

Curriculum Handbook Bachelor of Music – Jazz

Academic Year 2025/26

**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

The Jazz programme at the Royal Conservatoire is a launching pad for musicians and ensembles that often go on to make a name for themselves and perform at major venues nationally and internationally. We believe in honouring tradition while at the same time promoting individual paths in jazz and other creative music. In close collaboration with the other outstanding departments at the Royal Conservatoire, as well as with other educational and cultural institutions, we encourage our students to build an international network that will last throughout their professional careers.

The bachelor jazz curriculum of the Royal Conservatoire has a cohesive and balanced structure. It is grouped in five domains: artistic development, musicianship skills, academic skills, professional preparation and minors/electives. The curriculum provides a solid framework, while offering you a large number of opportunities to make personal choices that reflect your musical identity.

Throughout the Bachelor programme, students devote time to studying jazz repertoire and developing musical vocabulary as well as theoretical, historical, educational and creative skills. Theoretical knowledge is put into practice during ensemble lessons and performance practice. From the start, we also encourage you to develop your own artistic profile as a jazz musician. Through electives and minors, the curriculum also offers attractive choices based on your affinities and personal interests.

The Royal Conservatoire graduates are often recognized for musical skills and artistry, and have achieved success in various professional fields such as recording, performing, composing, arranging and producing.

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

PROGRAMME OBJECTIVES BACHELOR JAZZ

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 Jazz.

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

At the end of the Bachelor of Music in Jazz programme, you:

A. Practical (skills-based) outcomes

- 1.A.1. Demonstrate ability to realise, recreate, create, transform and/or produce music as appropriate within your discipline or genre for practical purposes and international settings, thereby projecting your own artistic voice.
- 1.A.2. Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.
- 1.A.3. Demonstrate evidence of craft skills, including differentiated rhythmical and improvisational skills, in relation to a variety of representative repertoire, styles, etc.
- 1.A.4. Recognise, interpret, render, 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.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 partners and audiences.

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.

B. Theoretical (knowledge-based) outcomes

- 1.B.1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to the discipline, and their associated international written and audio(visual) 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, and other relevant audio(visual) sources.
- 1.B.10. Display knowledge of how technology can be used in the creation, dissemination and performance of music.
- 1.B.12. Identify a range of international professional working environments and contexts, reflecting on the role of the musician in contemporary society.
- 1.B.13. Recognise the skill demands of local, national and international music markets.
- 1.B.14. Display basic knowledge of key financial, business and legal aspects of the music profession.
- 1.B.15. Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.

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 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 give adequate space to individual and collective voices.
- 1.C.5. Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.
- 1.C.6. Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts.
- 1.C.7. Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
- 1.C.8. Respond creatively and appropriately to ideas and impetus from others, exhibiting tenacity and the ability to digest and respond to verbal and/or written feedback.
- 1.C.9. Exhibit ability to utilise and apply a range of technology in relation to your music making, including the promotion of your professional profile.
- 1.C.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 and leadership.
- 1.C.14. Recognise and respond to the needs of others in a range of contexts.
- 1.C.16. Exhibit a long-term perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals.

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

CURRICULUM OVERVIEWS

JAZZ – BACHELOR VOCALS

code	Jazz Vocals	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2025-2026				
KC-	Artistic Development				
JA-ZG	Main Subject Jazz Vocals	19	11	20	32
JA-KBZG	Supporting Subject Jazz Vocals	9	6	9	14
JA-CO	Ensemble	2	2	2	2
JA-PP	Stage Presentation	2	2	2	
-	Big Band	pm	pm	pm	pm
	Subtotal	32	21	33	48
KC-	Musicianship Skills				
JA-KOOR	Jazz Choir	2			
JA-KOOR2	Jazz Choir 2		2		
TJ-ATV	Jazz Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
JX-ATV	ATV 3 Projects			3	
TJ-GTSP	Solfège Ear Training 3			1	
-	Music Theory Elective			4	
	Subtotal	19	18	12	2
KC-	Academic Skills				
JA-HOZG	Historical Development Jazz Vocals		2		
AZ-ANFO	Anatomy/Phonetics	2			
TH-MG	Music History	3			
TJ-HJ	Music History Jazz		3		
TJ-CJS	Critical Music Studies - Jazz			1	
	Subtotal	5	5	1	0
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	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minors/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.

JAZZ – BACHELOR TRUMPET/TROMBONE

code	Jazz Trumpet, Trombone	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2025-2026				
KC-	Artistic Development				
JA-xx	Main Subject	20	17	23	34
JA-KBTP/KBTB	Supporting Subject Jazz Trumpet/Trombone	9	6	8	12
JA-CO	Ensemble	2	2	2	2
KI-KK	BRASSbook	1			
-	Big Band	pm	pm	pm	pm
	Subtotal	32	25	33	48
KC-	Musicianship Skills				
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	Jazz Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
JX-ATV	ATV 3 Projects			3	
TJ-GTSP3	Solfège Ear Training 3			1	
-	Music Theory Elective			4	
	Subtotal	19	16	12	2
KC-	Academic Skills				
JA-HOxx	Historical Development	2			
TH-MG	Music History	3			
TJ-HJ	Music History Jazz		3		
TJ-CJS	Critical Music Studies - Jazz			1	
	Subtotal	5	3	1	0
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	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minors/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=Jazz Trumpet (TR), Trombone (TB)					

JAZZ – BACHELOR SAXOPHONE/CLARINET/FLUTE/VIOLIN

code	Jazz Saxophone, Clarinet, Flute, Violin	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2025-2026				
KC-	Artistic Development				
JA-xx	Main Subject	19	14	21	32
JA-KBSX/KL/FL/VL	Supporting Subject Jazz Saxophone/Clarinet/Flute/Violin	11	9	10	14
JA-CO	Ensemble	2	2	2	2
-	Big Band	pm	pm	pm	pm
	Subtotal	32	25	33	48
KC-	Musicianship Skills				
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	Jazz Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
JX-ATV	ATV 3 Projects			3	
TJ-GTSP	Solfège Ear Training 3			1	
-	Music Theory Elective			4	
	Subtotal	19	16	12	2
KC-	Academic Skills				
JA-HOxx	Historical Development	2			
TH-MG	Music History	3			
TJ-HJ	Music History Jazz		3		
TJ-CJS	Critical Music Studies - Jazz			1	
	Subtotal	5	3	1	0
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	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minors/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=Jazz Saxophone (SX), Clarinet (CL), Flute (FL), Violin (VL)

JAZZ – BACHELOR VIBRAPHONE

code	Jazz Vibraphone	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2025-2026				
KC-	Artistic Development				
JA-VF	Main Subject	18	13	20	33
JA-KBPV	Supporting Subject Jazz Vibraphone (Piano for Vibraphonists)	10	8	9	13
JA-CO	Ensemble	2	2	2	2
JA-RSDR	Rhythm Section	2	2	2	
-	Big Band	pm	pm	pm	pm
	Subtotal	32	25	33	48
KC-	Musicianship Skills				
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	Jazz Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
JX-ATV	ATV 3 Projects			3	
TJ-GTSP	Solfège Ear Training 3			1	
-	Music Theory Elective			4	
	Subtotal	19	16	12	2
KC-	Academic Skills				
JA-HOxx	Historical Development	2			
TH-MG	Music History	3			
TJ-HJ	Music History Jazz		3		
TJ-CJS	Critical Music Studies - Jazz			1	
	Subtotal	5	3	1	0
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	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minors/ 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.

