	2
	Subtotal	30	26	30	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir	2			
EM-PP	Practicum Polyphoniae	2			
TH-HKS	Historical Keyboard Skills	4	4	4	
TH-MP	Musica Practica	9	7	5	
	Subtotal	17	11	9	
KC-	Academic Skills				
KI-HOPI	Historical Development	2			
	Piano				
TH-EMS	Critical Music Studies - Early Music	5	5	5	
EM-EO	Edition Unpublished Work				2
EM-HD	Early Music Seminars	2	2	2	2
	Subtotal	9	7	7	4
KC-	Professional Preparation				
AI-PF	Tutoring	2	2	2	
ED-ES	Educational Skills I-II-III		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
EM-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minor/Electives				
	Minor or electives		6	6	
	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

ORGAN

code	Early Music - Organ	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2026-2027				
KC-	Artistic Development				
OR-ORG	Main Subject	27	16	20	38
OR-IOR	Improvisation Skills at the Organ	2	2	2	2
KI-PNBV	Piano	3	3	3	
OR-KM	Chamber Music		1	1	
OR-BC	Basso Continuo for Organ	2	2	2	
	Subtotal	34	24	28	40
KC-	Musicianship Skills				
AL-K1JR	First Year Choir	2			
EM-PP	Practicum Polyphoniae	2			
TH-MP	Musica Practica	9	7	5	
TH-HC	Harmony and Counterpoint		4	4	4
	Subtotal	13	11	9	4
KC-	Academic Skills				
OR-HOOR	Historical Development Organ	2	2	2	2
TH-EMS	Critical Music Studies - Early Music	5	5	5	
EM-HD	Early Music Seminars	2	2	2	2
EM-EO	Edition Unpublished Work				2
	Subtotal	9	9	9	6
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
EM-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minor/Electives				
	Minor or electives		6	6	
	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

Main Subject Early Music

Course title	Main Subject Early Music
Department responsible	Early Music
OSIRIS course code	KC-EM-xx
Type of course	Compulsory course
Prerequisites	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.
Course content	<p>In this course, you receive individual lessons of 60 minutes (course year: 34 weeks). Main subject teachers also organize regular group lessons during which students play for each other and evaluate the performance together. Teachers sometimes share students in the form of team-teaching.</p> <p>You take part in a variety of projects in different formations, such as 'one to a part' ensembles or full orchestral projects. These result in public performances, in- or outside the school. In these practical situations, you learn competences in ensemble playing that are of crucial importance in the profession of the historical performer. The focus is on rehearsing techniques and strategies, and peer learning is an important way to become familiar with future collegian cooperation.</p> <p>During the individual lesson, you are coached by your teacher in order to learn all technical aspects and skills related to the historical approach of your instrument.</p> <p>There is a balanced programme which guides you through the main repertoire of the instrument and allows you to familiarise yourself with the performance in musical styles from the 17th into the 19th century (for recorder and gamba players: 16th to 18th century, for clarinet players: 18th to 19th century). The focus is on the development of skills, physical awareness and artistic growth into professional musicianship.</p>
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.6, 1.A.7, 1.A.8, 1.A.10, 1.A.12, 1.A.13, 1.A.14, 1.A.15, 1.A.17, 1.A.19, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.B.7, 1.B.8, 1.B.12, 1.C.1, 1.C.2, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.10, 1.C.11, 1.C.13, 1.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to perform on a level that can be qualified as at least sufficient according to what is considered an international standard of playing on period instruments'; ▪ can act as your own teacher, by analyzing what determines the quality of your playing and how to maintain it; ▪ have developed effective practice and rehearsal techniques;

	<ul style="list-style-type: none"> ▪ have experienced a variety of musical styles and have studied and performed representative repertoire, with knowledge of its context; ▪ have developed artistically and can show a sense of craftsmanship, both of which enable you to relate autonomously to the music and the music profession; ▪ can apply practical knowledge of the interactions in ensemble playing and are able to contribute in a constructive way to the whole in musical production on top of the individual achievement; ▪ are able to communicate and cooperate at a good level with colleagues and others in the profession; ▪ are able to reflect on your role, task and position in the profession as well as in society, and can contribute to it in a proactive way.
Credits	See the curriculum overview
Level	Bachelor
Work form	Individual lessons, group lessons, master classes, projects
Literature	Repertoire to be discussed with teacher
Language	English
Scheduling	60 minutes per week, 34 weeks
Date, time & venue	Individual appointments
Teachers	harpichord: Fabio Bonizzoni, Carole Cerasi, Patrick Ayrton (basso continuo) fortepiano: Bart van Oort, Petra Somlai organ: Hayo Boerema harp: Christine Pluhar lute: Joachim Held, Mike Fentross violin and viola: Kati Debretzeni, Enrico Gatti, Walter Reiter, Ryo Terakado. Guest teacher: Rachael Beesley cello: Lucia Swarts viola da gamba: Mieneke van der Velden violone: Maggie Urquhart recorder: Inês d'Avena, Stefan Temmingh traverso: Kate Clark oboe interim: Neven Lesage clarinet: Nicola Boud bassoon: Benny Aghassi cornetto: Doron Sherwin natural horn: Anneke Scott natural trumpet: Susan Williams trombone: Wim Becu Guest teacher early music: Barbara Willi Guest teacher chamber music: Richard Egarr
Contact information	Jeremy Llewellyn - Head of the Early Music Department (j.llewellyn@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	B1: Propaedeutic exam
Assignment description	The B1 presentation is not open to public, in front of a jury
Assignment requirements	Student prepares a 30 minutes programme of which the jury chooses 15 minutes. The student needs to provide a programme sheet to the jury.
Assignment planning	May/June
Assessment criteria	The (final) presentation is assessed using the Assessment Criteria Bachelor Early Music that can be found in the Appendix of this Curriculum Handbook.
Weighting	100%

Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignment takes place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	B2: Presentation
Assignment description	The B2 Presentation is not open to public, in front of a jury.
Assignment requirements	Student prepares a 30 minutes programme of which the jury chooses 15 minutes. The student needs to provide a programme sheet to the jury. For baroque viola/violin only: - Three-octave scales and arpeggios, including double stops, in the following keys: G major, G minor, A major, A minor, Bb major, B minor, C major, C minor, D major, D minor. - One étude of your choice from the following authors: Benda, Fiorillo, Rode, Kreutzer, Campagnoli. - One piece of 18th century music (or two movements) with a total duration of 5'.
Assignment planning	May/June
Assessment criteria	The (final) presentation is assessed using the Assessment Criteria Bachelor Early Music that can be found in the Appendix of this Curriculum Handbook.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignment takes place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	B3: Informal presentation
Assignment description	Informal presentation during a VSA in front of the main subject teacher and fellow students.
Assignment requirements	Presentation of an independently prepared solo piece of 10-15 minutes.
Assignment planning	During the B3 year, before May
Assessment criteria	Artistic awareness, autonomy, critical awareness, interpretation, methodology, presentation, realization of goals, stylistic awareness, reflective skills, use of sources.
Weighting	0
Grading scale	Pass/Fail
Re-assignment description	Same assignment as above
Re-assignment planning	In consultation with the main subject teacher
Assignment	Assignment 4
Assignment type	B3: Presentation
Assignment description	The B3 Presentation is public, in front of a jury.
Assignment requirements	25 minutes, including stage changes. The student is free to choose the programme in consultation with the main subject teacher. The student needs to present a programme sheet to the jury.
Assignment planning	May / June

Assessment criteria	The (final) presentation is assessed using the Assessment Criteria Bachelor Early Music that can be found in the Appendix of this Curriculum Handbook.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignment takes place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 5
Assignment type	B4: Final Presentation
Assignment description	The (final) presentation is assessed using the Assessment Criteria Bachelor Early Music that can be found in the Appendix of this Curriculum Handbook.
Assignment requirements	50 minutes, including stage changes, no interval. The student chooses the programme, consisting of pieces from at least 2 style periods or genres, in consultation with the main subject teacher. One chamber music work is compulsory. The student provides programme notes, containing relevant information on the compositions, the composers, and the historical context. The student provides a written artistic reflection of 500-1000 words, analyzing what determines the quality of their playing and how to maintain it, and reflecting on their role, task and position in the profession as well as in society.
Assignment planning	May/June
Assessment criteria	The (final) presentation is assessed using the Assessment Criteria Bachelor Early Music that can be found in the Appendix of this Curriculum Handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department
Practical Information about Presentations and Final Presentations	For generic practical information on Presentations and Final Presentations, including forms for technical support and guidelines, go to this KC Portal page 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 koncon.nl or on the KC Portal.

Authentic String Quartet

Course title	Authentic String Quartet
Department responsible	Early Music
OSIRIS course code	KC-EM-ASQ1-19; KC-EM-ASQ2-19; KC-EM-ASQ3-19; KC-EM-ASQ4-19
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In this course, all bachelor's and master's students of violin, viola and cello play together in string quartets. The

	focus lies on repertoire from 1750 to 1900. Each quartet is required to learn three string quartets and one piano quintet or a larger scale chamber ensemble with another instrument, for the year. Where possible, all violin and viola students will take turns in playing 1st and 2nd violin, as well as viola. Repertoire can be discussed with the teacher, although all new ensembles are encouraged to start with early Mozart or Beethoven.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.13, 1.A.15, 1.B.2, 1.B.3, 1.B.4, 1.B.11, 1.C.3, 1.C.4, 1.C.5, 1.C.9, 1.C.11, 1.C.14, 1.C.16
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have studied and performed string quartet repertoire from 1750 to 1900; ▪ are able to analyse a composition on a basic level and incorporate this understanding in your rehearsal process; ▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting; ▪ are able to demonstrate the ability to communicate, react and cooperate within an ensemble, both during rehearsals and performance; ▪ have developed artistically and can show a sense of craftsmanship, both of which enable you to relate independently to the music and the ensemble.
Credits	3 ECTS
Level	Bachelor
Work form	Ensemble lesson
Literature	t.b.a.
Language	English
Scheduling	Minimum one coaching of 90 minutes per month, during the whole academic year
Date, time & venue	See ASIMUT
Teachers	Rebecca Huber
Contact information	Rebecca Huber (r.huber@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. You must have an attendance of 80% of the lessons (minimum of 8 lessons of 90 minutes) to be allowed to do the 2nd assignment. Further rules and regulations are circulated by the teacher of this course.
Assignment	Assignment 1
Assignment type	Informal concert
Assignment description	Student will perform in an informal concert. You will be assessed individually, as well as an ensemble collectively.
Assignment requirements	Students need to perform at least one quartet in the informal concert.
Assignment planning	The informal concert will take place at the end of semester 1
Assessment criteria	During the informal concert the student needs to show communicative and cooperative skills as well as musical, interpretational and stylistic awareness. This first

	performance is pass/fail and will check the individual skills as mentioned above as well as the progress of each string quartet and evaluate the goals for each ensemble for the rest of the academic year.
Weighting	33.33%
Grading scale	Pass/Fail
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher
Assignment	Assignment 2
Assignment type	Presentation
Assignment description	Presentation for a jury; Students need to perform selections of all of the repertoire they have worked on. This repertoire includes movements from three string quartets and one work with one or more added instruments. You will be assessed individually, not as an ensemble collectively.
Assignment requirements	The presentation will be 30 minutes.
Assignment planning	June
Assessment criteria	<ul style="list-style-type: none"> • individual performance within the ensemble • individual effort within the ensemble (e.g. planning, collaborating, studying repertoire) • individual development within the ensemble throughout the course (e.g. craftsmanship, communication, rehearsal techniques)
Weighting	66.66%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

BASSbook

Course title	BASSbook
Department responsible	Various
OSIRIS course code	KC-KI-BB1-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course is offered jointly by the Classical, Early Music and Jazz departments. BASSbook is for all bachelor 1 students of double bass and violone. There will be 3 sessions of 3 hours each spread through the year. These sessions will consist of sharing and developing repertoire and techniques of the instrument, demonstrations, and workshops. There will also be performances and presentations. Each session will be led by one of the teachers from the Classical, Early Music, or Jazz department.
Programme objectives	1.A.1, 1.A.2, 1.A.4, 1.A.5, 1.A.8, 1.B.1, 1.B.2, 1.B.3, 1.C.4, 1.C.16
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ you can show that you have insight in techniques and various aspects of the history of your instrument;

	<ul style="list-style-type: none"> ▪ you can show to be acquainted with a variety of approaches to diverse repertoires and are able to analyze and formulate those approaches; ▪ are able to formulate conclusions and optionally further develop these approaches into your personal practice.
Credits	1 ECTS
Level	Bachelor
Work form	Group lesson
Literature	To be announced
Language	English
Scheduling	3 sessions of 3 hours each spread through the year.
Date, time & venue	See ASIMUT - at the beginning of the year, students will be informed about the dates by the coordinators of the different departments.
Teachers	Bass teachers of the Classical, Early Music and Jazz departments
Contact information	Classical Music students: Blanca Sánchez (b.sanchez@koncon.nl) Early Music students: Brigitte Rebel (b.rebel@koncon.nl) Jazz students: Giulia Bättig (g.battig@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation
Assignment description	Assessment is based on 100% attendance and active participation in all the sessions. There will be 3 sessions of 3 hours each spread throughout the year. A record of attendance is kept. In case of absence, the student must hand in an assignment.
Assignment requirements	100% attendance and active participation in all the sessions.
Assignment planning	Continuous assessment: there will be 3 sessions of 3 hours each spread through the year.
Assessment criteria	<ul style="list-style-type: none"> - Preparation, dedication and positive participation - Understanding and awareness of musical genres and styles - Collaboration with musicians in a multidisciplinary professional environment
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	In case of absence, you must hand in an assignment. If a Bachelor 1 student does not obtain the credits, they must take the course in Bachelor 2.
Re-assignment planning	If a Bachelor 1 student does not obtain the credits, they must take the course in Bachelor 2.