JAZZ – BACHELOR DRUMS

code	Jazz Drums	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2025-2026				
KC-	Artistic Development				
JA-DR	Main Subject	19	12	20	33
JA-KBPD	Supporting Subject Jazz Drums (Piano for Drummers)	9	7	9	13
JA-SDT	Snare Drum Technique	2	2		
JA-CO	Ensemble	2	2	2	2
JA-RSDR	Rhythm Section	2	2	2	
-	Big Band	pm	pm	pm	pm
	Subtotal	34	25	33	48
KC-	Musicianship Skills				
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	Jazz Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 2		2		
TJ-AR	Arranging 1-2			4	2
JX-ATV	ATV 3 Projects			3	
TJ-GTSP	Solfège Ear Training 3			1	
-	Music Theory Elective			4	
	Subtotal	17	16	12	2
KC-	Academic Skills				
JA-HOxx	Historical Development	2			
TH-MG	Music History	3			
TJ-HJ	Music History Jazz		3		
TJ-CJS	Critical Music Studies - Jazz			1	
	Subtotal	5	3	1	0
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	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minors/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.

JAZZ – BACHELOR PIANO/GUITAR

code	Jazz Piano (PN), Guitar (GT)	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2025-2026				
KC-	Artistic Development				
JA-xx	Main Subject	18	13	20	33
JA-KBPI/GT	Supporting Subject Jazz Piano/Guitar	10	8	9	13
JA-CO	Ensemble	2	2	2	2
JA-RSxx	Rhythm Section	2	2	2	
-	Big Band	pm	pm	pm	pm
	Subtotal	32	25	33	48
KC-	Musicianship Skills				
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	Jazz Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
JX-ATV	ATV 3 Projects			3	
TJ-GTSP	Solfège Ear Training 3			1	
-	Music Theory Elective			4	
	Subtotal	19	16	12	2
KC-	Academic Skills				
JA-HOxx	Historical Development	2			
TH-MG	Music History	3			
TJ-HJ	Music History Jazz		3		
TJ-CJS	Critical Music Studies - Jazz			1	
	Subtotal	5	3	1	0
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	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minors/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=Jazz Piano (PN), Guitar (GT)					

JAZZ – BACHELOR DOUBLE BASS

code	Jazz Double Bass	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2025-2026				
KC-	Artistic Development				
JA-CB	Main Subject	18	14	21	34
JA-KBCB	Supporting Subject Jazz Double Bass	9	7	8	12
JA-CO	Ensemble	2	2	2	2
KI-BB	BASSbook	1			
JA-RSxx	Rhythm Section	2	2	2	
-	Big Band	pm	pm	pm	pm
	Subtotal	32	25	33	48
KC-	Musicianship Skills				
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	Jazz Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
JX-ATV	ATV 3 Projects			3	
TJ-GTSP	Solfège Ear Training 3			1	
-	Music Theory Elective			4	
	Subtotal	19	16	12	2
KC-	Academic Skills				
JA-HOxx	Historical Development	2			
TH-MG	Music History	3			
TJ-HJ	Music History Jazz		3		
TJ-CJS	Critical Music Studies - Jazz			1	
	Subtotal	5	3	1	0
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	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minors/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.

JAZZ – BACHELOR ELECTRIC BASS

code	Jazz Electric Bass	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2025-2026				
KC-	Artistic Development				
JA-EB	Main Subject	18	14	21	34
JA-KBEB	Supporting Subject Jazz Electric Bass	9	7	8	12
JA-CO	Ensemble	2	2	2	2
KI-BB	BASSbook	1			
JA-RSxx	Rhythm Section	2	2	2	
-	Big Band	pm	pm	pm	pm
	Subtotal	32	25	33	48
KC-	Musicianship Skills				
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	Jazz Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
JX-ATV	ATV 3 Projects			3	
TJ-GTSP	Solfège Ear Training 3			1	
-	Music Theory Elective			4	
	Subtotal	19	16	12	2
KC-	Academic Skills				
JA-HOxx	Historical Development	2			
TH-MG	Music History	3			
TJ-HJ	Music History Jazz		3		
TJ-CJS	Critical Music Studies - Jazz			1	
	Subtotal	5	3	1	0
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	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minors/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 Jazz (all except drums)

Course title	Main Subject Jazz (all except drums)
Department responsible	Jazz
OSIRIS course code	KC-JA-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 enter the 4th year of this course, you must have completed all compulsory 1st and 2nd year courses, including theory and educational courses.
Course content	In the individual main subject lessons, you develop technical skills on your instrument, flowing from artistic insights and choices and supported by the theoretical knowledge you obtain in the various theoretical lessons. You will learn to play jazz standards and/or original compositions by heart, which will contribute to building up a portfolio (B1). And you will learn to improvise, in jazz and/or related styles. Both to high artistic and professional standards, with a personal sound and musical approach. Next to developing your skills, the study of repertoire is an important focus, especially during B1 and B2. In addition to existing repertoire, you are encouraged to create your own arrangements and compositions. You will become able to record and perform at an advanced level in various musical settings, in a wide array of contexts and in front of different types of audiences at various locations. Overall, your main subject lessons will guide you to create a unique musical identity, as recognised by jazz- and/or related communities, the professional music field, and the audience. Meanwhile, you have developed effective practice and rehearsal techniques and a structured way of working. You therefore will become your own, self-reflective teacher, being able to analyse what determines the quality of your playing and how to keep improving.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.6, 1.A.7, 1.A.13, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.B.10, 1.B.12, 1.C.7, 1.C.11, 1.C.13, 1.C.16
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have developed sufficient skills, appropriate and relevant to express an artistic vision ▪ are able to improvise in a discernibly personal way in (various styles of) jazz, and/or in any related style, flowing from this artistic vision ▪ have studied and performed a large repertoire of jazz standards and original works and are able to play at least 100 compositions by heart (for B1 and B2 only); ▪ have recorded at least 10 works (for B1 only); ▪ are able to perform and record at an advanced level in various musical settings.

Credits	See the curriculum overview
Level	Bachelor
Work form	Individual lessons
Literature	In consultation with the teachers and upon own initiative
Language	English
Scheduling	Total allocation of 75 minutes of one-to-one lessons per student, 34 weeks per academic year. These are divided between Main Subject lessons, Supporting Subject lessons and lessons by guest teachers (international teachers from the professional field).
Date, time & venue	To be decided in consultation with the teacher
Teachers	Vocals: Anka Koziel, Yvonne Smeets; trumpet: Rik Mol, Ray Bruinsma; trombone: Yiannis Marinos, Robin Eubanks; saxophone/flute/clarinet: Benjamin Herman, Tineke Postma, Toon Roos, Ben Wendel; violin: Benjamin Herman, Jeffrey Bruinsma; vibraphone: Miro Herak; guitar: Wim Bronnenberg, Martijn van Iterson, Ella Zirina; piano: Rob van Bavel, Wolfert Brederode, Juraj Stanik; double bass & electric bass: Gulli Gudmundsson, Tony Overwater, Aram Kersbergen; drums: Eric Ineke (guest), Stefan Kruger, Felix Schlarmann, Willie Jones III; Composition: Claudio de Rosa, Trevor Grahl. Plus guest teachers (for more info on the guest teachers overview, see www.koncon.nl).
Contact information	Bart Suër - Head of Jazz Department (b.suer@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	
Assignment requirements	<ul style="list-style-type: none"> - Performance of 15-20 minutes. Three pieces from the standard jazz repertoire that differ in character. You are expected to play from memory, unless agreed differently beforehand with the department. - Portfolio compositions: 25 works to be able to play by heart. The committee will choose three pieces (samples) for you to perform. - Portfolio recordings: 1 work to record as demo: good enough to show to professionals in music industry
Assignment planning	May/June
Assessment criteria	The performance is assessed using the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject 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-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	B2: Presentation
Assignment description	

Assignment requirements	<ul style="list-style-type: none"> - Performance of 15-20 minutes. Three pieces from that differ in character. You are expected to play from memory, unless agreed differently beforehand with the department. - Portfolio compositions: 50 works to be able to play by heart. The committee will choose three pieces (samples) for you to perform. - (From 26-27 only) Portfolio recordings: 3 works to record as demo: good enough to show to professionals in music industry
Assignment planning	May/June
Assessment criteria	The performance is assessed using the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject 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-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	B3: Presentation
Assignment description	The B3 Presentation is public.
Assignment requirements	<ul style="list-style-type: none"> - Performance of 20-25 minutes, including stage changes. Up to four pieces that differ in style and character; one piece is an elaborated arrangement or an original composition by the student. You are expected to play from memory, unless agreed differently beforehand with the department. - (From 26-27 only) Portfolio, consisting of 75 compositions to be able to play by heart. The committee will choose three pieces (samples) for you to perform. - (From 27-28 only) - Portfolio recordings: 6 works to record as demo: good enough to show to professionals in the music industry.
Assignment planning	May/June
Assessment criteria	The performance is assessed using the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject 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-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	B4: Final Presentation
Assignment description	The Final Presentation is public.
Assignment requirements	<ul style="list-style-type: none"> - Performance of 45 minutes, including stage changes, no interval. A minimum of five pieces that differ in character. At least one piece is an elaborated arrangement or an original composition by the student. The programme reflects both what the student has learned as well as the personal artistic direction he/she aspires to after graduation. You are expected to play from memory, unless agreed differently beforehand with the department.

	<p>- (From 27-28 only) Portfolio, consisting of 100 compositions to be able to play by heart. The committee will choose three pieces (samples) for you to perform.</p> <p>- (From 28-29 only) - Portfolio recordings: 10 works to record as demo: good enough to show to professionals in music industry.</p>
Assignment planning	May/June
Assessment criteria	The final presentation is assessed using the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject 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	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Practical Information about Presentations and Final Presentations	<p>For practical information on Presentations and Final Presentations, including forms for technical support, go to this KC Portal page and make sure you take a look at the Presentation and Final Presentations documents.</p> <p>For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl or on the KC Portal.</p>

Main Subject Jazz Drums

Course title	Main Subject Jazz Drums
Department responsible	Jazz
OSIRIS course code	KC-JA-DR1-19;KC-JA-DR2-20;KC-JA-DR3-24;KC-JA-DR4-24
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 enter the 4th year of this course, you must have completed all compulsory 1st and 2nd year courses, including theory and educational courses.
Course content	<p>In the individual main subject lessons, you develop technical skills on your instrument, flowing from artistic insights and choices and supported by the theoretical knowledge you obtain in the various theoretical lessons. You will learn to play jazz standards and/or original compositions by heart, which will contribute to building up a portfolio. And you will learn to improvise, in jazz and/or related styles. Both to high artistic and professional standards, with a personal sound and musical approach. Next to developing your skills, the study of repertoire is an important focus, especially during B1 and B2. In addition to existing repertoire, you are encouraged to create your own arrangements and compositions. You will become able to record and perform at an advanced level, accompanying groups in various musical settings, in a wide array of contexts and in front of different types of audiences at various locations. Overall, your main subject lessons will guide you to becoming a very good drummer, creating a unique musical identity, as recognised by jazz- and/or related communities, the professional music field, and the audience. Meanwhile, you</p>

	have developed effective practice and rehearsal techniques and a structured way of working. You therefore will become your own, self-reflective teacher, being able to analyse what determines the quality of your playing and how to keep improving.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.6, 1.A.7, 1.A.13, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.B.10, 1.B.12, 1.C.7, 1.C.11, 1.C.13, 1.C.16
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have developed sufficient skills, appropriate and relevant to express an artistic vision; ▪ are able to accompany and improvise in a discernibly personal way in (various styles of) jazz, and/or in any related style, flowing from this artistic vision; ▪ have studied and performed a large repertoire of jazz standards and original works and are able to play at least 100 compositions by heart; ▪ have recorded at least 10 works (for B1 only); ▪ are able to rehearse, perform and record at an advanced level in various musical settings; ▪ can show that you have developed effective practice and rehearsal techniques within the idiom of jazz and related music.
Credits	See the curriculum overview
Level	Bachelor
Work form	Individual lessons
Literature	In consultation with the teachers and upon own initiative
Language	English
Scheduling	Total allocation of 75 minutes of one-to-one lessons per student, 34 weeks per academic year. These are divided between Main Subject lessons, Secondary Subject lessons and lessons by guest teachers (international teachers from the professional field).
Date, time & venue	To be decided in consultation with the teacher
Teachers	Eric Ineke (guest), Stefan Kruger, Felix Schlarmann, Willie Jones III Plus guest teachers (for more info on the guest teachers check the overview).
Contact information	Bart Suèr - Head of Jazz Department (b.suer@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	B1-B4: Drums Technical Exam
Assignment description	See the drums technical exam information on the Jazz Department page on the KC Portal. Drums students must pass both the technical exam and end-of-year exam in order to pass the main subject course.
Assignment requirements	B1-B2: 15 minutes B3-B4: 20 minutes
Assignment planning	March/April
Assessment criteria	See the requirements on the Jazz Department page on the KC Portal.