Viol Consort and Recorder Consort / Broken Consort

Course title	Viol Consort and Recorder Consort / Broken Consort
Department responsible	Early Music
OSIRIS course code	KC-EM-RCO1/VCO1-20; KC-EM-RCO2/VCO2-20; KC-EM-RCO3/VCO3-20; KC-EM-RCO4/VCO4-20
Type of course	Compulsory course

Prerequisites	Non applicable
Course content	All bachelor's and master's students of viola da gamba and recorder play together in their own consort (a family of instruments). Everyone will have the opportunity to play different voices/instruments, so as to become an all-round consort player. You work on developing specific skills that are needed for good consort playing, such as balance, articulation, sound production and counterpoint. The repertoire and styles that will be studied are taken from the wealth of consort music from the early 16th to late 17th century.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.13, 1.A.15, 1.B.2, 1.B.3, 1.B.4, 1.B.11, 1.C.3, 1.C.4, 1.C.5, 1.C.9, 1.C.11, 1.C.14, 1.C.16
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have studied and performed relevant works of the chamber music repertoire from the early 16th to the late 17th century; ▪ have developed consort playing skills and are able to function in different positions within the ensemble; ▪ are able to analyze consort repertoire such as dances, fantasies etcetera on a basic level and incorporate this knowledge in your rehearsal process; ▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting; ▪ are able to demonstrate these ensemble skills in rehearsals and performance; ▪ have developed autonomous artistic vision and can show craftsmanship, both of which enable you to relate independently to the music and ensemble practice.
Credits	3 ECTS
Level	Bachelor
Work form	Group lesson; Preparation by autonomously rehearsing the repertoire.
Literature	-
Language	English or Dutch
Scheduling	60 minutes per week during 34 weeks (lessons may be clustered)
Date, time & venue	See ASIMUT
Teachers	Mieneke van der Velden (viola da gamba), Daniël Brügggen (recorder)
Contact information	Mieneke van der Velden (m.vandervelden@koncon.nl) Daniël Brügggen (d.brueggen@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. You must have an attendance of 80% of the lessons to be allowed to do the 2nd assignment. Further rules and regulations are circulated by the teacher of this course.
Assignment	Assignment 1
Assignment type	Informal concert

Assignment description	Student will perform in an informal concert. This first performance is pass/fail and will check the individual skills as mentioned in the criteria as well as the progress of the consort and evaluate the goals for the rest of the school year.
Assignment requirements	Student needs to take a substantial place within the consort during the informal concert. Duration of the informal concert will be in consultation with the teacher.
Assignment planning	The informal concert will take place at the end of semester 1
Assessment criteria	During the informal concert student needs to show communicative and cooperative skills as well as musical, interpretational and stylistic awareness.
Weighting	0%
Grading scale	Pass/Fail
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher
Assignment	Assignment 2
Assignment type	Presentation
Assignment description	Presentation for a jury. You will be assessed individually, not as an ensemble collectively.
Assignment requirements	The student needs to perform a minimum of 20 minutes within the consort. Student needs to perform selections of all of the repertoire they have worked on
Assignment planning	June
Assessment criteria	<ul style="list-style-type: none"> • individual and team performance within the ensemble • effort (e.g. planning, collaborating, studying repertoire) • development throughout the course (e.g. craftsmanship, communication, rehearsal techniques)
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Wind Ensemble

Course title	Wind Ensemble
Department responsible	Early Music
OSIRIS course code	KC-EM-WE1-20; KC-EM-WE2-20; KC-EM-WE3-20; KC-EM-WE4-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In the Wind Ensemble lessons, all bachelor's and master's students playing a wind instrument are involved. Depending on your instrument you play together in various settings, within a formation such as Loud Band, Trumpet Ensemble, Oboe Band, Wind Quintet, etc. The repertoire and styles that will be studied are taken from the wealth of music varying from the 16th consort music to early 19th century chamber music. By experiencing various roles within an ensemble, you work on developing specific technical skills that are needed for good wind ensemble playing, such as intonation,

	balance, articulation and sound production as well as leading or accompanying. In consultation with the teacher, it is allowed to work in the second semester with a mixed wind/non-wind ensemble of at least three players.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.13, 1.A.15, 1.B.2, 1.B.3, 1.B.4, 1.B.11, 1.C.3, 1.C.4, 1.C.5, 1.C.9, 1.C.11, 1.C.14, 1.C.16
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have studied and performed relevant ensemble repertoire taken from the 16th to the early 19th century; ▪ have developed ensemble playing skills and are able to function in different positions within a variety of instrumental ensemble formations; ▪ are able to analyse a musical work at a basic level and incorporate this knowledge in your rehearsal process; ▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting; ▪ are able to demonstrate these ensemble skills in rehearsals and performance; ▪ have developed an autonomous artistic vision and can show craftsmanship, both of which enable you to relate independently to the music and ensemble practice.
Credits	3 ECTS
Level	Bachelor
Work form	Group lesson
Literature	To be decided at the beginning of each semester
Language	English or Dutch
Scheduling	8 lessons of 75 minutes per academic year
Date, time & venue	In consultation with the teacher
Teachers	Benny Aghassi, Nicola Boud, Antoine Torunczyk, Kate Clark, Wouter Verschuren, Susan Williams, and guest teachers for wind instruments.
Contact information	Jeremy Llewellyn (j.llewellyn@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. You must have an attendance of 80% of the lessons to be allowed to do the 2nd assignment. Further rules and regulations are circulated by the teacher of this course.
Assignment	Assignment 1
Assignment type	Informal presentation
Assignment description	Student will perform in an informal concert. This first performance is pass/fail and will check the individual skills as mentioned in the criteria as well as the progress of each ensemble and evaluate the goals for each ensemble for the rest of the school year.
Assignment requirements	Students need to perform at least one ensemble piece in the informal concert.
Assignment planning	The informal concert will take place at the end of semester 1

Assessment criteria	During the informal concert student need to show communicative and cooperative skills as well as musical, interpretational and stylistic awareness
Weighting	0%
Grading scale	Pass/Fail
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher
Assignment	Assignment 2
Assignment type	Presentation
Assignment description	Presentation for a jury; You will be assessed individually, not as an ensemble collectively.
Assignment requirements	Student needs to perform 20minutes of music within the ensemble. Students need to perform selections of all the repertoire they have worked on.
Assignment planning	June
Assessment criteria	<ul style="list-style-type: none"> • individual and team performance within the ensemble • effort (e.g. planning, collaborating, studying repertoire) • development throughout the course (e.g. craftsmanship, communication, rehearsal techniques)
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

BRASSbook

Course title	BRASSbook
Department responsible	Various
OSIRIS course code	KC-KI-KK1-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course is offered jointly by the Classical, Early Music and Jazz departments. BRASSbook is for all bachelor 1 students of horn, trumpet, trombone, bass-trombone and tuba. There will be 3 sessions of 3 hours each spread through the year. These sessions will consist of sharing and developing repertoire and techniques of the instrument, demonstrations, and workshops. There will also be performances and presentations. Each session will be led by one of the teachers from the Classical, Early Music or Jazz department.
Programme objectives	1.A.1, 1.A.2, 1.A.4, 1.A.5, 1.A.8, 1.B.1, 1.B.2, 1.B.3, 1.B.11, 1.C.4, 1.C.16
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ can show that you have insight in techniques and various aspects of the history of your instrument; ▪ can show to be acquainted with a variety of approaches to diverse repertoires and are able to analyze and formulate those approaches; ▪ are able to formulate conclusions and optionally further develop these approaches
Credits	1 ECTS
Level	Bachelor

Work form	Group lesson
Literature	t.b.a.
Language	English
Scheduling	3 sessions of 3 hours each spread through the year.
Date, time & venue	See ASIMUT - at the beginning of the year, students will be informed about the dates by the coordinators of the different departments.
Teachers	Brass teachers of the Classical, Early Music and Jazz departments
Contact information	Classical Music students: Blanca Sánchez (b.sanchez@koncon.nl) Early Music students: Brigitte Rebel (b.rebel@koncon.nl) Jazz students: Giulia Battig (g.battig@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation
Assignment description	Assessment is based on 100% attendance and active participation in all the sessions. There will be 3 sessions of 3 hours each spread through the year, per instrument (trumpet, trombone/tuba, and horn). A record of attendance is kept. In case of absence, the student must hand in an assignment.
Assignment requirements	100% attendance and active participation in all the sessions.
Assignment planning	Continuous assessment: there will be 3 sessions of 3 hours each spread through the year.
Assessment criteria	<ul style="list-style-type: none"> - Preparation, dedication and positive participation - Understanding and awareness of musical genres and styles - Collaboration with musicians in a multidisciplinary professional environment
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	In case of absence, the student must hand in an assignment. If a Bachelor 1 student does not obtain the credits, they must take the course in Bachelor 2.
Re-assignment planning	If a Bachelor 1 student does not obtain the credits, they must take the course in Bachelor 2.

Basso Continuo (for Harpsichord, Harp, Lute)

Course title	Basso Continuo (for Harpsichord, Harp, Lute)
Department responsible	Early Music
OSIRIS course code	KC-EM-BC1-18; KC-EM-BC2-18; KC-EM-BC3-18; KC-EM-BC4-18
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In the individual Basso Continuo lessons, you work on developing a profound understanding of figured bass realisations within the context of a musical work. The focus is on instant harmonisation as accompaniment,

	while expanding your flexibility and improving relevant instrumental skills. Repertoire ranges from the early 17th to the end of the 18th century. In addition to the main subject lessons in basso continuo for harpsichord, you will also take lessons in solo playing for harpsichord, so that you can further develop yourself on this at master level, and become a true Maestro al Cembalo.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.12, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.8, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to play from a figured bass and realise harmonisation according to style, genre and function; ▪ are able to improvise on an ostinato bass and play a partimento in 17th and 18th century styles; ▪ are able to accompany a prima vista, a chamber music or vocal work of an average complexity.
Credits	6 ECTS
Level	Bachelor
Work form	Individual lesson
Literature	-
Language	English
Scheduling	30 minutes per week during 34 weeks per academic year for Lute: 60min per week during 34 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	Patrick Ayrton (harpsichord), Mike Fentross and Joachim Held (lute), Christina Pluhar (harp)
Contact information	Patrick Ayrton (p.ayrton@koncon.nl), Mike Fentross (m.fentross@koncon.nl), Christina Pluhar (c.pluhar@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Bachelor I, II and III: Individual Exam
Assignment description	Presentation of prepared pieces and basic harmonisation.
Assignment requirements	15-minute practical exam. In the case of lute and harp, basso continuo is an integrated part of the main subject presentation. For harpsichord: <ul style="list-style-type: none"> - "Rule of the Octave" test - a prepared 17th C ensemble piece, 6 min max - a prepared 18th century ensemble piece, 6 min max - the realization of a figured bass, given 30 minutes beforehand - the realisation of a partimento, given 24 hours beforehand - an improvisation on material studied in the individual or group lessons (preludes, dances, toccatas, fantasies...)
Assignment planning	The basso continuo exam for harpsichord takes place in March/April. The basso continuo exam for lute and harp

	takes place in May/June, during the main subject presentation.
Assessment criteria	<ul style="list-style-type: none"> • figured bass playing showing knowledge and fluency • harmonization according to style and genre • improvisation (e.g. fluency, style) • a prima vista accompaniment (e.g. accuracy, tempo)
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Bachelor IV: Individual Exam
Assignment description	Presentation
Assignment requirements	<p>A 30-minute practical exam. In the case of lute and harp, basso continuo is an integrated part of the main subject presentation.</p> <p>For harpsichord:</p> <ul style="list-style-type: none"> - a prepared 17th C ensemble piece, 6 min max - a prepared 18th century cantata, 8 min max, led from the harpsichord (evaluation of leadership skills). - the realization of a figured bass, given 30 minutes beforehand - the realisation of a partimento, given 24 hours beforehand - an improvisation on material studied in the individual or group lessons (preludes, fugues, dances, toccatas, fantasies...)
Assignment planning	The basso continuo exam for harpsichord takes place in March/April. The basso continuo exam for lute and harp takes place in May/June, during the main subject presentation.
Assessment criteria	<ul style="list-style-type: none"> • figured bass playing showing knowledge and fluency • harmonization according to style and genre • improvisation (e.g. fluency, style) • a prima vista accompaniment (e.g. accuracy, tempo)
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Literature Class Fortepiano

Course title	Literature Class Fortepiano
Department responsible	Early Music
OSIRIS course code	KC-EM-LKFP-16
Type of course	Compulsory course also available as elective
Prerequisites	Non applicable
Course content	In this course you will study literature and repertory. You will read and discuss selected sections of the most important classical and early romantic treatises (choice may vary per main subject of the student) and secondary literature. During the lessons you will also get instructions

	on how to tune and regulate and maintain your own fortepiano. Fortepiano Literature Class as an elective is open to keyboardists from the Classical Music Departments.
Programme objectives	1.A.8, 1.B.1, 1.B.3, 1.B.8
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have a deepened knowledge of certain performance practices, chosen in the group; ▪ have become acquainted with the most important treatises; ▪ are able to contextualize the well-known repertory by studying sources, evaluating various performance practices, getting to know contemporary minor masters, lesser known genres and ensembles, and contemporary music life and aesthetics.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	t.b.a
Language	English
Scheduling	1 hour per week, 36 weeks
Date, time & venue	See ASIMUT
Teachers	Bart van Oort
Contact information	Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Oral presentation
Assignment description	Oral presentation on a certain topic to be decided together with the teacher.
Assignment requirements	Length: approximately 10 minutes. The information should come from at least four important treatises. The information presented should be a comparison and not a summary of the treatises.
Assignment planning	The presentation must have taken place before March 1st. Exact date is to be decided
Assessment criteria	• Understanding of the four chosen treatises
Weighting	25
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Oral presentation of a self written report
Assignment description	Oral presentation based on a self-written report on a topic of your choice such as: articulation, pedaling, fingering, rubato, stylistic schools, dynamics, or a composer.
Assignment requirements	Report must be well structured with a minimum of 400 words. Presentation must include documentation from treatises as well as secondary literature, include music examples from treatises as well as from scores of your

	own choice, and be illustrated by the performance of these examples. The report must be handed in via TEAMS before the presentation takes place. The presentation is around 10 minutes and is preferably done with PowerPoint. The assignment will be judged on the basis of the written report in combination with the oral presentation
Assignment planning	The presentation is due at the end of April.
Assessment criteria	<ul style="list-style-type: none"> - being able to collect and assess material from sources - knowledge of the performance issue - knowledge of 18th century treatises; - application of performance practices; - disseminating of knowledge to fellow class members
Weighting	25%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Written programme
Assignment description	Design a performable programme within strict limitations of genre, ensemble, time period, region and purpose including programme notes
Assignment requirements	<p>The concert programme must be of a normal length with intermission (ca 40+35 minutes) and be accompanied by detailed programme notes.</p> <p>The programme notes should give detailed information about the content (repertoire and performers) and context of, and motivation for your chosen programme (minimum 1000 words).</p>
Assignment planning	The programme is due at the end of April.
Assessment criteria	Programme and programme notes demonstrates historical understanding and artistic originality,
Weighting	25%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	Proposal letter
Assignment description	Based on the programme of assignment 3; write two proposal letters; one to festivals and one to concert organisations. Include a cover letter, details of the programme, (if you like, a proposal for a fee); your biography and any information you think is important to write down.
Assignment requirements	Each letter (300-500 words) should cover the entire programme from Assignment 3.
Assignment planning	The proposal is due at the end of April.
Assessment criteria	<p>With the proposal letter the student shows an ability to convince professional artistic decision makers.</p> <p>The proposal:</p> <ul style="list-style-type: none"> • is well structured and word efficient • shows self confidence

	• reflects knowledge on the proposed repertoire and format of the programme
Weighting	25%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Basso Continuo for Fortepiano

Course title	Basso Continuo for Fortepiano
Department responsible	Early Music
OSIRIS course code	KC-EM-BCF1-22; KC-EM-BCF2-22
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In the individual Basso Continuo lessons, you work on developing a profound understanding of figured bass realisations within the context of a musical work. The focus is on instant harmonisation as accompaniment, while expanding your flexibility and improving relevant instrumental skills. Repertoire ranges from the 18th to the beginning of the 19th century.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.12, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.8, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to play from a figured bass and realise harmonisation according to style, genre and function; ▪ are able to improvise on an ostinato bass and play a partimento in 18th and early 19th century styles; ▪ are able to accompany a prima vista, a chamber music or vocal work of an average complexity.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Individual lesson
Literature	-
Language	English
Scheduling	30 minutes per week during 34 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	Bert Mooiman
Contact information	b.mooiman@koncon.nl
Assessment	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Bachelor III: Exam
Assignment description	Individual exam: prepared pieces and basic harmonisation.
Assignment requirements	15 minutes
Assignment planning	The assessment takes place in March/April.
Assessment criteria	<ul style="list-style-type: none"> • figured bass playing • harmonisation according to style and genre • improvisation (e.g. fluency, style) • a prima vista accompaniment (e.g. accuracy, tempo);

Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Bachelor IV: Exam
Assignment description	Individual exam: prepared ensemble work, prima vista sonata, 2 improvisations.
Assignment requirements	30 minutes
Assignment planning	The assessment takes place in March/April.
Assessment criteria	<ul style="list-style-type: none"> • figured bass playing • harmonisation according to style and genre • improvisation (e.g. fluency, style) • a prima vista accompaniment (e.g. accuracy, tempo)
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Improvisation Skills at the Organ

Course title	Improvisation Skills at the Organ
Department responsible	Early Music
OSIRIS course code	KC-OR-IOR1-19; KC-OR-IOR2-19; KC-OR-IOR3-19; KC-OR-IOR4-19
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	Improvisation is dealt with on a theoretical and practical level. Forms and styles will be discussed in relationship with the repertoire. During these lessons you will be invited to take part in the discussion how to implement the knowledge of styles and composition techniques in your improvisations.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.6, 1.A.7, 1.A.8, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.6, 1.B.9, 1.C.3, 1.C.7, 1.C.10, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to improvise in a given musical form; ▪ are able to improvise in various historical styles.
Credits	2 ECTS
Level	Bachelor
Work form	Individual and group lessons
Literature	Repertoire from 15th to 21st century, improvisation
Language	English or Dutch
Scheduling	60min for 17 weeks spread over 2 semesters
Date, time & venue	Studio 2, Laurenskerk Rotterdam Schedule to be discussed with teacher.
Teachers	Hayo Boerema
Contact information	Brigitte Rebel – Coordinator Early Music Department (b.rebel@koncon.nl)

Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Presentation
Assignment description	A presentation of improvisation by all bachelor and master students.
Assignment requirements	You are allowed to perform prepared improvisations, if preferred. The presentation will also include a given form. The panel will consist of two organ teachers. At the end of the fourth year you must be able to improvise liturgical pieces and free pieces. Students are expected to show a higher level in their presentation each year, based on the criteria.
Assignment planning	Each academic year there will be a presentation of improvisation by all bachelor and master students, around April-May.
Assessment criteria	<ul style="list-style-type: none"> • you must demonstrate metric, rhythmic, harmonic and melodic consistency • you must demonstrate consistency in a given form • you must demonstrate consistency in a chosen form • you must demonstrate command of several styles
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Piano for Organ 1-2-3

Course title	Piano for Organ 1-2-3
Department responsible	Classical Music
OSIRIS course code	KC-KI-PNBV1-11; KC-KI-PNBV2-11; KC-KI-PNBV3-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>In this course you develop playing technique with a special focus on late Romantic and 20th century repertoire.</p> <p>Important elements of this three-year course:</p> <ul style="list-style-type: none"> - developing 19th century playing technique; - playing scales and arpeggios with Czerny fingerings; - insight in several musical styles; - two-handed and one-handed polyphony; - sight reading; - accompanying a wind player, singer and/or choir. <p>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. Call or send an email. Even if you are unable to start straightaway you should nevertheless report to your teacher so that he or she knows you plan</p>

to come. Students failing to report to their piano teacher before 1 October run the risk of only being able to start their classes a year later.