Weighting	0%
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	B1: Propaedeutic exam
Assignment description	
Assignment requirements	<ul style="list-style-type: none"> - Performance of 15-20 minutes. Three pieces from the standard jazz repertoire that differ in character. You are expected to play from memory, unless agreed differently beforehand with the department. - Portfolio compositions: 25 works to be able to play by heart. The committee will choose three pieces (samples) for you to perform. - Portfolio recordings: 1 work to record as demo: good enough to show to professionals in music industry
Assignment planning	May/June
Assessment criteria	The (final) presentation is assessed using the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject 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-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	B2: Exam
Assignment description	
Assignment requirements	<ul style="list-style-type: none"> - Performance of 15-20 minutes. Three pieces that differ in character. You are expected to play from memory, unless agreed differently beforehand with the department. - Portfolio compositions: 50 works to be able to play by heart. The committee will choose three pieces (samples) for you to perform. - (From 26-27 only) Portfolio recordings: 2 works to record as demo: good enough to show to professionals in music industry.
Assignment planning	May/June
Assessment criteria	The (final) presentation is assessed using the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject 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-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	B3: Presentation
Assignment description	The B3 Presentation is public.
Assignment requirements	<ul style="list-style-type: none"> - Performance of 20-25 minutes including stage changes. Up to four pieces that differ in style and character; one piece is an

	<p>elaborated arrangement or an original composition by the student. You are expected to perform from memory, unless agreed differently beforehand with the department.</p> <p>- (From 26-27 only) Portfolio, consisting of 75 compositions to be able to play by heart. The committee will choose three pieces (samples) for you to perform.</p> <p>- (From 27-28 only) - Portfolio recordings: 5 works to record as demo: good enough to show to professionals in music industry</p>
Assignment planning	May/June
Assessment criteria	The (final) presentation is assessed using the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject 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-assignments take 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 public.
Assignment requirements	<p>- Performance 45 minutes, including stage changes, no interval. A minimum of five pieces that differ in character. At least one piece is an elaborated arrangement or an original composition by the student. The programme reflects both what the student has learned as well as the personal artistic direction they aspire to after graduation. You are expected to play from memory, unless agreed differently beforehand with the department.</p> <p>- (From 27-28 only) Portfolio, consisting of 100 compositions to be able to play by heart. The committee will choose three pieces (samples) for you to perform.</p> <p>- (From 28-29 only) - Portfolio recordings: 8 works to record as demo: good enough to show to professionals in music industry.</p>
Assignment planning	May/June
Assessment criteria	The final presentation is assessed using the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject 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	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Practical Information about Presentations and Final Presentations	<p>For practical information on Presentations and Final Presentations, including forms for technical support, go to this KC Portal page and make sure you take a look at the Presentation and Final Presentations documents.</p> <p>For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl or on the KC Portal.</p>

Supporting Subject (for Double Bass, Electric Bass, Trumpet, Trombone, Saxophone/Clt/Fl/Vln, Piano, Guitar, Vocals)

Course title	Supporting Subject (for Double Bass, Electric Bass, Trumpet, Trombone, Saxophone/Clt/Fl/Vln, Piano, Guitar, Vocals)
Department responsible	Jazz
OSIRIS course code	KC-JA-KBxx * xx= ZG (vocals), TR (trumpet), TB (trombone), SX (saxophone), FL (flute), CL (clarinet), VL (violin), PI (piano), CB (double bass/electric bass, GT (guitar)
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next.
Course content	<p>This course serves to support the main subject, but also to broaden your artistic horizon; the study of possibly classical music or other musical areas is a means of developing a better and/or different technique, as well as serving a goal of becoming acquainted with realms of music other than jazz. In weekly individual and/or group lessons, you develop both technical and artistic skills. You develop knowledge and understanding of the various techniques for instance by studying scales, shapes and (broken) chords and by making and playing along with transcriptions. You also develop knowledge and understanding of various styles by studying and performing different types of compositions (etudes, performance pieces). Sight reading is developed as well.</p> <p>You are encouraged to develop your own study path. For example, where possible and appropriate, you may work on writing and/or arranging etudes and performance pieces in order to further deepen the technical skills of your main subject. You can also focus on bridging different musical idioms with jazz.</p> <p>In the end of this course you are able to reflect on your instrumental/technical and musical development;</p>
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.6, 1.A.8, 1.A.13, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.C.1, 1.C.2, 1.C.6, 1.C.13, 1.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have developed a solid technique and are able to maintain and further develop your technical abilities independently; ▪ have experienced a variety of musical styles and idioms and have studied and performed representative repertoire; ▪ are able to show that you can apply your skills and knowledge in the performance of jazz repertoire; ▪ can bridge the realms of different musical disciplines and jazz.
Credits	See the curriculum overview of your instrument
Level	Bachelor
Work form	Individual lesson
Literature	In consultation with the teacher and upon own initiative, self-written etudes and performance pieces
Language	English or Dutch
Scheduling	Approximately 20 minutes per week, 34 weeks per academic year, depending on total one-to-one allocation of 75 minutes

	times 34 weeks (Main Subject/Secondary Subject/guest teachers)
Date, time & venue	To be decided in consultation with the teacher
Teachers	Arisa Fujita, Manon Heijne, Roelof Meijer, Bert Mooiman, Wim Voogd, Bob Wijnen, Tineke Postma, Wim Bronnenberg, Ray Bruinsma and others
Contact information	Bart Suër - Head of Jazz Department (b.suer@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	Bachelor 1: Exam
Assignment description	Performance exam (not public)
Assignment requirements	Playing several different works of maximum 15 minutes in total
Assignment planning	Around May-June
Assessment criteria	See the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject in Appendix 1 of this Curriculum Handbook
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 2: Exam
Assignment description	Performance exam (not public)
Assignment requirements	Playing several different works of maximum 15 minutes in total
Assignment planning	Around May-June
Assessment criteria	See the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject in Appendix 1 of this Curriculum Handbook
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 3
Assignment type	Bachelor 3: Exam
Assignment description	Public performance exam
Assignment requirements	Playing several different works of maximum 15 minutes in total
Assignment planning	Around May-June.
Assessment criteria	See the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject in Appendix 1 of this Curriculum Handbook
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 4
Assignment type	Bachelor 4: Exam
Assignment description	Public performance exam
Assignment requirements	Playing several different works of maximum 25 minutes in total

Assignment planning	Around May-June.
Assessment criteria	See the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject in Appendix 1 of this Curriculum Handbook
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

Supporting Subject Jazz Piano (for Drums and Vibraphone)

Course title	Supporting Subject Jazz Piano (for Drums and Vibraphone)
Department responsible	Jazz
OSIRIS course code	KC-JA-KBxx Vibraphone (PV), drums (PD)
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next.
Course content	In this weekly individual lesson, you develop both musical-technical skills and musical-artistic skills. This subject serves to support the main subject but also to broaden your artistic horizon. You gain knowledge and understanding by studying and performing various types of jazz standards and originals in different styles of jazz music on the piano.
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.5, 1.A.6, 1.A.13, 1.A.15, 1.B.2, 1.B.6, 1.C.13, 1.C.16
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to perform and accompany on the piano within a trio setting of piano, bass and drums ▪ are able to show a basic understanding of the various jazz voicings; ▪ are able to show a good understanding of the interaction between piano, bass and drums in a rhythm section.
Credits	See the curriculum overview of your instrument
Level	Bachelor
Work form	Individual lesson
Literature	In consultation with the teacher and upon own initiative, jazz standards, originals and self-written pieces and arrangements.
Language	English or Dutch
Scheduling	approximately 20 minutes per week, 34 weeks per academic year, depending on total one-to-one allocation of 75 minutes times 34 weeks (Main Subject/Supporting Subject/guest teachers)
Date, time & venue	To be decided in consultation with the teacher
Teachers	Bob Wijnen
Contact information	Bart Suër - Head of Jazz Department (b.suer@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	Bachelor 1: Exam
Assignment description	Performance exam (not public)

Assignment requirements	15-minute performance of several works in piano, bass, drums setting; one of the pieces can be a solo piano piece.
Assignment planning	Around May-June.
Assessment criteria	See the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject in Appendix 1 of this Curriculum Handbook
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 2: Exam
Assignment description	Performance exam (not public)
Assignment requirements	15-minute performance of several pieces piano, bass, drums setting; one of the pieces can be a solo piano piece.
Assignment planning	All exams takes place at the end of the year, around May-June.
Assessment criteria	See the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject in Appendix 1 of this Curriculum Handbook
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 3
Assignment type	Bachelor 3: Exam
Assignment description	Public performance exam
Assignment requirements	15-minute performance of several pieces in piano, bass, drums setting; one of the pieces can be a solo piano piece
Assignment planning	Around May-June.
Assessment criteria	See the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject in Appendix 1 of this Curriculum Handbook
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 4
Assignment type	Bachelor 4: Exam
Assignment description	Public performance exam
Assignment requirements	25-minute performance of several pieces piano, bass, drums setting; one of the pieces can be a solo piano piece.
Assignment planning	Around May-June.
Assessment criteria	See the Assessment Criteria Bachelor Jazz – Main Subject & Secondary Subject in Appendix 1 of this Curriculum Handbook
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

Snare Drum Technique

Course title	Snare Drum Technique
Department responsible	Jazz
OSIRIS course code	KC-JA-SDT1-14; KC-JA-SDT2-14
Type of course	Compulsory course
Prerequisites	You need to finish the first year of this course before being allowed to start the second.
Course content	<p>Snare drum technique is a compulsory course for students whose main subject is jazz drums. It covers the study and performance of exercises and pieces for snare drum. Studying snare drum technique repertoire improves stick control, reading ability, sound and dynamic control, and thus contributes to the main subject.</p> <p>In addition, you will become able to further develop your snare drum technique independently, and to further improve your practising skills for effective practice</p>
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.7, 1.A.13, 1.A.15, 1.B.4, 1.B.6, 1.C.2, 1.C.13, 1.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have studied and performed a number of exercises and performance pieces for snare drum in various settings ▪ have developed a certain level of virtuosity on the snare drum ▪ are able to show how snare drums should sound in various settings ▪ are able to sight read exercises and performance pieces written for snare drum
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Group lessons
Literature	Exercises and performance pieces for snare drum
Language	English or Dutch
Scheduling	25 minutes per week, 34 weeks per academic year
Date, time & venue	To be agreed upon with the teacher
Teachers	Jennifer Heins, Hans Zonderop
Contact information	Bart Suër - Head of Jazz Department (b.suer@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	Bachelor I: Performance
Assignment description	<p>For the assessment, the student should perform a number of exercises and/or performance pieces for snare drum.</p> <p>Compulsory attendance: 80%</p>
Assignment requirements	<p>A performance of 10 minutes. Examples of repertoire:</p> <p>M. Peters - Intermediate Snare Drum Studies / advanced Snare Drum Studies</p> <p>C.S. Wilcoxon - Rudimental Swing Solos</p> <p>G. Whaley - Rhythmic Patterns of Contemporary Music</p> <p>E. Keune - Schlaginstrumente 1: Kleine Trommel</p> <p>Rudiments and Rolls</p>

	M. Peters - Rudimental Primer
Assignment planning	Exams take place at the end of the year, around May-June.
Assessment criteria	<ul style="list-style-type: none"> • Attendance • Technique; sound, control, accuracy (quality/knowledge/speed of playing rudiments and rolls) • Musicianship (phrasing, stylistic awareness, pulse, rhythm, dynamics) • Reading skills (fluent sight-reading, level of reading meter changes)
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 II: Performance
Assignment description	For the assessment, the student should perform a number of exercises and/or performance pieces for snare drum. Compulsory attendance: 80%
Assignment requirements	A performance of 10 minutes. Examples of repertoire: M. Peters - Advanced Snare drum Studies C. Wilcoxon - Rudimental Swing Solos J. Delécluse - Studio M (1 and 2) R. Carroll - Orchestral Parts G. Whaley - Rhythmic Patterns of Contemporary Music M. Markovich - Tornado
Assignment planning	Exams take place at the end of the year, around May-June
Assessment criteria	<ul style="list-style-type: none"> • Technique (quality of sound, control, quality/knowledge/speed of playing rudiments and rolls) • Musicianship (phrasing, stylistic awareness, pulse, rhythm, dynamics) • Reading skills (fluent sight-reading, level of reading meter changes) • Practising skills (being able to use effective practice)
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

Ensemble (including Bigband)

Course title	Ensemble (including Bigband)
Department responsible	Jazz
OSIRIS course code	KC-JA-CO1-11; KC-JA-CO2-11; KC-JA-CO3-11; KC-JA-CO4-11
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next.
Course content	In this course, you learn how to play and improvise in ensembles of various sizes, from small to mid-size to bigband. Usually consisting of a rhythm section, harmony and melody section(s), yet varying in instrumentation depending on the