Attendance

There are 34 classes a year. To sit the exam you must have an attendance of 80%, in other words 28 classes. Exceptions are only made in the case of an injury or long term illness. Attendance lists are kept. NB Classes can only be missed for a good reason and with advance notice.

Notification

Let your own piano teacher know if you are unable to attend. Do not wait until the class begins but notify the teacher as soon as you know you cannot make it. Try and swap with someone else. If you are ill on a day when there is a class, phone or text teachers so that they are not kept waiting in vain and can then adjust their timetable.

Examination protocol

Exemption

Exemption is only granted after a test of proficiency. Report your wish for exemption at the first class with the teacher. You will then be asked to play for a committee of three piano teachers. If you play well enough to pass the final examination with ease you will be given an exemption.

You may possibly be granted exemption for part of the class but will be required to do the other parts in the final examination.

Examination

The final examination is in June. You will receive an invitation via the konconmail to sit the examination a month before the date at the latest. If you cannot sit the examination on the given date you have a week after the date of the notice to fix another date with the chair of the examinations committee Ms Rixt van der Kooij, r.vanderkooij@koncon.nl.

Exchange of examination times is allowed within the class of your own piano teacher. You can consult the piano teacher and the teacher arranges this with the chair of the examinations committee. Make sure you are on time. At least 15 minutes beforehand. There is a practice room available.

If you are ill on the day of the examination or you cannot sit the examination for another reason, notify this as soon as possible to your own piano teacher. The teacher passes this on to the chair of the examination committee.

Resits

If you fail your final examination an estimate is made of the time you will need to attain the required standard. The resit can take place in September so that you will nevertheless be able to pass the first year (propaedeutic

	<p>year). If more time is required a resit is possible in December or a year later in June. The committee plans the resits.</p> <p>NB If you are not allowed to take an examination because you have failed to meet the attendance requirement (absent for more than 20% of classes), the new examination is considered to be a resit.</p> <p>NB If you fail an examination because your initial level was too low but you have nevertheless put in the requisite effort this is noted at your examination and the next examination will then count as the first examination.</p>
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.B.1, 1.B.2, 1.B.3, 1.C.11
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> - have developed 19th century playing technique and can apply this in playing late Romantic and 20th century repertoire; - have developed imagination of harmony; - have developed polyphonic playing technique; - have developed sight reading skills; - have developed ensemble skills at the piano.
Credits	3 ECTS
Level	Bachelor
Work form	Individual lessons
Literature	-
Language	English or Dutch
Scheduling	30 minutes per week, 34 weeks per academic year
Date, time & venue	Schedule to be agreed upon with the teachers. Royal Conservatoire.
Teachers	Wim Voogd, Rixt van der Kooij
Contact information	Rixt van der Kooij (r.vanderkooij@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	B1: Exam
Assignment description	<p>The exam consists of two parts:</p> <p>A: performance of several works</p> <p>B: practical assignments at the piano</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>
Assignment requirements	<p>A: The student is required to:</p> <ul style="list-style-type: none"> - play a solo piece at their own level, taking into consideration musicality, correctness and style. - accompany a fellow student, preferably a singer or wind player - play a technical or melodic study at their own level. <p>The solo piece and accompaniment should be in two contrasting styles.</p> <p>B:</p> <ol style="list-style-type: none"> 1. a prima vista playing

	<p>2. transpose 3. harmonic reduction/harmonisation of a melody 4. improvisation/variation Assignments 3 and 4 can be prepared in advance, assignments 1 and 2 are assigned on the spot. Total duration of the exam (A&B): 15 minutes + 5 minute committee discussion</p>
Assignment planning	The exam takes place in June
Assessment criteria	<ul style="list-style-type: none"> • the ability to play in style (e.g. articulation, use of the pedal, the indicated tempo) • musicality and expression <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"> • use of fingerings <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>You are being assessed on showing a significant level of improvement by a consistent exam committee for each student throughout the years.</p>
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	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.
Assignment	Assignment 2
Assignment type	B2: Exam
Assignment description	<p>The exam consists of two parts: A: performance of several works B: practical assignments at the piano 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>
Assignment requirements	<p>A: You are required to:</p> <ul style="list-style-type: none"> • perform two solo pieces from contrasting style periods, at your own level; • accompany a fellow student, a singer, wind player, string player or a piano player (four-handed piano). You are required to make another choice than at exam 1; • play one study. <p>B:</p> <ol style="list-style-type: none"> 1. a prima vista playing 2. transpose <p>Both practical assignments are assigned on the spot. Total duration of the exam (A&B): 20 minutes + 5 minute committee discussion</p>
Assignment planning	The exam takes place in June
Assessment criteria	<ul style="list-style-type: none"> • the ability to play in style (e.g. articulation, use of the pedal, the indicated tempo) • musicality and expression

	<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"> • use of fingerings <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>You are being assessed on showing a significant level of improvement by a consistent exam committee for each student throughout the years.</p>
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	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.
Assignment	Assignment 3
Assignment type	B3: Exam
Assignment description	<p>The exam consists of two parts:</p> <p>A: performance of several works</p> <p>B: practical assignments at the piano</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>
Assignment requirements	<p>A: You are required to:</p> <ul style="list-style-type: none"> - perform a programme at his own level, at least one level higher than exam 2, containing: <ul style="list-style-type: none"> • a polyphonic solo piece; • a piece in sonata form; • a piece in contrasting style to the other pieces of the exam; • accompany a fellow student, a singer, wind player, or piano player (four-handed piano) or perform an ensemble piece. Students are required to make another choice than at exam 1 and 2; • play an etude. <p>All compositions should be of contrasting styles and should be of a higher level than the repertoire performed in the previous years.</p> <p>B:</p> <ol style="list-style-type: none"> 1. a prima vista playing <p>The practical assignment will be assigned on the spot and needs to be performed at a higher level than in year 2.</p> <p>Total duration of the exam (A&B): 25 minutes + 5 minute committee discussion</p>
Assignment planning	The exam takes place in June
Assessment criteria	<ul style="list-style-type: none"> • the ability to play in style (e.g. articulation, use of the pedal, the indicated tempo) • musicality and expression <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"> • use of fingerings <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>You are being assessed on showing a significant level of improvement by a consistent exam committee for each student throughout the years.</p>
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	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.

Chamber Music for Organ

Course title	Chamber Music for Organ
Department responsible	Early Music
OSIRIS course code	KC-OR-KM2-11; KC-OR-KM3-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course deals with the standard chamber music repertoire for organ as well as more specialist compositions. This includes baroque basso continuo sonatas, duo or small ensemble repertoire and compositions for organ and vocals. Additionally, you work on classical and contemporary repertoire. You work with your own ensemble and can suggest repertoire. Lunch break concerts are used for performances.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.13, 1.A.15, 1.B.2, 1.B.3, 1.B.4, 1.B.11, 1.C.3, 1.C.4, 1.C.5, 1.C.9, 1.C.11, 1.C.14, 1.C.16
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> - are able to initiate and participate in an ensemble; - have insight and knowledge of the repertoire for organ and ensemble; - have developed musical interpretation skills and are able to show this during performances; - are able to use accompaniment tools for accompanying singers and/or instrumentalists; - are able to tailor your performance to the acoustic characteristics of the performance space.
Credits	1 ECTS per academic year
Level	Bachelor
Work form	Group lesson
Literature	To be discussed with teacher – ranging from baroque to 21st century repertoire
Language	English or Dutch
Scheduling	30 minutes per week, 36 weeks per year
Date, time & venue	To be discussed with teacher
Teachers	Hayo Boerema

Contact information	Brigitte Rebel – Coordinator Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	B2: Performance
Assignment description	You will be assessed during a performance – this could be a student concert, lunch break recital, a main subject examination or a professional concert.
Assignment requirements	Duration 10-15 minutes
Assignment planning	The planning depends on the type of concert or and is discussed beforehand with the teacher.
Assessment criteria	<ul style="list-style-type: none"> - ensemble skills - musical, interpretational and stylistic awareness in chosen repertoire - accompaniment skills - the ability of the ensemble to adapt to the acoustic environment of the church in which you are performing
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	B3: Performance
Assignment description	You will be assessed during a performance – this could be a student concert, a main subject examination or a professional concert.
Assignment requirements	Duration 10-15 minutes
Assignment planning	The planning depends on the type of concert or and is discussed beforehand with the teacher.
Assessment criteria	<ul style="list-style-type: none"> - ensemble skills - musical, interpretational and stylistic awareness in chosen repertoire - accompaniment skills - the ability of the ensemble to adapt to the acoustical environment of the church in which you are performing <p>Students are expected to show a higher level in their presentation each year, based on the criteria.</p>
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Basso Continuo for Organ 1

Course title	Basso Continuo for Organ 1
Department responsible	Early Music
OSIRIS course code	KC-OR-BC1-25
Type of course	Compulsory course
Prerequisites	Non applicable

Course content	In the first year of the course, the focus is on the fundamentals of basso continuo: learning to read figured basses and realising proper voice leading while playing. The history of basso continuo as a practice is given attention as well. In addition, unfigured basses will be discussed, especially partimenti from the 18th century. In this course, students will learn to play continuo both on the organ and on the harpsichord. An active attitude during the group lessons is expected.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.12, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.8, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7
Course objectives	At the end of this course, you: - are able to play from a figured bass with correct voice leading; - are able to play partimenti in 17th and 18th century styles; - have developed a general understanding of source texts about basso continuo.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	H. Keller: Schule des Generalbass-Spiels (or a comparable propaedeutic collection of original material); D. Ledbetter: Continuo playing according to Handel: His figured bass exercises; F.T. Arnold: The Art of Accompaniment from a Thorough-Bass; R.O. Gjerdingen: Monuments of Partimenti (website)
Language	Dutch, English
Scheduling	75 minutes per week, 36 weeks
Date, time & venue	See ASIMUT
Teachers	Bert Mooiman, Fabio Bonizzoni
Contact information	Brigitte Rebel – Coordinator Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical exam
Assignment description	Presentation of (semi)prepared pieces and basic harmonisation.
Assignment requirements	- playing a selection of harmonic models such as the 'rule of the octave' fluently in all keys - the realisation of a figured bass, given 30 minutes beforehand - the realisation of a partimento, given 24 hours beforehand
Assignment planning	May/June
Assessment criteria	• figured bass playing showing knowledge and fluency, accuracy, convincing tempo • harmonisation according to style and genre • in the partimento: stylistic awareness, fluency, melodic convincingness
Weighting	100%

Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Basso Continuo for Organ 2

Course title	Basso Continuo for Organ 2
Department responsible	Early Music
OSIRIS course code	KC-OR-BC2-25
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In the second year of the course, familiarity with reading figured basses and proper voice leading is assumed; from now on, the lessons will primarily involve ensemble playing and improvisation. Students will be expected to organise ensembles themselves. The focus will initially be on the Italian style and its sphere of influence (chamber music of composers such as Corelli, Vivaldi, Handel and Telemann). In addition, 17th-century repertoire from Germany, Italy, England, as well as the French Baroque will be studied. Improvising on a ground will be another important topic. Students will play both the organ and the harpsichord. An active attitude during the group lessons is expected.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.12, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.8, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> - are able to play a selection of prepared pieces from the figured bass in a technically and stylistically convincing way; - are able to work together professionally with an ensemble; - are able to sight-read figured basses of moderate difficulty; - are able to improvise stylistically convincing variations on a ground.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	M. Erhardt: Upon a ground; P. Boquet and G. Rebours: 50 Renaissance and Baroque standards.
Language	English, Dutch
Scheduling	75 minutes per week, 36 weeks
Date, time & venue	See ASIMUT
Teachers	Bert Mooiman, Fabio Bonizzoni
Contact information	Brigitte Rebel – Coordinator Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical exam

Assignment description	This practical exam is in the form of a short concert. Presentation of prepared and unprepared pieces, improvisations on selected grounds.
Assignment requirements	<ul style="list-style-type: none"> - the performance of prepared ensemble pieces from the repertoire studied in the group lessons - the realisation of a figured bass, given 30 minutes beforehand - the performance of improvised variations on an ostinato bass
Assignment planning	May/June
Assessment criteria	<ul style="list-style-type: none"> • figured bass playing showing knowledge and fluency • communication and leadership (when applicable) in ensemble playing • stylistic awareness, fluency and fantasy in the improvisation • a prima vista accompaniment: accuracy, tempo
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Basso Continuo for Organ 3

Course title	Basso Continuo for Organ 3
Department responsible	Early Music
OSIRIS course code	KC-OR-BC3-25
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In the third year of the course, the ensemble lessons will focus on the music of J.S. Bach (recitatives, arias, choir pieces, chamber music) and on late-18th-century figured basses, especially in church music. Students will be expected to organise ensembles themselves. In addition, solo keyboard improvisation will be addressed: genres such as prelude, toccata, dance forms, fantasias. A third topic is the construction of a basso continuo on basis of a score ('harmonic reduction'). Students will be expected to organise ensembles themselves. They will play both on the organ and on the harpsichord (clavichord and fortepiano are options as well). An active attitude during the group lessons is expected.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.12, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.8, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> - are able to play a selection of prepared pieces from the figured bass in a technically and stylistically convincing way; - are able to work together professionally with an ensemble; - are able to sight-read figured basses of moderate difficulty; - are able to improvise stylistically convincing pieces in the genres studied in the group lessons.

Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	M. Schwenkreis: Compendium Improvisation.
Language	Dutch, English
Scheduling	75 minutes per week, 36 weeks
Date, time & venue	See ASIMUT
Teachers	Bert mooiman, Fabio Bonizzoni
Contact information	Brigitte Rebel – Coordinator Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical exam
Assignment description	This practical exam is in the form of a short concert. Presentation of prepared and unprepared pieces, solo improvisations.
Assignment requirements	<ul style="list-style-type: none"> - the performance of prepared ensemble pieces from the repertoire studied in the group lessons - the realisation of a figured bass, given 30 minutes beforehand - the performance of improvised pieces in selected genres (the key will be provided on the spot)
Assignment planning	May/June
Assessment criteria	<ul style="list-style-type: none"> • figured bass playing showing knowledge and fluency • communication and leadership (when applicable) in ensemble playing • stylistic awareness, fluency and fantasy in the improvisation • a prima vista accompaniment: accuracy, tempo
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Ornamentation and Diminution

Course title	Ornamentation and Diminution
Department responsible	Early Music
OSIRIS course code	KC-EM-DO-22
Type of course	Compulsory course also available as elective
Prerequisites	Non applicable
Course content	The Ornamentation and Diminution course is a one year course on melodic invention. It encompasses improvisational techniques used by musicians and singers in the 16th-18th centuries. This class is taught in three groups: Melodic instruments/voice, harmonic instruments and brass instruments. During the lessons the teacher will share more instrument group specific information. The course mostly takes the form of weekly practical workshops but, in a series of lectures, students

	will also be introduced to methods and compositional models familiarizing them with ornamentation styles.
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.6, 1.B.7, 1.C.1, 1.C.6, 1.C.11
Course objectives	At the end of this course, you will be able to: - create and apply diminutions and ornaments to your repertoire; - determine how a composition can be embellished in such a way that the integrity of the music and its style remain intact; - recognize and adopt different national styles of ornamentation.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Hand out from teacher
Language	English
Scheduling	120 min weekly
Date, time & venue	See ASIMUT
Teachers	Joao Carlos F. de M. Santos (melodic instruments and vocals), Bert Mooiman (harmonic instruments), Wim Becu (brass)
Contact information	Brigitte Rebel - Coordinator Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Performance 1
Assignment description	In class presentation
Assignment requirements	Total duration of the individual presentation will be 10 minutes
Assignment planning	November/December in consultation with the teacher
Assessment criteria	During the in-class presentation the student needs to be able to demonstrate the acquired skills on the topics as mentioned in the hand out of the teacher. Assessment criteria will include: - Creativity and originality of applied ornamentations & diminutions - Application of ornamentations, suitable within musical style and structure - Variety of different styles of ornamentation
Weighting	50%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, in consultation with the teacher
Assignment	Assignment 2
Assignment type	Performance 2
Assignment description	In class presentation
Assignment requirements	Total duration of the individual presentation will be 10 minutes
Assignment planning	February/March in consultation with the teacher

Assessment criteria	During the in-class presentation the student needs to be able to demonstrate the acquired skills on the topics as mentioned in the hand out of the teacher. Assessment criteria will include: - Creativity and originality of applied ornamentations & diminutions - Application of ornamentations, suitable within musical style and structure - Variety of different styles of ornamentation
Weighting	50%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, in consultation with the teacher

Applied Historical Improvisation

Course title	Applied Historical Improvisation
Department responsible	Early Music
OSIRIS course code	KC-EM-AHI-22; KC-EM-AHI2-22
Type of course	Compulsory course also available as elective
Prerequisites	Ornamentation & Diminution
Course content	<p>In this course, you are introduced to 'building blocks' of historical improvisation, which are also stylistic formulae or compositional methods in repertoire of the same period. Combining theory and practice, you will explore specific musical material in a creative way, apply improvisation techniques to your repertoire, and create your own music inspired by historical models.</p> <p>During Applied Historical Improvisation 1 (available to non-Early Music students as an elective) you will gain basic improvisational skills as well as confidence playing without sheet music. During Applied Historical Improvisation 2 you will further develop your ability to use improvisational skills.</p> <p>This course will also develop your aural awareness and your ability to react spontaneously, such as dealing with mistakes or unexpected situations. By the end of the course, you will be able to apply the tools you learned to your own projects, and use improvisation to understand, practise, and approach your repertoire in a creative way. You will have the skills you need to keep developing in the future according to your own interests within (historical) improvisation.</p>
Programme objectives	1.A.1, 1.A.4, 1.A.6, 1.A.7, 1.B.6, 1.C.5, 1.C.6
Course objectives	<p>At the end of Applied Historical Improvisation 1, you can:</p> <ul style="list-style-type: none"> - improvise on a bourdon, with techniques of ensemble interaction; - apply diminutions to repertoire; - improvise a short prelude and canon; - improvise counterpoint on a cantus firmus; - synthesise the skills you have learned in an end-of-year presentation. <p>At the end of Applied Historical Improvisation 2, you can:</p>

	<ul style="list-style-type: none"> - improvise on a ground bass; - apply 'building blocks' (such as harmonic formulae) to create frameworks for improvisation; - develop your individual improvisation project inspired by your own repertoire.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Group lesson in various formats
Literature	Reader from the teachers and material collected by students
Language	English
Scheduling	90 minutes per week, 24 weeks, spread over 2 semesters
Date, time & venue	See ASIMUT
Teachers	Robert de Bree and James Hewitt
Contact information	Robert de Bree (r.debree@koncon.nl), James Hewitt (j.hewitt@koncon.nl), Jeremy Llewellyn – Head of Early Music (j.llewellyn@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation
Assignment description	Active participation and attendance of at least 80% of all classes.
Assignment requirements	Active participation and attendance of at least 80% of all classes.
Assignment planning	Continuous assessment
Assessment criteria	<ul style="list-style-type: none"> - willingness to experiment and challenge boundaries - collaboration/ communication - development of improvisations based on feedback and self- reflection
Weighting	50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	In consultation with the teachers
Re-assignment planning	In consultation with the teachers
Assignment	Assignment 2
Assignment type	Presentation
Assignment description	An in-class presentation with performances (small ensemble and solo)
Assignment requirements	5-10 minutes
Assignment planning	End of semester 2
Assessment criteria	<ul style="list-style-type: none"> - application of a variety of improvisation skills - knowledge of stylistic language and frameworks - creativity with the chosen material - flexibility and spontaneity in performance - individual development in connection with own focus and interests
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	In consultation with the teachers
Re-assignment planning	In consultation with the teachers

MUSICIANSHIP SKILLS

First Year Choir

Course title	First Year Choir
Department responsible	Theory
OSIRIS course code	KC-AL-K1JR-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	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.
Programme objectives	1.A.1, 1.A.4, 1.A.5, 1.A.14, 1.B.2, 1.B.3, 1.B.4, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have gained general choral singing experience; ▪ have experience in singing and performing classical choral music; ▪ have encountered basic singing techniques, such as posture, breath streaming, tone resonance, articulation, etc.; ▪ have had the opportunity to improve the quality of your singing voice; ▪ have practically applied sight-singing skills as well as listening skills and intonation; ▪ have experienced singing as a means of musical expression; ▪ have learned to work together with students from other departments in an artistic context.
Credits	2 ECTS
Level	Bachelor
Work form	Choral rehearsal, section rehearsal, individual study of choral parts and concerts
Literature	t.b.d. - At the beginning of the academic year every choir singer has to buy a personal copy of the scores and is asked to bring it to every rehearsal and concert.
Language	English
Scheduling	Weekly rehearsals of 90 minutes, September to April
Date, time & venue	See ASIMUT
Teachers	Daniël Salbert
Contact information	Marijke van den Bergen (m.vdbergen@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation & concert attendance
Assignment description	A minimum of 80% attendance at the rehearsals, concerts are compulsory.
Assignment requirements	

Assignment planning	The First Year Choir performs several times during the academic year, with two final concerts in March/April.
Assessment criteria	<ul style="list-style-type: none"> • the ability to sing choir parts • the ability to use your voice in a proper way for choral singing • the ability to both follow the conductor and listen to the choir while singing
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	
Re-assignment planning	

Practicum Polyphoniae

Course title	Practicum Polyphoniae
Department responsible	Early Music
OSIRIS course code	KC-EM-PP-11
Type of course	Compulsory course also available as elective
Prerequisites	Non applicable
Course content	The aim of this course is to learn the essential elements of 15th and 16th century polyphonic music in a choir practicum setting. By applying the knowledge of solmisation, mean tone tuning and counterpoint, the repertoire is sung from copies of manuscripts and early prints in mensural notation. The main attention goes to learning-by-doing, and the experience of performing highlights from the wealthy vocal repertoire of the Renaissance. There will be regular informal and practical assignments throughout the course to check your progress and prepare you for the assessments. These assignments include: resolution of mensural ligatures; naming the solmization syllables for a given polyphonic work; transcription of a piece from white mensural notation to modern notation, following the specified transcription criteria.
Programme objectives	1.A.1, 1.A.4, 1.B.3, 1.C.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to apply your knowledge of solmisation; ▪ are able to read mensural notation; ▪ know the basic shaping elements of 15th and 16th century polyphonic music and are able to put your knowledge into practice in performance; ▪ are able to apply your understanding on later repertoire that is based on the polyphonic and modal principles.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Syllabus "White mensural notation" provided by the teacher
Language	English
Scheduling	90 minutes per week, 22 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	Adrián Rodríguez van der Spoel

Contact information	Adrián Rodríguez van der Spoel (A.vanderSpoel@koncon.nl) Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation
Assignment description	The student is required to attend at least 80% of the total lessons and needs to actively prepare for and participate in the lessons. This includes the preparation of various assignments.
Assignment requirements	The student is required to attend at least 80% of the total lessons and needs to actively prepare for and participate in the lessons. This includes the preparation of various assignments.
Assignment planning	Continuous assessment
Assessment criteria	<ul style="list-style-type: none"> - attendance (at least 80%): includes punctuality - focus/open attitude: ability to concentrate and react on instructions - group skills: working together and the ability to give and receive constructive feedback - level of reading and transcribing mensural notation - level of solmisation syllables knowledge - vigilance in personal vocal progress
Weighting	50%
Grading scale	Participation sufficient/insufficient
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher
Assignment	Assignment 2
Assignment type	Presentation
Assignment description	An in-class presentation during the last lessons of the course.
Assignment requirements	Presentation in small vocal groups: every student participates in one small group. Every group performs one piece of 2-3 minutes.
Assignment planning	At the end of the course, in semester 2
Assessment criteria	<ul style="list-style-type: none"> - understanding of 15th and 16th century polyphonic music - level of application of this new knowledge in performance
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as the assignment above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Historical Keyboard Skills 1

Course title	Historical Keyboard Skills 1
Department responsible	Theory
OSIRIS course code	KC-TH-HKS1-14
Type of course	Compulsory course

Prerequisites	Non applicable
Course content	<p>This course provides you with basic keyboard competencies including: note reading, clef reading, awareness of correct use of the body when playing, fingering. Throughout the year you will be exposed to simple keyboard repertoire, and when appropriate, stylistic elements will be discussed. In order to develop basso continuo competencies, you will focus on the following:</p> <ol style="list-style-type: none"> 1. Chorale playing: this will involve filling in the appropriate harmonies (mainly root position chords and the occasional 6 chord) in 17th and 18th century chorales. 2. Ostinato bass lines: Passamezzo antico, Bergamasca/Canary, Passacaglia. You will learn the bass in the original key and in one or two transpositions, gradually adding the chords, and eventually learning the basics of creating an improvised part in the Right Hand. 3. Basic figure reading: root position and 6 chords using 17th and 18th century repertoire. These pieces will be assigned or prepared beforehand. You will be required to bring a partner to play with in the assigned pieces.
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.A.8, 1.B.1, 1.B.2, 1.B.4, 1.B.6, 1.B.7
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to play a simple 17th or 18th century keyboard piece; ▪ are able to fill in the appropriate harmonies to complete the inner voices of a simple chorale; ▪ are able to harmonize a simple Ostinato bass line; ▪ are able to sight-read a simple figured bass line.
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Weekly hand-outs will be provided
Language	English
Scheduling	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)
Date, time & venue	See ASIMUT
Teachers	Isaac Alonso de Molina, Santo Militello
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments.
Assignment	Assignment 1
Assignment type	Exam semester 1
Assignment description	Practical assignment
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	33%

Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Semester 2 see year schedule for exact weeks
Assignment	Assignment 2
Assignment type	Exam semester 2
Assignment description	Three part exam: - playing a short composition - realising a choir melody - harmonising an ostinato bass line Each part of the exam counts for 1/3 of the mark for the exam.
Assignment requirements	
Assignment planning	May/June
Assessment criteria	For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	67%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Semester 2 see year schedule for exact weeks

Historical Keyboard Skills 2

Course title	Historical Keyboard Skills 2
Department responsible	Theory
OSIRIS course code	KC-TH-HKS2-14
Type of course	Compulsory course
Prerequisites	Historical Keyboard Skills 1
Course content	<p>This course further develops intermediate keyboard competencies acquired in HKS1 and includes an additional focus on historical styles. In the second year acquired competencies lead to a better understanding of ensemble playing in general with relation to historical informed performance. Intermediate to advanced keyboard repertoire: students prepare three keyboard pieces throughout the course of the both years. Repertoire will be divided into three historical time periods. An in-class discussion on stylistic elements will accompany each piece. To continue to develop basso continuo skills, you will focus on the following:</p> <p>Chorale playing: filling in the appropriate harmonies in 17th and 18th century chorales. Only the outer two voices will be provided. More complex harmonies and figures will be introduced, based on the skills of each student.</p> <p>Ostinato bass lines: we will spend time on each of the following: La Folia/La Gamba, Ciaccona, Ruggiero. Focus will be on structured improvisation in the Right Hand and transpositions skills.</p> <p>Figure reading: more complex figures will be introduced, such as the 6/4, 7, and 6/5 chords using historical examples and appropriate repertoire. Pieces will be explored in class and on an assigned basis, accompanied by upper instruments.</p>

	Developing basic skills in transposing.
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.A.8, 1.B.1, 1.B.2, 1.B.4, 1.B.6, 1.B.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to play an intermediate 17th or 18th century keyboard piece; ▪ are able to fill in the appropriate harmonies to complete the inner voices of a 17th or 18th century chorale; ▪ are able to harmonize a more complex Ostinato bass line and transpose to another key; ▪ are able to sight-read a more complex figured bass line; ▪ as aware of stylistic elements when accompanying a 17th or 18th century piece on the harpsichord; ▪ are able to apply acquired competencies in your own ensemble playing; ▪ are able to transpose a simple piece of music.
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Weekly hand-outs will be provided
Language	English
Scheduling	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)
Date, time & venue	See ASIMUT
Teachers	Kathryn Cok, Isaac Alonso de Molina, Santo Militello
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments.
Assignment	Assignment 1
Assignment type	Exam semester 1
Assignment description	Practical assignment <ul style="list-style-type: none"> - playing a short keyboard fragment at sight - harmonising an ostinato bass line - accompanying a basso continuo piece with a fellow student playing the melody - transposing a simple piece or figured bass line Each part of the exam counts for 1/4 of the mark for the exam.
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	33%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Semester 2 see year schedule for exact weeks
Assignment	Assignment 2
Assignment type	Exam semester 2
Assignment description	Four part exam <ul style="list-style-type: none"> - playing a short keyboard fragment at sight - harmonising an ostinato bass line

	<ul style="list-style-type: none"> - accompanying a basso continuo piece with a fellow student - transposing a simple piece or figured bass line Each part of the exam counts for 1/4 of the mark for the exam.
Assignment requirements	
Assignment planning	May/June
Assessment criteria	For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	67%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Semester 2 see year schedule for exact weeks

Historical Keyboard Skills 3

Course title	Historical Keyboard Skills 3
Department responsible	Theory
OSIRIS course code	KC-TH-HKS3-14
Type of course	Compulsory course
Prerequisites	Historical Keyboard Skills 2
Course content	<p>This course further develops intermediate keyboard competencies acquired in HKS1&2 and includes an additional focus on historical styles. In the third year acquired competencies lead to a better understanding of ensemble playing in general with relation to historical informed performance. Intermediate to advanced keyboard repertoire: students prepare three keyboard pieces throughout the course of the both years. Repertoire will be divided into three historical time periods. An in-class discussion on stylistic elements will accompany each piece.</p> <p>To continue to develop basso continuo skills, you will focus on the following:</p> <ol style="list-style-type: none"> 1. Chorale playing: filling in the appropriate harmonies in 17th and 18th century chorales. Only the outer two voices will be provided. More complex harmonies and figures will be introduced, based on the skills of each student. 2. Ostinato bass lines: we will spend time on each of the following: La Folia/La Gamba, Ciaccona, Ruggiero. Focus will be on structured improvisation in the Right Hand and transpositions skills. 3. Figure reading: more complex figures will be introduced, such as the 6/4, 7, and 6/5 chords using historical examples and appropriate repertoire. Pieces will be explored in class and on an assigned basis, accompanied by upper instruments. 4. Developing skills in transposing (mainly in the third year).
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.A.8, 1.B.1, 1.B.2, 1.B.4, 1.B.6, 1.B.7
Course objectives	At the end of this course, you:

	<ul style="list-style-type: none"> ▪ are able to play an intermediate 17th or 18th century keyboard piece; ▪ are able to fill in the appropriate harmonies to complete the inner voices of a 17th or 18th century chorale; ▪ are able to harmonize a more complex Ostinato bass line and transpose to another key; ▪ are able to sight-read a more complex figured bass line; ▪ as aware of stylistic elements when accompanying a 17th or 18th century piece on the harpsichord; ▪ are able to apply acquired competencies in your own ensemble playing; ▪ are able to transpose a simple piece of music.
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Weekly hand-outs will be provided
Language	English
Scheduling	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)
Date, time & venue	See ASIMUT
Teachers	Kathryn Cok, Isaac Alonso de Molina
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments.
Assignment	Assignment 1
Assignment type	Exam semester 1
Assignment description	<p>Practical exam:</p> <ul style="list-style-type: none"> - playing a short keyboard fragment at sight - harmonising an ostinato bass line - accompanying a basso continuo piece with a fellow student playing a melody instrument or singing - transposing a simple piece or figured bass line <p>Each part of the exam counts for 1/4 of the mark of the exam.</p>
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	33%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Semester 2 see year schedule for exact weeks
Assignment	Assignment 2
Assignment type	Exam semester 2
Assignment description	<p>Practical exam:</p> <ul style="list-style-type: none"> - playing a short keyboard fragment at sight - harmonising an ostinato bass line - accompanying a basso continuo piece with a fellow student playing a melody instrument or singing - transposing a simple piece or figured bass line

	Each part of the exam counts for 1/4 of the mark of the exam.
Assignment requirements	
Assignment planning	May/June
Assessment criteria	For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	67%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Semester 2 see year schedule for exact weeks

Musica Practica 1

Course title	Musica Practica 1
Department responsible	Theory
OSIRIS course code	KC-TH-MP1-22
Type of course	Compulsory course
Prerequisites	
Course content	Baroque solfège and ear training: development of core musical skills using historical methods from the late 17th and 18th centuries. The solfège system used is heptachordal solmisation (seven-note movable solfège) such as the one described by Loulié: <i>Éléments ou principes de musique</i> (1696) or Montéclair: <i>Principes de musique</i> (1736). During this course you practise using both vocal and instrumental repertoire from the late 17th and 18th centuries, of graded difficulty, with additional exercises from well-known methods of the time, such as <i>Solfèges d'Italie</i> (1772). With this repertoire, you develop fluency in reading orthochronic notation within the basic beating patterns (in 2, in 3 and in 4). The harmonic understanding of the repertoire (consonant and dissonant intervals, consonant and dissonant chords, basic chordal progressions, etc.) is developed using ideas and structures derived from basso continuo theory and practice. Attention is given to melodic improvisation on a bass line, especially using standard bass sequences and cadences. By using historical methods and repertoire, the basic commonplaces of the musical language and of performance practice such as ornamentation (both "graces" and "diminutions"), articulation, rhythmic hierarchy and alteration, are integrated into the practice.
Programme objectives	1.A.1, 1.A.4, 1.A.6, 1.A.8, 1.B.1, 1.B.2, 1.B.4, 1.B.6
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ can sight-read 17th / 18th century repertoire (vocal and instrumental) from the original notation; ▪ are able to use a historically appropriate solfège system for the repertoire; ▪ are able to apply the most important commonplaces of performance practice (essential ornaments, articulation, etc.); ▪ understand a figured bass;

	<ul style="list-style-type: none"> ▪ recognise (both visually and aurally) the tonality of a piece: major/minor modality, tonal centre; ▪ recognise (both visually and aurally) the intervals formed between a solo melody and its accompanying bass; ▪ recognise (both visually and aurally) harmonic structures using the chordal concepts of basso continuo; ▪ can improvise a melody on a simple bass line, using consonances, passing/neighbouring tones and suspensions.
Credits	9 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Course reader
Language	English
Scheduling	Lessons of 150 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Isaac Alonso de Molina and Santo Militello
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments (see the weighting) will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Individual practical exam semester 1
Assignment description	<p>a) sight reading a piece of the style and level of difficulty of "Solfèges d'Italie avec la basse chifrée" (Paris, 1779), volumes 1 and 2</p> <p>b) improvising a melodic line on a given figured bass in Baroque style</p>
Assignment requirements	<p>a) sight reading a piece of the style and level of difficulty of "Solfèges d'Italie avec la basse chifrée" (Paris, 1779), volumes 1 and 2</p> <p>b) improvising a melodic line on a given figured bass in Baroque style</p>
Assignment planning	January
Assessment criteria	For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	33%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Individual practical exam semester 2
Assignment description	<p>a) sight reading a piece of the style and level of difficulty of "Solfèges d'Italie avec la basse chifrée" (Paris, 1779), volumes 1 and 2</p> <p>b) improvising a melodic line on a given figured bass in Baroque style</p>

Assignment requirements	a) sight reading a piece of the style and level of difficulty of "Solfèges d'Italie avec la basse chifrée" (Paris, 1779), volumes 1 and 2 b) improvising a melodic line on a given figured bass in Baroque style
Assignment planning	May/June
Assessment criteria	For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	67%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Musica Practica 2

Course title	Musica Practica 2
Department responsible	Theory
OSIRIS course code	KC-TH-MP2-22
Type of course	Compulsory course
Prerequisites	Musica Practica 1
Course content	Renaissance solfège and ear training: development of standard musical skills using historical methods from the 16th century. The solfège system used is hexachordal solmisation (six note solfège) as described by Lanfranco: Scintille di musica (1533), Coclicus: Compendium musices (1555), or Gumpelzhaimer: Compendium musicae (1595). During this course you practise using repertoire including polyphonic music from the late 15th to the early 17th centuries (both sacred and secular) as well as chant from sources of that time. With this repertoire, you develop fluency in reading melodic lines of modal characteristics and in white mensural notation. You develop the vertical understanding of the repertoire (consonant and dissonant intervals, intervallic progressions, etc.), using ideas and structures derived from counterpoint theory and practice. Attention is given to improvisation on a cantus firmus, on formulaic procedures for two, three and four parts and basic imitative textures (canon). By using historical methods, the basic commonplaces of the musical language and of performance practice such as ornamentation (both "graces" and "diminutions"), articulation, rhythmic hierarchy and alteration, are integrated into the practice.
Programme objectives	1.A.1, 1.A.4, 1.A.6, 1.A.8, 1.B.1, 1.B.2, 1.B.4, 1.B.6
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ can sight-read repertoire ca. 1500-1650 (vocal and instrumental) from the original notation; ▪ are able to use a historically appropriate solfège system for the repertoire; ▪ are able to apply the most important commonplaces of performance practice (typical ornaments, etc.); ▪ recognise (both visually and aurally) the modal characteristics of a piece;

	<ul style="list-style-type: none"> ▪ recognise (both visually and aurally) the intervals formed between two given melodic lines; ▪ recognise (both visually and aurally) the standard dyadic (two-part contrapuntal) progressions; ▪ can improvise simple formulaic counterpoint (gymel, fauxbourdon, etc.); ▪ can improvise a melody on a given cantus firmus; ▪ can improvise a short canon (stretto fuga) in the main intervals.
Credits	7 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Course reader
Language	English
Scheduling	Lessons of 150 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Isaac Alonso de Molina and Santo Militello
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments (see the weighting) will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Individual practical exam semester 1
Assignment description	a) sight reading a piece of the style and level of difficulty of Gumpelzhaimer: "Compendium musices latino-germanicum" (Ausburg, 1595). b) improvising a simple counterpoint on a given cantus firmus, in Renaissance style.
Assignment requirements	a) sight reading a piece of the style and level of difficulty of Gumpelzhaimer: "Compendium musices latino-germanicum" (Ausburg, 1595). b) improvising a simple counterpoint on a given cantus firmus, in Renaissance style.
Assignment planning	January
Assessment criteria	For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	33%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Individual practical exam semester 2
Assignment description	a) sight reading a piece of the style and level of difficulty of Gumpelzhaimer: "Compendium musices latino-germanicum" (Ausburg, 1595). b) improvising a simple counterpoint on a given cantus firmus, in Renaissance style.

Assignment requirements	a) sight reading a piece of the style and level of difficulty of Gumpelzhaimer: "Compendium musices latino-germanicum" (Ausburg, 1595). b) improvising a simple counterpoint on a given cantus firmus, in Renaissance style.
Assignment planning	May/June
Assessment criteria	For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	67%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Musica Practica 3

Course title	Musica Practica 3
Department responsible	Theory
OSIRIS course code	KC-TH-MP3-14; KC-TH-MP3-22
Type of course	Compulsory course
Prerequisites	Successful completion of Musica Practica 2 (or demonstration of the required competences)
Course content	From organum to partimento. During this course you develop your ear training through historical improvisation strategies, including organum, discantus, gymel, fauxbourdon, etc., up to basso continuo. The solfège systems used include both hexachordal and heptachordal solmisation. Special attention is given to the aural similarities and differences between these strategies, in order to outline a practical understanding of the historical development of counterpoint and harmony.
Programme objectives	1.A.1, 1.A.4, 1.A.6, 1.A.8, 1.B.1, 1.B.2, 1.B.4, 1.B.6
Course objectives	At the end of this course, you: - have a basic understanding of standard polyphonic extemporization techniques, from the Middle Ages till the 18th century; - can improvise a parallel/oblique organum in the early medieval style; - can improvise a discantus, both in Ars Antiqua and Ars Nova style; - can improvise using gymel, fauxbourdon and related techniques from the 15th and 16th centuries; - can improvise on a bass line using a variety of movements from partimento pedagogy from the 17th and 18th centuries.
Credits	5 ECTS
Level	Bachelor 3
Work form	Group lesson
Literature	Course reader
Language	English
Scheduling	Lessons of 100 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)

Date, time & venue	See ASIMUT
Teachers	Isaac Alonso de Molina and Santo Militello
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments (see the weighting) will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Individual practical exam semester 1
Assignment description	a) improvising over a cantus firmus, using diverse Medieval and Renaissance models b) improvising over a basso continuo part, using diverse Baroque models
Assignment requirements	a) improvising over a cantus firmus, using diverse Medieval and Renaissance models b) improvising over a basso continuo part, using diverse Baroque models
Assignment planning	January
Assessment criteria	For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	33%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Individual practical exam semester 2
Assignment description	a) improvising over a cantus firmus, using diverse Medieval and Renaissance models b) improvising over a basso continuo part, using diverse Baroque models
Assignment requirements	a) improvising over a cantus firmus, using diverse Medieval and Renaissance models b) improvising over a basso continuo part, using diverse Baroque models
Assignment planning	May/June
Assessment criteria	For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	67%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Harmony and Counterpoint 1 (for Organ)

Course title	Harmony and Counterpoint 1
Department responsible	Theory
OSIRIS course code	KC-TH-HC1-25
Type of course	Compulsory course

Prerequisites	Basso Continuo for Organ 1
Course content	This course is aimed at the development of writing skills in the field of modal and tonal harmony and counterpoint. During the first year of the course the focus will be mostly on two-part writing according to the historical practices of the 16th, 17th and 18th century, with the goal of writing short compositions in both vocal and instrumental styles.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.8, 1.C.1, 1.C.2, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> • can analyze and compose two-voice compositions in both vocal and instrumental styles; • have acquired a solid understanding of the stylistic norms of 16th, 17th and early 18th-century compositional practices.
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Capita selecta from historical treatises and musical scores. J. IJzerman, Harmony, Counterpoint, Partimento. P. Schubert, Modal Counterpoint, Renaissance Style. C. Neidhöfer, P. Schubert, Baroque Counterpoint.
Language	English
Scheduling	50 minutes per week, 36 weeks
Date, time & venue	See ASIMUT
Teachers	Santo Militello
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Portfolio
Assignment description	At the end of the course you will submit a (digital) portfolio of assignments developed during the year.
Assignment requirements	The portfolio must include: <ul style="list-style-type: none"> - Exercises in species counterpoint over a cantus firmus or a given bass, in two voices. - Exercises in polyphonic techniques such as canon, fugue and invertible counterpoint in two voices. - Complete short compositions such as vocal motets and keyboard versets and inventions.
Assignment planning	June
Assessment criteria	<ul style="list-style-type: none"> • respect of compositional norms according to style and genre of the given assignments • creativity and fluency in the use of polyphonic techniques
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Harmony and Counterpoint 2 (for Organ)

Course title	Harmony and Counterpoint 2
Department responsible	Theory
OSIRIS course code	KC-TH-HC2-25
Type of course	Compulsory course
Prerequisites	Harmony and Counterpoint 1
Course content	This course is aimed at the development of writing skills in the field of modal and tonal harmony and counterpoint. Following the work of the first year, during the second year of the course students will develop the skill of composing mostly three-voice compositions in both vocal and instrumental styles, according to the historical practices of the 16th, 17th and 18th century.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.8, 1.C.1, 1.C.2, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> • can analyze and compose three-voice compositions in both vocal and instrumental styles; • have acquired a solid understanding of the stylistic norms of 16th, 17th and early 18th-century compositional practices.
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Capita selecta from historical treatises and musical scores. J. IJzerman, Harmony, Counterpoint, Partimento. P. Schubert, Modal Counterpoint, Renaissance Style. C. Neidhöfer, P. Schubert, Baroque Counterpoint.
Language	English
Scheduling	50 minutes per week, 36 weeks
Date, time & venue	See ASIMUT
Teachers	Santo Militello
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Portfolio
Assignment description	At the end of the course you will submit a (digital) portfolio of assignments developed during the year.
Assignment requirements	The portfolio must include: <ul style="list-style-type: none"> - Exercises in species counterpoint over a cantus firmus or a given bass, in three voices. - Exercises in polyphonic techniques such as canon, fugue and invertible counterpoint in three voices. - Complete compositions such as vocal motets and keyboard versets, fugues or dances.
Assignment planning	June

Assessment criteria	<ul style="list-style-type: none"> • respect of compositional norms according to style and genre of the given assignments • creativity and fluency in the use of polyphonic techniques
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Harmony and Counterpoint 3 (for Organ)

Course title	Harmony and Counterpoint 3
Department responsible	Theory
OSIRIS course code	KC-TH-HC3-25
Type of course	Compulsory course
Prerequisites	Harmony and Counterpoint 2
Course content	This course is aimed at the development of writing skills in the field of harmony and counterpoint. Following the work of the previous years, during the third year of the course the focus will be mostly on four-part writing according to the historical practices of the 16th, 17th, 18th and 19th century, with the goal of writing short compositions in both vocal and instrumental styles. Compared with previous years, more attention will be given to theories and practices of 19th century styles and chromatic functional tonality.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.8, 1.C.1, 1.C.2, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> • can analyze and compose four-voice compositions in both vocal and instrumental styles; • have acquired a solid understanding of the stylistic norms of 16th, 17th and early 18th-century compositional practices.
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Capita selecta from historical treatises and musical scores. J. IJzerman, Harmony, Counterpoint, Partimento. P. Schubert, Modal Counterpoint, Renaissance Style. C. Neidhöfer, P. Schubert, Baroque Counterpoint.
Language	English
Scheduling	50 minutes per week, 36 weeks
Date, time & venue	See ASIMUT
Teachers	Santo Militello
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1

Assignment type	Portfolio
Assignment description	At the end of the course you will submit a (digital) portfolio of assignments developed during the year.
Assignment requirements	The portfolio must include: - Exercises in species counterpoint over a cantus firmus or a given bass, in two voices. - Exercises in polyphonic techniques such as canon, fugue and invertible counterpoint in two voices. - Complete short compositions such as vocal motets and keyboard versets and inventions.
Assignment planning	June
Assessment criteria	<ul style="list-style-type: none"> • respect of compositional norms according to style and genre of the given assignments • creativity and fluency in the use of polyphonic techniques
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