	<p>thematic focus as well as on the repertoire. Every instrumentalist and singer in the ensemble contributes to the group's sound and interaction. Through regular rehearsals, you gain awareness of and experience with playing in various styles. You learn to play a style in a personal way, as well as (writing and) arranging in that style. You will learn the compositions by heart, playing and improvising in the original key or adjusted keys matching with vocalist's registers.</p> <p>Tailor made ensembles provide room for personal instrumentation and repertoire. The big band performs compositions and arrangements from the beginning of the big band era until today, plus work composed by students. You will work on recording tracks and performing a repertoire for a live audience.</p> <p>In the ensemble lessons, the knowledge and skills gained in other lessons (e.g. main subject, theory) are put into practice. You will (help to) organise, rehearse, and lead an ensemble. You will experience how an ensemble or big band is led, rehearsed and prepared for recordings and public performances</p> <p>Finally, you will work on professional communication, during rehearsals, sound checks, recordings and performances. By following this course, you will become able to cooperate with fellow musicians in a constructive way, moving flawlessly between group dynamics and personal initiatives;</p>
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.6, 1.A.13, 1.A.17, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.B.10, 1.C.3, 1.C.4, 1.C.5, 1.C.9, 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"> ▪ have rehearsed, recorded and/or performed with ensembles of various instrumental line-ups; ▪ are able to demonstrate an understanding of the relationship between the different instruments and musical parts of an ensemble; ▪ are able to display musical interaction skills within an ensemble; ▪ able to play and improvise on standards and/or original compositions, in various styles, showing awareness of the specific musical qualities of these styles; ▪ are able to show skills and knowledge through playing in the ensemble which has been learned in other parts of the curriculum (e.g. main subject, theory); ▪ are able to make a technical rider, consisting of a stage plan, a backline overview and a patchlist, as part of the preparation live presentations and/or recordings.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Group lesson
Literature	Standards and originals of the jazz repertoire, original repertoire of students and teachers
Language	English or Dutch

Scheduling	48 hours a year divided into weekly lessons as well as project-based lessons
Date, time & venue	See ASIMUT
Teachers	various
Contact information	Bart Suèr - Head of Jazz Department (b.suer@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	Continuous assessment
Assignment description	Compulsory attendance: 100%. Active participation. Continuous assessment as well as evaluation of recordings and performances.
Assignment requirements	<p>Each ensemble rehearses and puts the rehearsals into practice within ensemble recordings and performances.</p> <p>At the end of the first semester, each ensemble records a demo, prepared during the first 12 ensemble rehearsals. The Bigband will perform separately during the first semester.</p> <p>At the end of the second semester, all ensembles perform at the Ensemble Festival. The Bigband will perform separately during the second semester.</p> <p>At the performances, students are expected to play from memory, unless agreed otherwise. Preparing the Ensemble Festival, students are expected to make and hand over a technical rider, consisting of a stage plan, a backline overview and a patchlist,</p> <p>Teachers assess both the individual progress of each student as well as the progress that is made as a musical group with written feedback.</p>
Assignment planning	Ensemble recording takes place after 12 ensemble lessons of the first semester and Ensemble Festival is organized after 12 ensemble lessons of the second semester.
Assessment criteria	<ul style="list-style-type: none"> • attendance • focus and openness • cooperation and communication • musical and stylistic awareness • musicianship and performance (individual and contribution to the group), timing, phrasing and sound • control, accuracy, intonation • side reading and playing by heart • technical rider (consisting of a stage plan, a backline overview and a patchlist)
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

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; ▪ 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.

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.

Rhythm Section (for drums, piano, guitar, vibraphone, double bass and electric bass)

Course title	Rhythm Section (for drums, piano, guitar, vibraphone, double bass and electric bass)
Department responsible	Jazz
OSIRIS course code	KC-JA-RSDR, KC-JA-RSPN, KC-JA-RSGT, KC-JA-RSCB
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next.
Course content	This course covers playing in a rhythm section as a separate unit or as a unit accompanying a melody section. Attention is given to the specific role and function of each instrument. Various grooves and tempos are studied, as well as sounds belonging to certain styles.
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.5, 1.A.6, 1.B.2, 1.B.3, 1.B.6, 1.C.4
Course objectives	<p>At the end of this course, you are able to:</p> <ul style="list-style-type: none"> ▪ function at a high level as a member of a rhythm section; ▪ listen, react and properly interact with other members of the rhythm section; ▪ show the various functions of rhythm sections in different styles; ▪ show an understanding of the various ways of accompanying; ▪ show an understanding of melodic and rhythmic improvisation with simple yet effective lines and motives.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Group lesson
Literature	Jazz standards, jazz originals, compositions and arrangements of students
Language	English or Dutch

Scheduling	48 hours per year divided into weekly lessons as well as project-based lessons
Date, time & venue	See ASIMUT
Teachers	Wim Bronnenberg, Martijn van Iterson, Eric Ineke, Stefan Kruger, Felix Schlarmann, Tony Overwater, Wolfert Brederode, Juraj Stanik and others
Contact information	Bart Suër - Head of Jazz Department (b.suer@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 and continuous assessment.
Assignment description	Compulsory attendance: 80%
Assignment requirements	Different musical and rhythmic aspects are analysed and trained during the lessons and rehearsals of the rhythm section. Specific topics and themes, assigned by the teacher and related to the instrument, are covered and applied in a group setting during the lessons.
Assignment planning	Teachers assess the individual progress of each student with oral feedback throughout and at the end of the course.
Assessment criteria	<ul style="list-style-type: none"> • attendance • control, accuracy and virtuosity • musicianship and performance (rhythm, dynamics, communication) • musical and stylistic awareness *individual and contribution to the rhythm section
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

Stage Presentation

Course title	Stage Presentation
Department responsible	Jazz
OSIRIS course code	KC-JA-PP1-12; KC-JA-PP2-12; KC-JA-PP3-19
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next.
Course content	In this course, you study a singer's physical appearance on stage. The course deals with the connection between vocal qualities and physical presentation. You study various songs from the jazz, classical, pop, folk and cabaret repertoire, and sing and present in various languages. You also learn how to connect with an audience and convey different emotions.
Programme objectives	1.A.1, 1.A.9, 1.A.13, 1.A.14, 1.A.17, 1.C.1, 1.C.4, 1.C.8, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have a physical stage presence that engages the audience in various ways; ▪ are able to walk, stand, sit, speak and sing live on stage; ▪ are able to express various moods and emotions, live on stage;

	▪ are able to show how to interact with the accompaniment on a professional level.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Group lesson
Literature	No written literature; audio-visuals of jazz and other performances
Language	English
Scheduling	Weekly lessons of 90 minutes, 24 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	TBA, and project teachers
Contact information	Bart Suèr - Head of Jazz Department (b.suer@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 and compulsory attendance and performance at the presentation at the end of the course.
Assignment description	Compulsory attendance of 80% to the lessons and mandatory performance at the end of the first and/or second semester
Assignment requirements	Active participation is required.
Assignment planning	Performances in April-May (written self evaluation and oral assessment and feedback).
Assessment criteria	<ul style="list-style-type: none"> • attendance • creativity, personality, musical expression, audience experience • awareness of physical and mental posture; connection between body and voice • awareness of influencing the performer, the musicians, the audience and the performance • song interpretation; personal and artistic meaning to the songs
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place at the end of semester 2

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	

Jazz Choir

Course title	Jazz Choir
Department responsible	Jazz

OSIRIS course code	KC-JA-KOOR1-11; KC-JA-KOOR2-11
Type of course	Compulsory course also available as elective
Prerequisites	Jazz Choir as an elective is available to jazz instrumentalists who already have at least a basic ability to control their own vocal sound (volume, intonation) as well as basic sight-reading proficiency and a basic swing feel.
Course content	In this course for jazz singers, you learn how to perform in a jazz choir. The jazz choir is a small to mid-sized vocal ensemble consisting of sopranos, altos, tenors and basses. A single pianist or a rhythm section may accompany the choir. In the choir lessons, the sense of rhythm and/or swing feel and the specific vocal techniques of singing in a jazz choir are practiced, as well as various styles of jazz choir singing. You learn more about the differences in styles of jazz choir singing. Performing a solo, accompanied by a choir, is also part of the course content. In the jazz choir lessons, you put into practice what you have learned in your main subject lessons, the secondary subject lessons (for jazz voice students) and the theory subject lessons.
Programme objectives	1.A.1, 1.A.4, 1.A.5, 1.A.14, 1.A.17, 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 rehearsed and performed with the jazz choir of various sizes; ▪ know the repertoire of selected standards and/or originals for a jazz choir by heart; ▪ are able to sing in close harmony; ▪ have improved your rhythmic awareness and connection between body and voice; ▪ have participated in the choir in one or more public performances.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Group lesson
Literature	Standards and originals of the jazz repertoire
Language	English or Dutch
Scheduling	48 hours per year divided into weekly lessons as well as project-based lessons
Date, time & venue	See ASIMUT
Teachers	Anka Koziel and guest teachers
Contact information	Bart Suër - Head of Jazz Department (b.suer@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed to pass this course.
Assignment	Assignment 1
Assignment type	Active participation and continuous assessment
Assignment description	Compulsory attendance 80% with active participation in the lessons, jazz choir performances and vocal nights throughout the year.
Assignment requirements	Performances are assessed both individually and as a group.
Assignment planning	Continuous assessment
Assessment criteria	Attendance Focus / openness Cooperation / communication

	Receptiveness to feedback / progression Quality of close harmony singing Development of rhythmical awareness
Weighting	100%
Grading scale	Participation sufficient/insufficient
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

Jazz Music Theory 1 (ATV 1)

Course title	Jazz Music Theory 1 (ATV 1)
Department responsible	Theory
OSIRIS course code	KC-TJ-ATV1-14
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>ATV1 Jazz Analysis and Harmony are taught in an integrated approach and are linked to Ear Training 1 and Solfège 1. The theory lessons support the development in the study of the main subject. Topics are:</p> <ol style="list-style-type: none"> 1. Form: all usual forms of the standard repertoire, as well as irregular forms and original tunes. 2. Melody: melodic structure. The relationship between melody and harmony. 3. Harmony: functionality of chords, the relationship between chords, vertical structures. The harmonic idiom is the jazz harmony of the American Songbook, Real Book and the Bebop period. 4. Sheet music: to interpret arrangements and/or chord symbols from song books and lead sheets from Fake- and Real Books. 5. Arrangement/instrumentation: to analyse by ear the form of a tune and recognise its instrumentation.
Programme objectives	1.A.3, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.6, 1.C.1, 1.C.6
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to perceive and analyse (written) form, melody, harmony, sheet music and arrangements/instrumentation; ▪ are able to write an arrangement with given chord symbols of an accompaniment and an arrangement with given chord symbols and a given melody; ▪ are able to invent and write a harmonisation with chord symbols in the style of the given melody, whilst using the correct harmonic idiom
Credits	6 ECTS
Level	Bachelor
Work form	Group lessons and self-study
Literature	<p>Three readers: Jazz Voicings, Jazz Harmonisation and Jazz Music Theory.</p> <p>Materials distributed by the teachers.</p>
Language	English or Dutch

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
Teachers	Patrick Schenkus, Erik Albjerg, Laurence Fish
Contact information	Suzanne Konings - Head of the Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Written Exam 1
Assignment description	Written Exam 1 contains two parts: 1. Analysis (harmony, form, melody) 75 min 2. Four-part accompaniment voicing arrangement 75 min
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills in this Curriculum Handbook.
Weighting	The average mark of the exam in semester 1 counts for 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	Written Exam 2
Assignment description	Written Exam 2 contains three parts: 1. Analysis (harmony, form, melody) 75 min 2. Four-part and/or five-part voicing arrangement 75 min 3. Harmonization 60 min
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills in this Curriculum Handbook.
Weighting	The average mark for the exam in semester 2 counts for 67% of the final mark..
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

Jazz Music Theory 2 (ATV2)

Course title	Jazz Music Theory 2 (ATV2)
Department responsible	Theory
OSIRIS course code	KC-TJ-ATV2-14
Type of course	Compulsory course
Prerequisites	Jazz Music Theory 1 (ATV1)
Course content	Jazz ATV2 is a more extensive follow-up to Jazz ATV1 and is related to Ear Training 2 and Solfege 2. Topics covered in ATV1

	<p>will be reinforced. New topics relating to advanced jazz harmony that may be covered are:</p> <ul style="list-style-type: none"> - modulations (with and without pivot chord) - more complex harmony-related subjects such as octatonics, subdominant alterations, chromatic leading chords, parallel harmony, chromatic lines in bass and middle register (minor-line clichés) - open harmonies that cannot easily be explained, or only approximately, with degree numbers - thickened-line harmonisation (block chords) - slash chords - fourth voicing - Coltrane changes - analysis of arrangements for three or more voices - comparative analysis
Programme objectives	1.A.3, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.6, 1.C.1
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to independently perceive and analyse (written) form, melody, more complex harmony, sheet music and arrangements/instrumentation; ▪ are able to write an arrangement with given chord symbols – based on the elaborate harmonic elements of the 2nd year – of an accompaniment and an arrangement with given chord symbols and a given melody; ▪ are able to create and write a harmonisation with chord symbols in the style of the given melody, whilst using the correct elaborate harmonic idiom; ▪ are able to verbalise the findings from the analyses.
Credits	5 ECTS
Level	Bachelor
Work form	Group lessons and self-study
Literature	<p>Three readers: Jazz Voicings, Jazz Harmonisation and Jazz Music Theory.</p> <p>Materials distributed by the teachers</p>
Language	English or Dutch
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
Teachers	Patrick Schenkus, Erik Albjerg, Laurence Fish
Contact information	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)
Assessment	<p>This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course. The mark for the exam in semester 1 counts for 16% of the final mark. The mark for the written exam in semester 2 counts for 50% of the final mark. The assignments count for 34% of the final mark.</p>
Assignment	Assignment 1