ACADEMIC SKILLS

Historical Development (Classical & Early Music)

Course title	Historical Development (Classical & Early Music)
Department responsible	Various
OSIRIS course code	Various
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>Historical Development is a one-year introductory course providing basic professional knowledge about your main subject and its context. It primarily concerns the science of musical instruments (organology) and related playing techniques. Implied playing instructions and conventions throughout the instrument's history illuminate stylistic approaches to repertoire.</p> <p>The course is offered in an interactive learning environment in which you are expected to respond regularly to texts, notation issues, iconography, instruments, video and audio recordings, etc. You will be introduced to professional independence by learning to relate information from the internet and other sources of reference to your own experience and knowledge. To this end, many items will require you to investigate via your instrument, so you will learn to translate research into your practice and the other way around. For these investigations, you work 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.</p>

Programme objectives	1.A.8, 1.A.10, 1.B.4, 1.B.7, 1.B.8, 1.C.1, 1.C.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to follow up your own questions related to your field/instrument/subject with search actions; ▪ have developed awareness of critical approach towards information in the profession; ▪ are able to share basic knowledge of the organological development and technical functioning of your instrument with peers and lay audience; ▪ have acquired basic knowledge about performance conditions and circumstances in the historical contexts of your instrument.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	t.b.a.
Language	English or Dutch
Scheduling	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) – 14 lessons per semester.
Date, time & venue	See ASIMUT
Teachers	recorder: Inês d'Avena, organ: Hayo Boerema, flute: Florencia Gomez, percussion: Pepe Garcia, clarinet: Nicola Boud, harp: Sylvain Blassel, brass: Joost Geervers, cello and viola da gamba: Caroline Kang, violin and viola: Kolja Meeuwsen, accordion: An Raskin, guitar and lute: Fernando Riscado Cordas, (forte)piano: Petra Somlai, double bass: Benoît Vanden Bemden/Tony Overwater, harpsichord: Edoardo Valorz, double reeds: Wouter Verschuren, saxophone: Deborah Witteveen, and guest teachers.
Contact information	Inês d'Avena (I.deAvenaBraga@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course. Attendance 80%.
Assignment	Assignment 1
Assignment type	Article
Assignment description	During the year, students give presentations (the teacher will decide the format). To finalise the course, you will create a short article about a chosen topic in the encyclopaedia format available in the Research Catalogue. You must write the article in clear language, accessible to a general audience, and provide documentation and references. When approved by the teacher, the article will be published internally.
Assignment requirements	The short article needs to be submitted on the Research Catalogue (RC).
Assignment planning	The article is due at the end of the course. Ultimately 17 June.
Assessment criteria	<ul style="list-style-type: none"> • The RC article reveals a clear insight into the chosen subject. • The RC article is shaped in a communicative way in language and/or (audio)-visual documentation.

	<ul style="list-style-type: none"> • The RC article shows an awareness of the chosen subject's historical and/or other context • The RC exposition appropriately lists the consulted sources at the end.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Historical Development Organ 2-3-4

Course title	Historical Development Organ 2-3-4
Department responsible	Early Music
OSIRIS course code	KC-EM-HOOR2-25; KC-EM-HOOR3-25; KC-EM-HOOR4-25
Type of course	Compulsory course
Prerequisites	B1 Historical Development, each year needs to be passed in order to go to the next year
Course content	<p>Historical Development 2, 3, 4 forms, together with B1 Historical Development, a four-year course in which the history of the organ and its repertoire will be discussed, centred around 4 topics:</p> <ul style="list-style-type: none"> - Organ building (how does it work, what are the differences between the organs from various countries and stylistic periods) - Repertoire and performance practice (knowledge of the different styles and forms and how to properly interpret it) - Hymnology and liturgy (history and backgrounds of the most important hymns and liturgical traditions) - Schola cantorum (the basics of congregational singing, conducting and accompanying of a schola/choir) <p>In addition, in B4, short internships with the teacher will provide practical experience in the field. The internship will consist of attending, performing and functioning within a church service. During the year there will be formative tests and presentations, to check the level of the students. Students will receive feedback on these tests in order to help them in their development towards the assessments.</p>
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.A.8, 1.B.1, 1.B.2, 1.B.4, 1.B.6, 1.B.7
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> - know how to approach the repertoire from different eras and countries, based on research of historical sources (B2-4); - have an understanding of the differences in style related to time and place (B2); - have an understanding of the repertoire in relation to hymnology (B3); - have an understanding of the repertoire in relation to liturgy (B4); - have knowledge of and can function in different church music practices, including related spoken presentation and self-reflection skills (B4)

Credits	2 ECTS
Level	Bachelor
Work form	Group lessons/individual lessons
Literature	Hand-outs, Laukvik, Orgelschule zur historischen Aufführungspraxis
Language	English, Dutch
Scheduling	50 minutes per week, for 28 weeks.
Date, time & venue	See ASIMUT
Teachers	Hayo Boerema
Contact information	Brigitte Rebel – Coordinator Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	B2: Written exam 1
Assignment description	The written exam covers all topics and discussions focused on during the year.
Assignment requirements	You have 25 minutes for this written exam
Assignment planning	January
Assessment criteria	You will be tested on your knowledge about the topics that have been discussed in the lessons: - the development of organs and organ building - awareness of stylistic differences in repertoire - understanding of the consequences for interpretation
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	B2: Written exam 2
Assignment description	The written exam covers all topics and discussions focused on during the year.
Assignment requirements	You have 25 minutes for this written exam
Assignment planning	June
Assessment criteria	You will be tested on your knowledge about the topics that have been discussed in the lessons: - the development of organs and organ building - awareness of stylistic differences in repertoire - understanding of the consequences for interpretation
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	B3: Written exam 1
Assignment description	The written exam covers all topics and discussions focused on during the year.
Assignment requirements	You have 25 minutes for this written exam
Assignment planning	January

Assessment criteria	You will be tested on your knowledge about the topics that have been discussed in the lessons: - knowledge of the basics of liturgy and hymnology - critical awareness and understanding of its relationship with the repertoire -awareness of stylistic differences in repertoire -understanding of the consequences for interpretation
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	B3: Written exam 2
Assignment description	The written exam covers all topics and discussions focused on during the year.
Assignment requirements	You have 25 minutes for this written exam
Assignment planning	June
Assessment criteria	You will be tested on your knowledge about the topics that have been discussed in the lessons: - knowledge of the basics of liturgy and hymnology - critical awareness and understanding of its relationship with the repertoire -awareness of stylistic differences in repertoire -understanding of the consequences for interpretation
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 5
Assignment type	B4: Spoken Presentation 1
Assignment description	An oral in-class presentation on self-chosen repertoire of a certain era and country, which demonstrates that you know how to approach that repertoire, based on research of historical sources.
Assignment requirements	The presentation has a duration of 20 minutes, with the use of a presentation tool (for example PowerPoint).
Assignment planning	January
Assessment criteria	- presentation skills - knowledge of the basics of liturgy - use & credibility of sources - insights and application of performance practice
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 6
Assignment type	B4: Presentation 2
Assignment description	In this oral and practical presentation you will reflect (orally) on the short internships you had during this course and demonstrate your skills as a cantor acquired during these internships.

Assignment requirements	The presentation has a duration of 20 minutes, using a presentation tool (for example PowerPoint) and including a demonstration behind the organ.
Assignment planning	June
Assessment criteria	<ul style="list-style-type: none"> - presentation skills - authenticity of reflection - insights in role as cantor - working with and leading a group - knowledge of various church practices
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment above
Re-assignment planning	June

Critical Music Studies 1 (Early Music)

Course title	Critical Music Studies 1 (Early Music)
Department responsible	Theory
OSIRIS course code	KC-EL-CMS1-22; KC-TH-EMS1-22
Type of course	Compulsory course also available as elective
Prerequisites	
Course content	<p>The main focus of this course is the understanding of earlier musical practices. You study different areas of musical knowledge through active consultation of original sources on performance practice and composition. You also carry out research related to topics of your own curiosity. Besides the general study of performance practice and the evolution of compositional styles, you learn to contextualize these musical practices with larger cultural and artistic ideas. Crucial subjects like the Philosophy of Performance, and of Early Music, General Philosophy, Cultural History, and a general introduction to research form an important part of the course. You learn to research specific topics and apply it to your musical practice.</p> <p>During the first year of Critical Music Studies (Early Music) the course focuses on the instrumental and vocal styles of the 18th century, starting with lectures related to the origins of these styles covering the advent of counterpoint and other styles in the so called "Middle Ages" up to the 16th century.</p> <p>List of specific themes seen: Performance Practice: General Values of performance (instrumental and vocal) in earlier periods Ornamentation/Improvisation Tuning/Pitch and Temperament Evolution of technical and problems Accentuation and Articulation Rhythmical Alteration Evolution of Compositional Genres Instrumental genres: From Consort music up to the late sonata/symphonic forms seen through historical sources</p>

	Vocal genres and their evolution understood through its poetic and compositional background The evolution of compositional techniques General Cultural Problems Important political, social and musical institutions and other historical considerations General aesthetic problems Other Arts and their relation to music Poetics and Rhetoric
Programme objectives	1.A.8, 1.A.9, 1.A.10, 1.A.16, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.11, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.12
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have studied the main ideas involved in the practice of earlier music, and have experienced to put these ideas into practice in your actual music making; ▪ have developed an understanding of the styles and genres of western music history with the aid of historical analysis; ▪ are able to contextualize musical problems with larger cultural entities.
Credits	5 ECTS
Level	Bachelor
Work form	Group lesson
Literature	To be announced during the course
Language	English
Scheduling	Lessons of 100 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	João Carlos F. de M. Santos
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments.
Assignment	Assignment 1
Assignment type	Written exam
Assignment description	Writing of small summaries regarding the texts discussed in class
Assignment requirements	
Assignment planning	May/June
Assessment criteria	For assessment criteria, please see the Assessment Criteria Critical Music Studies – Early Music in this Curriculum Handbook.
Weighting	40%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Presentation
Assignment description	Presentation on individual research, 15 minutes
Assignment requirements	
Assignment planning	May/June

Assessment criteria	For assessment criteria, please see the Assessment Criteria Critical Music Studies – Early Music in this Curriculum Handbook.
Weighting	30%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Essay assignment/Analyses
Assignment description	Essay assignment/Analyses
Assignment requirements	
Assignment planning	May/June
Assessment criteria	For assessment criteria, please see the Assessment Criteria Critical Music Studies – Early Music in this Curriculum Handbook.
Weighting	30%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Critical Music Studies 2 (Early Music)

Course title	Critical Music Studies 2 (Early Music)
Department responsible	Theory
OSIRIS course code	KC-TH-EMS2-14; KC-TH-EMS2-22
Type of course	Compulsory course
Prerequisites	Critical Music Studies 1 (Early Music)
Course content	This course is the continuation of Critical Music Studies 1 (Early Music) and will serve to approach subjects not addressed in CMS 1 or to see other specific themes in more depth. The 17th century being the missing link between the earlier practices and those of the 18th century seen in CMS 1, is the central focus of this course. Some ideas that belong to earlier or later periods are now retaken and analysed in more detail. The course also focuses on discussions around the idea of the Early Music Movement, and other philosophical ideas that can be related to Historical Performance. You work in study groups for part of the course content and take an active participation in the research and presentation of the themes.
Programme objectives	1.A.8, 1.A.9, 1.A.10, 1.A.16, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.11, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.12
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> • have broadened and deepened your knowledge of the subjects approached in CMS 1; • are able to carry out research with relation to the course content topics; • are able to develop new ideas related to Historical Performance.
Credits	5 ECTS

Level	Bachelor
Work form	Group lesson
Literature	To be announced during the course
Language	English
Scheduling	Lessons of 100 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT schedule
Teachers	João Carlos F. de M. Santos, Isaac Alonso de Molina
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments.
Assignment	Assignment 1
Assignment type	Written exam
Assignment description	Writing of small summaries regarding the texts discussed in class
Assignment requirements	
Assignment planning	May/June
Assessment criteria	For assessment criteria, please see the Assessment Criteria Critical Music Studies – Early Music in this Curriculum Handbook.
Weighting	40%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Presentation
Assignment description	Presentation on individual research, 20 minutes
Assignment requirements	
Assignment planning	May/June
Assessment criteria	For assessment criteria, please see the Assessment Criteria Critical Music Studies – Early Music in this Curriculum Handbook.
Weighting	30%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Essay assignment/Analyses
Assignment description	Essay assignment/Analyses
Assignment requirements	
Assignment planning	May/June
Assessment criteria	For assessment criteria, please see the Assessment Criteria Critical Music Studies – Early Music in this Curriculum Handbook.
Weighting	30%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Critical Music Studies 3 (Early Music)

Course title	Critical Music Studies 3 (Early Music)
Department responsible	Theory
OSIRIS course code	KC-TH-EMS3-14; KC-TH-EMS3-22
Type of course	Compulsory course
Prerequisites	Critical Music Studies 2 (Early Music)
Course content	In this course you develop reflective research skills, expand your own opinion, and learn to apply gained knowledge not only to your playing, but also to your thinking about music and your musical decision making. Subject during the course is the Baroque and the periods right before and after. The exchange and discussion of research outcomes with fellow students and development of presentation skills are important elements in the course as well as the identification of a personal style, interpretation and point of view on a variety of musical issues and topics relating to the world of Early Music performance. Critical reflective skills will be exercised and developed during the lessons through a CD review and programme notes. Presentation skills and essay writing will be honed through the assignments.
Programme objectives	1.A.8, 1.A.9, 1.A.10, 1.A.16, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.11, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.12
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to carry out artistic research and reflect and discuss the results; ▪ apply knowledge in an artistic, practical way by: <ul style="list-style-type: none"> o thinking about and discussing the current state of Early Music and your role as a student and performer; o presenting research outcomes to others in a clear way and with the use of presentation software.
Credits	5 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Hand-outs and articles from the teacher taken from historical and contemporary sources.
Language	English
Scheduling	Lessons of 100 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT schedule
Teachers	Kathryn Cok
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Presentation
Assignment description	First semester presentation: Time Machine – using a musical object from the past, ideally from your own home

	country, you take the class on a trip back in time during a presentation of 15-30 minutes using examples and presentation software.
Assignment requirements	Presentation of 15-30 minutes
Assignment planning	Semester 1
Assessment criteria	Please see the Assessment Criteria Critical Music Studies – Early Music in this Curriculum Handbook.
Weighting	33.3%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Essay and duo critique
Assignment description	Second semester essay and duo critique with a fellow student on one of the following ideas: Early Music, Taste, or Historical Performance Practice.
Assignment requirements	Recommended length: 800-1.000 words.
Assignment planning	Semester 2
Assessment criteria	Please see the Assessment Criteria Critical Music Studies – Early Music in this Curriculum Handbook.
Weighting	33.3%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Exam
Assignment description	Second semester exam: This will be in the form of an essay question and covers all topics and discussions focused on during the lessons.
Assignment requirements	You have 100 minutes for this written exam.
Assignment planning	Semester 2
Assessment criteria	Please see the Assessment Criteria Critical Music Studies – Early Music in this Curriculum Handbook.
Weighting	33.4%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Edition Unpublished Work

Course title	Edition Unpublished Work
Department responsible	Early Music
OSIRIS course code	KC-EM-EO-12
Type of course	Compulsory course
Prerequisites	Being able to use a computer-based music notation programme, at a basic level, is advised.
Course content	In this course, you work on editing a work of your choice that is not available in any printed edition from after 1850. The sources may be prints or manuscripts (or both). You need to write a preface and deliver an edited score, using a modern score lay-out. You will receive two lectures

	concerning the basic topics and problems involved in the making of an edition, but will also be given the chance to meet with the teacher to discuss your work individually.
Programme objectives	1.A.8, 1.A.9, 1.A.11, 1.A.12, 1.B.1, 1.B.7, 1.B.8, 1.C.7, 1.C.10
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have experienced what goes on in the production of an edition of an unpublished work; ▪ are able to make a basic edition of an unpublished work; ▪ are able to make an informed judgement about published editions.
Credits	2 ECTS
Level	Bachelor
Work form	Two group sessions followed by individual coaching
Literature	Guidelines document, to be handed out by teacher.
Language	English
Scheduling	2 lectures of 2 hours plus individual meetings with the teacher
Date, time & venue	See ASIMUT
Teachers	João Rival
Contact information	Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Critical Edition
Assignment description	You will have to make a 'historically informed critical edition', based on the guidelines handed out by the teacher. The work chosen to be edited should not be available in any printed edition after 1850. You are also encouraged to edit transcriptions made by yourself that are not yet published. The sources may be prints and/or manuscripts that will be adapted to modern score layout by using professional music editing software.
Assignment requirements	The material to be handed in must include: <ol style="list-style-type: none"> 1) A preface containing critical and editorial notes of at least 1000 words (Times New Roman 12, 1,5 spacing). The preface must include an introduction, historical contextualization of the work edited, biographical information of the composer, detailed description of the sources used, critical discussion of eventual alterations on the musical text and its relation to performance practice. 2) Musical edition including scores and parts, with performance instructions. 3) The source used for the edition making The student will send a preliminary version of the assignment for revision to the teacher before submitting the final version. The teacher will be available for individual meetings with students to discuss the preface making and give individual coaching concerning the use of a musical editing software.

Assignment planning	The deadline for the final assessment will be announced at the start of the course.
Assessment criteria	<ul style="list-style-type: none"> • Clarity of written work • Critical judgement in discussion of alterations • Presentation (e.g. a professional, clean, easily readable, and ready-to-print layout of the music edition containing scores and separate parts)
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Early Music Seminars

Course title	Early Music Seminars
Department responsible	Early Music
OSIRIS course code	KC-EM-HD1-20; KC-EM-HD2-11; KC-EM-HD3-20; KC-EM-HD4-20
Type of course	Compulsory course also available as elective
Prerequisites	Non applicable
Course content	A series of seminars with a wide variety of capita selecta on knowledge, research and performance in early music. Each time a guest will be invited as curator of the seminar to shape the session in accordance with the content. In addition, members of the teaching staff and researchers connected to the school could offer relevant expertise. A panel discussion and Q&A are a fixed item on the agenda, where students are invited to participate actively. A work session of repertoire at stake and its context could be part of the programme of the day. The annual programme will be announced at the beginning of the academic year.
Programme objectives	1.A.7, 1.A.8, 1.A.9, 1.A.10, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.11, 1.C.1, 1.C.5, 1.C.6, 1.C.8, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have gained insight into current knowledge and developments in the field of early music; ▪ are able to critically reflect on these; ▪ can articulate your opinion on these matters with basic argumentation.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Literature preparation, to be announced.
Language	English
Scheduling	5 seminars of 2 hours each, divided over two semesters
Date, time & venue	See ASIMUT
Teachers	Invited experts
Contact information	Assignment 1: Inês de Avena Braga (I.deAvenaBraga@koncon.nl), Assignment 2: Brigitte

	Rebel, Coordinator Early Music Department (b.rebel@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Critical Reflections
Assignment description	Two critical reflections per academic year
Assignment requirements	Each critical reflection should have between 300-400 words.
Assignment planning	Deadline 1st May
Assessment criteria	<ul style="list-style-type: none"> • insight into current knowledge and developments in early music • critical thinking • clarity of argumentation and opinion
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments deadline 15 May
Assignment	Assignment 2
Assignment type	Active participation
Assignment description	Attendance and discussion participation during the live seminars.
Assignment requirements	Bachelor students need to attend 3 out of 5 seminars per academic year. During the live seminar students need to be able to ask questions and participate in discussions on the given topic.
Assignment planning	Continuous assessment: the seminars take place 5 times during the year. Exact dates will be put in the student's asimut agenda.
Assessment criteria	<ul style="list-style-type: none"> - focus/open attitude: ability to concentrate, willingness to expand your horizons - cooperation / communication: Ability to collaborate with colleagues and lecturers in discussions - responsiveness
Weighting	50%
Grading scale	Participation sufficient/participation insufficient
Re-assignment description	Visiting Early Music Master Symposium Presentations; 1 Early Music Seminar (2h) = 4 Early Music Master Symposium Presentations
Re-assignment planning	Re assignment takes place in the second semester, during the Master Research presentation weeks (April)

PROFESSIONAL PREPARATION

Tutoring

Course title	Tutoring
Department responsible	Various
OSIRIS course code	KC-AL-PF1-11; KC-AL-PF2-11; KC-AL-PF3-11; KC-AL-PF4-11

Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<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>
Programme objectives	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
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to reflect on your study progress and communicate about it with others; ▪ are able to reflect on your personal and artistic growth; ▪ have learned about self-regulation tools and habits and are able to strategically put them to use in your own practice.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Group and individual meetings
Literature	Handouts from your tutor, the tutoring toolbox and the reflective practicing journal 'Musician's Log' by Susan Williams. These can be found in the Tutoring Team on MS Teams and in the "your practice" folder on the "your health and practice" page on the portal.
Language	English or Dutch
Scheduling	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)
Date, time & venue	Group and individual sessions. As for the individual meetings, both you and your tutor can take the initiative
Teachers	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
Contact information	Yvonne Smeets – coordinator Tutoring (y.smeets@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Tutoring toolbox assignment
Assignment description	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.
Assignment requirements	
Assignment planning	April/May/June in consultation with your tutor
Assessment criteria	<ul style="list-style-type: none"> • reflective skills • engagement with the tutoring assignment • active participation and communication
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	June/July in consultation with your tutor

Educational Skills 1

Course title	Educational Skills 1
Department responsible	Education
OSIRIS course code	KC-ED-ES1-22
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<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"> - Methods and Didactics (lessons about education in relation to your own instrument) - Pedagogy (self-study of material about teaching and learning processes)
Programme objectives	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
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> • demonstrate a basic understanding of your own musical learning process; • display an awareness of the characteristics of a positive learning environment; • understand some well-known theories about learning and teaching; • can utilize basic skills in providing instruction and feedback and are able to use simple activating work forms; • deepened your awareness of the broad employability of artists in an educational context.
Credits	3 ECTS
Level	Bachelor
Work form	Group lessons and self-study
Literature	Pedagogy materials shared in Teams
Language	English
Scheduling	<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>
Date, time & venue	See ASIMUT
Teachers	Various
Contact information	Marijke van den Bergen (m.vdbergen@koncon.nl))
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Methods & Didactics - reflection
Assignment description	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.
Assignment requirements	Well-prepared written or spoken reflection in a format to be decided upon by your teacher. Active participation in the lessons / attendance 80%
Assignment planning	The report is due in January
Assessment criteria	<ul style="list-style-type: none"> • level of understanding of and reflective thinking about (your) musical learning process and about artisticity in music education • ability to provide instruction and feedback and to use simple work forms • an understanding of the characteristics of a positive learning environment • observation and reflection on educational field visit
Weighting	66,6%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in the last week of January
Assignment	Assignment 2
Assignment type	Pedagogical reflection
Assignment description	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.
Assignment requirements	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
Assignment planning	Presentation: to be determined by your Methods & Didactics teacher Essay: due in December
Assessment criteria	<ul style="list-style-type: none"> • degree of theoretical and practical understanding • degree of argumentation • quality of writing / presenting and answering
Weighting	33,3%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Educational Skills 2

Course title	Educational Skills 2
Department responsible	Education
OSIRIS course code	KC-ED-ES2-19
Type of course	Compulsory course
Prerequisites	Educational Skills 1: Methods & Didactics
Course content	Educational Skills 2 is the second course of a three-part programme, which runs over 1,5 year.

	<p>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 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 & Didactics lessons and will be specified by your M&D-teacher.</p> <p>There are two parallel strands of lessons:</p> <ul style="list-style-type: none"> - Methods and Didactics (lessons about teaching in relation to your own instrument) - Music Theory in Education (lessons about teaching and understanding music theory with a musically practical approach)
Programme objectives	1.A.7, 1.A.10, 1.A.15, 1.A.16, 1.B.2, 1.B.4, 1.B.9, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.14
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> • have an understanding of the stages of learning in your own discipline; • have taught test pupils and can reflect on these teaching experiences; • understand the importance of taking into account the level and needs of a pupil in your approach; • are able to design/use a framework for an annotated repertoire list; • are able to provide instruction and feedback and to use various work forms; • are able to develop a music theory exercise; • recognize different approaches in the field of music education.
Credits	3 ECTS
Level	Bachelor
Work form	Group lessons, self-study and peer learning in teaching experiences
Literature	Susan Williams, Quality Practice
Language	English
Scheduling	<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>
Date, time & venue	See ASIMUT
Teachers	Various
Contact information	Marijke van den Bergen (m.vdbergen@koncon.nl)

Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Reflection and repertoire list
Assignment description	-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.
Assignment requirements	<ul style="list-style-type: none"> • Well-prepared written or spoken reflection in a format to be decided upon by your teacher • repertoire list: structured in a methodical way, to be submitted via Teams • active participation in the lessons / attendance 80%
Assignment planning	The assignments are due in June
Assessment criteria	<ul style="list-style-type: none"> • awareness of the level and needs of a test pupil • ability to formulate clear questions, give apt instructions and feedback and employ work forms to develop a variety of skills • level of reflective thinking about music education and past and future teaching experiences • ability to recognise the level of methods and techniques
Weighting	66,6%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Music theory exercise
Assignment description	A music theory exercise, designed by yourself, including a quick application guide.
Assignment requirements	To be submitted via Teams Active participation / attendance 80%
Assignment planning	The assignment is due in April
Assessment criteria	Understanding of the use of music theory work forms
Weighting	33,3%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Educational Skills 3

Course title	Educational Skills 3
Department responsible	Education
OSIRIS course code	KC-ED-ES3-19
Type of course	Compulsory course
Prerequisites	Educational Skills 1: Pedagogy, Educational Skills 2
Course content	Educational Skills 3 is the last course of a three-part programme, which runs over 1,5 year. In Educational Skills 3 you will explore how to pass on your passion for learning and playing music by teaching

	<p>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 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"> - Internship (15 weekly lessons, in which you teach one pupil) - Methods, Didactics & Coaching (lessons about teaching in relation to your internship, including coaching time) - Ensemble Teaching (lessons about teaching and leading groups with students of your own department plus a practical assignment in the workplace)
Programme objectives	1.A.7, 1.A.10, 1.A.15, 1.A.16, 1.B.2, 1.B.4, 1.B.9, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.14
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> • will have taught your internship pupil for a semester and are able to employ objectives, a lesson plan, methods and homework assignments; • display understanding of the importance of creating an inspiring learning environment and of ways to achieve this; • are able to show understanding of the musical learning process of your pupil; • are able to select appropriate repertoire and methodological materials for your pupil; • are able to write a short arrangement or adapt material for a group of pupils; • have learned some basic conducting techniques, worked with a group of amateurs and provided them with instruction and feedback; • are able to reflect upon your own learning process as a teaching musician; • recognize music-education related possibilities and demonstrate skills relevant to the workplace
Credits	4 ECTS
Level	Bachelor
Work form	Group lessons, self-study and internship with coaching
Literature	t.b.d.
Language	English
Scheduling	<p>Semester 1</p> <p>Internship: 15 lessons of 50 minutes (or shorter, depending on the age of your pupil)</p> <p>Methods, Didactics & Coaching:</p>

	<ul style="list-style-type: none"> • coaching through watching video material together and/or through visits from your MD&C-teacher to your internship lessons • amount of lessons depending on your above mentioned coaching setup <p>Ensemble Teaching: 6 lessons of 90 minutes or 9 lessons of 60 minutes + 1 work field experience</p>
Date, time & venue	See ASIMUT
Teachers	Various
Contact information	Marijke van den Bergen (m.vdbergen@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Internship
Assignment description	Teaching 15 lessons to your own internship pupil
Assignment requirements	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.
Assignment planning	15 lessons in the 1st semester, organized by the student
Assessment criteria	<ul style="list-style-type: none"> • communication skills to organize your internship lessons and coaching • having taught 15 internship lessons, including coaching options for the Methods, Didactics & Coaching teacher • application and exploration of relevant skills, learned in the Educational Skills courses
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Internship lessons organized by the student
Assignment	Assignment 2
Assignment type	Teaching report & presentation
Assignment description	A report about teaching your internship pupil and a presentation to your teacher and fellow students about your internship
Assignment requirements	<p>Teaching report:</p> <ul style="list-style-type: none"> - a learning trajectory of a series of lessons for your pupil; - video material of one or more lessons you have taught; - a reflection on your teaching experiences during Educational Skills 3 <p>The teaching report should be submitted via Teams.</p> <p>Presentation:</p> <p>During the final lesson Methods, Didactics & 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>
Assignment planning	The teaching report and presentation are due in January.
Assessment criteria	<ul style="list-style-type: none"> • methodical insight; • being able to employ objectives, lesson plans methods and homework assignments;

	<ul style="list-style-type: none"> • ability to choose apt musical material; • ability to apply several elements, covered during the Education Programme, in your internship lessons; • reflective thinking about music education and past and future teaching experiences; • ability to give a clear picture of your teaching experiences and to answer critical questions.
Weighting	25%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Arrangement & leading a group
Assignment description	Ensemble Teaching: arranging and leading
Assignment requirements	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%
Assignment planning	The arrangement is due in December.
Assessment criteria	<ul style="list-style-type: none"> • ability to choose and adapt material for a group of amateurs • understanding of group dynamics • ability to lead an amateur group rehearsal
Weighting	25%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Career Skills: Start-Up!

Course title	Start-Up!
Department responsible	Various
OSIRIS course code	KC-AL-FYF-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>Start-Up! is shaped around the word 'connectivity' as it focuses on:</p> <ul style="list-style-type: none"> - Connecting with KC, its portal, and its community - Connecting with the city of The Hague - Connecting with new fellow students through creative music-making - Connecting to your future career <p>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>
Programme objectives	1.A.5, 1.C.4, 1.C.11, 1.C.13
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> - can describe the Royal Conservatoire's structure and departments; - are familiar with your curriculum handbook including expectations and assessments; - are able to connect your curriculum with your individual learning path & future career.
Credits	2 ECTS
Level	Bachelor
Work form	Plenary sessions, workshops, group lessons
Literature	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.
Language	English
Scheduling	One week full-time at the start of the academic year
Date, time & venue	Monday to Friday during the first week of the academic year, at the Royal Conservatoire, The Hague
Teachers	A large variety of teachers from the Royal Conservatoire and from the professional field related to future practice.
Contact information	startup@koncon.nl
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Attendance
Assignment description	Attendance during Start-Up! week
Assignment requirements	A minimum of 80% attendance
Assignment planning	Continuous assessment: Start-Up! takes place in the first week of the academic year
Assessment criteria	A minimum of 80% attendance
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	In consultation with the course leader
Re-assignment planning	By the end of semester 1

Career Skills: Entrepreneurial Bootcamp: Explore New Playgrounds

Course title	Entrepreneurial Bootcamp: Explore New Playgrounds
Department responsible	Various
OSIRIS course code	KC-AL-EB-20
Type of course	Compulsory course
Prerequisites	Non applicable

Course content	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. 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.
Programme objectives	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
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to take initiative and recognise opportunities as a performing artist; ▪ have explored your artistic identity in a societal context; ▪ have developed your collaborative skills; ▪ have developed your communication skills.
Credits	2 ECTS
Level	Bachelor
Work form	Workshops, laboratory, coaching
Literature	A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Language	English
Scheduling	A five-day intensive course at the start of the academic year, plus one preparatory meeting prior, in April during Bachelor 1.
Date, time & venue	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.
Teachers	Various coaches
Contact information	Isa Goldschmeding (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation
Assignment description	Active participation in the Entrepreneurial Bootcamp: Explore New Playgrounds
Assignment requirements	A minimum of 80% attendance

Assignment planning	Continuous assessment during Entrepreneurial Bootcamp week at the start of the academic year
Assessment criteria	<ul style="list-style-type: none"> - Focus/open attitude: ability to concentrate, willingness to expand your horizons - 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. - Attendance (at least 80%): includes punctuality.
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	In consultation with the department
Re-assignment planning	In consultation with the department

Career Skills: Meet the Professionals

Course title	Meet the Professionals
Department responsible	Various
OSIRIS course code	KC-AL-AE-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>In this course, you have the opportunity to meet various professionals from the music industry and become familiar with their work and career paths. The course takes the form of live interviews and each year's line-up includes different guests such as performing musicians, programmers, festival curators, media producers and cultural leaders. Our guests share personal stories, experiences, tips and best practices and students get to ask questions. We speak about a vast array of topics, 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>
Programme objectives	1.A.7, 1.A.8, 1.B.7, 1.B.8, 1.B.12, 1.C.7, 1.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have discovered / can identify different career paths within the music industry;

	<ul style="list-style-type: none"> ▪ can describe how these professionals have used a variety of skills and strategies to accomplish their professional goals; ▪ can critically reflect on career choices and strategies given by professionals; ▪ are able to start mapping out individual career paths for yourself.
Credits	2 ECTS
Level	Bachelor
Work form	Reading material, group sessions
Literature	Publications will be made available once the visiting guests are announced. A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Language	English
Scheduling	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.
Date, time & venue	Live in one of the KC studio's in Amare. Dates: TBD
Teachers	Various professionals from the music industry. Interviews conducted by Amber Rap, KC Alumni Office.
Contact information	Amber Rap (a.rap@koncon.nl) Jazz students: Bart Suèr - Head of Jazz Department (b.suer@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Reflective assignment
Assignment description	A reflective assignment, individually or in small groups of students. Your reflective report should cover all sessions.
Assignment requirements	<p>You are required to include answers to all questions below in your reflection:</p> <ol style="list-style-type: none"> 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? <p>If written: approx. 1500-2000 words. By way of podcast 15-20 min.</p>
Assignment planning	The reflective assignment is due by the end of April.
Assessment criteria	<ul style="list-style-type: none"> - 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)
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above, with the possibilities to watch videos of missed sessions
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Career Skills: Preparation for Professional Practice (EM)

Course title	Preparation for Professional Practice (EM)
Department responsible	Various
OSIRIS course code	KC-AL-VBP-16
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<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"> 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. 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 Early Music department, there will be individual supervision to apply the materials to a personal project during the year. <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>
Programme objectives	1.A.10, 1.A.12, 1.B.9, 1.B.12, 1.B.14, 1.C.1, 1.C.2, 1.C.3, 1.C.4, 1.C.8, 1.C.9, 1.C.10, 1.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to critically reflect on your artistic identity and future career plans; ▪ are able to independently search for information about the music profession and know where to go for advice;

	<ul style="list-style-type: none"> ▪ are able to critically reflect on your role, task and position in the profession as well as in society, and can contribute to it; ▪ have considered your professional identity; ▪ have an understanding of action strategies, how to raise industry awareness, organisation, mindset and production tools; ▪ can effectively present and discuss your future plans with confidence.
Credits	4 ECTS
Level	Bachelor
Work form	Individual supervision as well as group sessions
Literature	To be determined by the teacher. A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Language	English or Dutch
Scheduling	10 lessons of 2 hours, during semester 1 and 2
Date, time & venue	See ASIMUT
Teachers	Rebecca Huber
Contact information	Rebecca Huber (r.huber@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Personal Activities Plan
Assignment description	<p>Personal Activities Plan, consisting of:</p> <ol style="list-style-type: none"> 1) A SDOC analysis (strengths, developments, opportunities, challenges) 2) Professional materials (CV, biography, publicity photo and website or other online presence) 3) Reflection (approx. 300 words) Reflect on your time and your development as a bachelor student. How have the 5 domains of the bachelor curriculum shaped you as the person/musician you are today? What are your plans for lifelong learning? 4) Artistic vision (500-1000 words) By answering the following four questions, describe your personal artistic vision: <ul style="list-style-type: none"> - Describe what characterises you as a musician in terms of skills, motivations and interests. - What kind of musician would you like to become? - What are your career aspirations? - What do you need to work on in order to become this musician? 5) Future/Project plans or Master Project Plan (approx. 500-750 words) 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.

	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.
Assignment requirements	Compulsory attendance at sessions: 80%.
Assignment planning	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.
Assessment criteria	<ul style="list-style-type: none"> • the ability to reflect critically on yourself and your field • the ability to reflect on your present and future career, practices, skills and needs • awareness of the role of the musician in society • showing knowledge and ability in working on professional identity and visibility, both conceptually as well as practically • understanding how to get 'from dream to production', using a variety of concepts, beliefs and tools
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Spoken presentation
Assignment description	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.
Assignment requirements	5 minute presentation with PowerPoint, plus 5 mins Q&A
Assignment planning	At the end of the course, the teacher will confirm the date.
Assessment criteria	- presentation skills (coherence, clarity, structure of information, use of digital tools)
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

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)

Course title	External Activities - Career Development Office (CDO)
Department responsible	Various
OSIRIS course code	KC-EL-CDO4-20

Type of course	Compulsory course also available as an elective
Prerequisites	Non applicable
Course content	<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 d.clements@koncon.nl</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"> - gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations. - creating your own ensemble, band, or individual performing profile, investing time in promoting your activities/programmes via performances and other demonstrable actions. - making a website and engaging with online media platforms such as Instagram or Facebook. - engaging in challenging activities such as (online) competitions/masterclasses. - engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity. - broadening of repertoire through engagement with unfamiliar genres. - involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations. - setting up your own teaching practice or participating in other educational activities - producing online content (recordings, tutorials, etc.) - small scale research activities <p>Further information: Bachelor II-III: elective</p>

	<p>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)</p> <p>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.</p> <p>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>
Programme objectives	1.A.7, 1.A.10, 1.A.11, 1.A.12, 1.A.14, 1.B.14, 1.C.2, 1.C.3, 1.C.4, 1.C.9, 1.C.10, 1.C.11
Course objectives	<p>Following these activities, you:</p> <ul style="list-style-type: none"> ▪ are able to take initiatives with regard to your employment; ▪ are capable of reflecting on and learning from your experiences in the field; ▪ have developed administrative and management skills with regard to your own professional activities.
Credits	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)
Level	Bachelor
Work form	Individual work; work relevant towards the achieving of career aims
Literature	<p>See CDO portal pages for recommendations and further information:</p> <p>https://denhaagkabk.sharepoint.com/sites/CareerDevelopmentOffice-Podiumbureau</p>
Language	English
Scheduling	n/a
Date, time & venue	n/a
Teachers	<p>Carolien Drewes (vocal studies)</p> <p>Rik Mol (jazz)</p> <p>Wouter Verschuren (early music)</p> <p>Hans Zonderop (classical music)</p> <p>Jaike Bakker (conducting)</p> <p>Mayke Nas (composition)</p> <p>Kees Tazelaar (sonology)</p>
Contact information	Dominy Clements (D.Clements@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	External activities
Assignment description	Evaluation of activities on the basis of the submitted form, with the addition of materials relevant to the

	<p>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.</p>
Assignment requirements	<p>Procedure 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). 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>
Assignment planning	<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. 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). 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. 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 assignments no later than 1 May 2027 is also applicable for these students.</p>
Assessment criteria	<p>Assessment criteria including Pass/Fail indications:</p> <ul style="list-style-type: none"> ● 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. ● 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. ● Project content

	<p>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.</p> <p>Fail: Level is too low or not relevant to the course or study. Passive rather than active involvement in masterclasses.</p> <ul style="list-style-type: none"> • Proofs/ publicity material (where possible) <p>Pass: Programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.</p> <p>Fail: Photos, programme or other proofs not present.</p>
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	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.
APPENDIX	<p><u>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF EXAMPLES:</u></p> <p>GENERAL: CDO credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main subject study.</p> <ul style="list-style-type: none"> - Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir will not usually qualify for ECTS. - Teaching for a few hours per week for a year = on average 3 ECTS. - Making a website = maximum 2 ECTS. - Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value. - In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO. - Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS. - Passive attendance of masterclasses does not qualify for ECTS. <p>CLASSICAL:</p> <ul style="list-style-type: none"> - One week working with a professional orchestra/ensemble = 2 ECTS. - NJO (National Youth Orchestra) winter tour = 3 ECTS.

- EuYO/Gustav Mahler orchestras etc. = 5 ECTS.

CONDUCTING:

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.

- One year rehearsing with a permanent ensemble = 3 ECTS.

- One week with a professional orchestra (ca 15 hours rehearsal & 6 hours concerts) = 2 ECTS.

VOCAL STUDIES:

- Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS.




- Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average 0,5 ECTS.

- Solo work with a professional ensemble/organisation (depending on the repertoire) = up to 2 ECTS.

- Participation in competitions or masterclasses is seen as part of the usual main subject activities. Value depends on level, degree of involvement etc. = average 1 ECTS.

ASSESSMENT CRITERIA

ASSESSMENT CRITERIA BACHELOR EARLY MUSIC – MAIN SUBJECT

	Technical Skills	Musicianship & Style	Artistry & Communication
	<p>sound</p> <p>accuracy facility</p>  <p>virtuosity intonation</p> <p>control</p>	<p>sense of style</p> <p>character timing</p>  <p>variety dynamics</p> <p>phrasing</p>	<p>creativity</p> <p>programme vision & concept</p>  <p>stage presence audience experience</p> <p>musical interaction</p>
Grade	Description		
10	Full focus on all musical intentions through an exceptional and remarkable mastery of the technical demands.	Extraordinary transmission of personal musical statements within the context of musicianship and style.	Performance marked by flawless concentration on the musical and artistic message while continuously inviting ensemble and/or audience into a shared conviction.
9	Very good control of the instrument, realising all musical intentions.	Imaginative and advanced application of musicianship and personal stylistic awareness in a convincing programme.	Compelling performance with imaginative artistic choices throughout: an engaging and inspired musical interaction with ensemble and/or audience.
8	Good instrumental technique and freedom in the use thereof with room for further growth.	Convincing awareness of pertinent aspects of style and musical language with room for further growth.	Convincing performance showing an artistic vision throughout: good musical interaction with ensemble and/or audience.
7	More than adequate ability to handle the instrument in all technical aspects with room for further growth in terms of consistency and coherence.	Basic yet coherent stylistically-defined realisation of the elements of musicianship and style, with room for further growth.	Satisfying the general needs of musical communication, with room for creative and artistic growth.
5,5 - 6	Basic security of instrumental skills, in need of consistency to support convincing music making.	Limited realisation of stylistic aspects in need of development to create a compelling musical argument.	Able to engage with basic elements of music making (within an ensemble) and directing this to an audience, in need of development to create a convincing performance.
0 - 5	Inadequate control, seriously impinging on the capacity to project musical intentions.	Very limited application of the musicianship elements and awareness of style and no proof of contextual knowledge.	Inadequate throughout in actively sharing musical content in a performance setting.

ASSESSMENT CRITERIA MUSICIANSHIP SKILLS COURSES

Applicable to: Historical Keyboard Skills, Musica Practica

Very good	9-10	Pass	<ul style="list-style-type: none"> ○ Rare musicianship for this level. ○ Original improvisation. ○ Exceptional accuracy demonstrated in performance. ○ Fluent and confident realisations of assignments. ○ Exceptional application of high level of aural ability. ○ Accurate throughout. ○ Musically perceptive. ○ Confident response in assignments. ○ Highly accurate notes and intonation. ○ Fluent rhythmic accuracy. ○ Demonstrates a very high level of understanding of musical concepts. ○ Demonstrates a very high level of aural awareness and musical literacy.
Good	8-8,9		<ul style="list-style-type: none"> ○ Musicianship skills of a consistently good level. ○ Controlled and assured improvisations with ability to lead and to be led. ○ Although not without fault, a generally high level of accuracy is maintained throughout in the assignments. ○ Good overall aural ability demonstrated. ○ Strengths significantly outweigh weaknesses. ○ Musically aware. ○ Secure response in assignments. ○ Largely accurate notes and intonation. ○ Good sense of rhythm and stable pulse. ○ Demonstrates a good level of understanding of musical concepts. ○ Demonstrates a good level of aural awareness and musical literacy.
Sufficient/More than sufficient	5,5-7,9		<ul style="list-style-type: none"> ○ If not always consistent, a reasonable general level of accuracy in performance. Improvisation with some degree of fluency or some elementary ability to improvise alone and in ensemble. ○ Errors do not significantly detract. ○ Acceptable overall aural ability demonstrated. ○ Strengths just outweigh weaknesses. ○ Cautious response in assignments. ○ Generally correct notes and sufficiently reliable intonation to maintain tonality. Overall rhythmic accuracy and generally stable pulse. ○ Demonstrates an acceptable level of aural awareness, musical literacy and ability to discuss musical concepts, although there may be some inaccuracies.
Not sufficient	5,4 or lower	Fail	<ul style="list-style-type: none"> ○ The work and the performance does not reveal sound musicianship skills. Inconsistent and too often flawed. ○ Faltering improvisations often outside of the prescribed parameters. ○ Limited ability to hear and reproduce elements of music. ○ Little grasp of the assignments. ○ Weaknesses outweigh strengths. ○ Uncertain or vague response in assignments. ○ Frequent note errors and insufficiently reliable intonation to maintain tonality. Inaccurate rhythm and irregular pulse. ○ Demonstrates a limited level of aural awareness, musical literacy and ability to discuss musical concepts. ○ No work offered.

ASSESSMENT CRITERIA CRITICAL MUSIC STUDIES (EARLY MUSIC)

Very good	9-10	Pass	<ul style="list-style-type: none"> ○ Shows a deep understanding of the topic with fully developed arguments. ○ Very good articulation of position or arguments. ○ Very good use and presentation of sources. ○ Presents evidence that is relevant and accurate to support arguments. ○ Fully discusses implications of the argument or position. ○ There is logic in the progression of ideas. ○ Comprehensive knowledge of the topic, a sustained high level of critical analysis combined with a genuine originality of approach. ○ Able to raise thoughtful questions at a high level, by analysing relevant issues, building on other's ideas.
Good	8-8,9		<ul style="list-style-type: none"> ○ Shows a good understanding of the topic, but not always fully developed arguments. ○ Good articulation of position or arguments. ○ Good use and presentation of sources. ○ Presents evidence that is mostly relevant and mostly accurate. ○ Adequately discusses implications of the argument or position. ○ There is logic in the progression of ideas. ○ Consistent and fluent discussion of the topic. ○ Able to raise questions at a good level by analysing relevant issues, building on other's ideas.
Sufficient/More than sufficient	5,5-7,9		<ul style="list-style-type: none"> ○ Shows a superficial understanding of the topic, and no arguments. ○ Articulation of position or arguments that may be unfocused or ambiguous. ○ Sufficient use and presentation of sources. ○ Does not present evidence that is very relevant and accurate, but is able to comment when asked about this. ○ Ideas may be somewhat disjointed or not always flow logically, making it a bit difficult to follow. ○ Weaknesses in understanding and discussing the topic. ○ Able to raise questions at a sufficient level by analysing relevant issues, building on other's ideas.
Not sufficient	5,4 or lower	Fail	<ul style="list-style-type: none"> ○ Shows no understanding of the topic and no arguments. ○ No articulation of position or arguments. ○ Insufficient use and presentation of sources. ○ Presentation of evidence that is irrelevant and inaccurate, and is not able to comment when asked about this. ○ Ideas are disjointed and do not flow logically, making it very difficult to follow. ○ Not able to raise questions by analysing relevant issues, building on other's ideas. ○ No work offered.

GRADING SCALES

GRADING SCALES

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

QUALIFYING RESULTS

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

NUMERIC RESULTS

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

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

PARTICIPATION RESULTS

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

PASS/FAIL

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