Assignment type	Written Exam semester 1
Assignment description	The Written Exam contains 4 parts: 1. Analysis (harmony, form, melody) 75 min 2. Five-part voicing arrangement 75 min 3. Harmonization 60 min 4. Analysis thickened line voicing 60 min
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills in this Curriculum Handbook.
Weighting	16
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	Written exam semester 2
Assignment description	The written exam in semester 2 contains four parts: 1. Analysis (harmony, form, melody) 75 min 2. Five-part voicing arrangement 75 min 3. Harmonization 60 min 4. Analysis thickened line voicing 60 min
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills in this Curriculum Handbook.
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	Portfolio exam semester 2
Assignment description	Portfolio of three analytical assignments (handing in before deadline), which will be discussed in an oral examination 1. Self-made transcription of a solo, including the melody and chord symbols. Written analysis of the important parts of the solo (for example use of motifs, arpeggios, scales, patterns, structure and build-up of the solo). 2. Transcription of an instrumental or vocal arrangement of a melody in three parts or more (the 'head'). Written analysis of the harmony and types of voicing (for instance: close, open, upper structure triads, fourth voicing, thickened line voicing) 3. Comparative analysis: Self-made transcription of the theme part of two or more different recordings of the same jazz standard (American songbook) or original composition.*)
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	
Weighting	34%
Grading scale	Numeric

Re-assignment description	Same as above
Re-assignment planning	See year schedule

Keyboard Harmony 1

Course title	Keyboard Harmony 1
Department responsible	Theory
OSIRIS course code	KC-TJ-HAP1-14
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In the Keyboard Harmony (HAP) 1 course, you perform diatonic exercises with triads and shell chords, and then apply them to pieces with shell chords. You also practice extensions, followed by simple pieces with extensions. The emphasis in all HAP courses is on the importance of good horizontal voice leading and its correct execution.
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.C.1
Course objectives	At the end of the course, you: <ul style="list-style-type: none"> ▪ are able to correctly perform good horizontal voice leading; ▪ are able to apply and perform it in prepared and unprepared pieces; ▪ are able to work with shell chords (and extensions).
Credits	3 ECTS
Level	Bachelor
Work form	Individual lessons and self-study
Literature	Frans Elsen: 'Jazzharmonie aan de piano', parts I and II
Language	English or Dutch
Scheduling	Individual lessons of 25 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	Eric Gieben
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 will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam semester 1
Assignment description	The 1st semester exam consists of three parts: <ol style="list-style-type: none"> 1. a 3 part harmony chord progressions played in tempo 120 bpm (pages 3 and 4 reader) 2. a 3 part harmony diatonic sight reading played and transposed to different keys 3. a performance of two 4 part harmony shell chord standards from the keyboard harmony reader Each part of the semester 1 exam counts for 1/3 of the mark for semester 1.
Assignment requirements	
Assignment planning	Semester 1

Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills 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	Final Exam
Assignment description	The final exam consists of two parts: 1. The student must correctly harmonize a jazz melody a prima vista using shell chords. The performance will be transcribed on the spot by the teacher and discussed with the student. 2. The student performs three relatively simple prepared pieces containing chords with extensions. Each part of the semester 2 exam counts for 1/2 of the mark for semester 2.
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills in this Curriculum Handbook.
Weighting	67%
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

Keyboard Harmony 2

Course title	Keyboard Harmony 2
Department responsible	Theory
OSIRIS course code	KC-TJ-HAP2-14
Type of course	Compulsory course
Prerequisites	Keyboard Harmony 1
Course content	The Keyboard Harmony (HAP) 2 course consists of individual lessons in which the following subjects are taught: superimposition of thirds, superimposition of fourths, sixth-diminished scale, use of drop-2 voicings, turn arounds, tritone substitution, sight reading.
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.C.1
Course objectives	At the end of the course, you: ▪ are able to correctly perform a good horizontal voicing; ▪ are able to apply and perform it in prepared and unprepared pieces; ▪ are able to handle chords and voicing in more complex harmonic constructions.
Credits	3 ECTS
Level	Bachelor;
Work form	Group lessons and self-study
Literature	Frans Elsen: 'Jazzharmonie aan de piano', parts I and II
Language	English or Dutch

Scheduling	Individual lessons of 25 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	Eric Gieben
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 will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam semester 1
Assignment description	<p>The 1st semester exam consists of two parts:</p> <ol style="list-style-type: none"> 1. The student must correctly harmonize a jazz melody a prima vista containing the new material introduced in this 1st semester (See: Course content). The performance will be transcribed on the spot by the teacher and discussed with the student. 2. The student will perform three prepared pieces containing the new material offered during the 1st semester (See: Course content). <p>Each part of the semester 1 exam counts for 1/2 of the mark for semester 1.</p>
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills 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	Final Exam
Assignment description	<p>The 2nd semester exam consists of two parts:</p> <ol style="list-style-type: none"> 1. The student must correctly harmonize a jazz melody a prima vista containing harmonies in less familiar configurations. The performance will be transcribed on the spot by the teacher and discussed with the student. 2. The student will perform three prepared pieces of an advanced level (in consultation with the teacher) <p>Each part of the semester 2 exam counts for 1/2 of the mark for semester 2.</p>
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills in this Curriculum Handbook
Weighting	67%
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
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Jazz Solfège 1

Course title	Jazz Solfège 1
Department responsible	Theory
OSIRIS course code	KC-TJ-SP1-14
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The lessons for Solfège 1 are linked to the syllabus for Jazz Music Theory 1 and Ear Training 1. You develop your musical imagination by performing singing exercises with and without piano accompaniment. The exercises consist of building blocks from the repertoire covered in the Jazz Music Theory 1 and Ear Training 1 lessons. Repertoire is also sung a prima vista.
Programme objectives	1.A.1, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.C.6
Course objectives	At the end of the course, you are able to prepare lead sheet scores, such as for example There Will Never Be Another You, independently: <ul style="list-style-type: none"> ▪ Knowing melodies by heart ▪ Being able to play the piano accompaniment for the benefit of the singing; ▪ Being able to sing bass lines, arpeggio's, scales, improvisation etude, own real-time improvisation or own written special chorus; ▪ Being able to analyse of the musical content, all parts need to be understood.
Credits	3 ECTS
Level	Bachelor
Work form	Group lessons and self-study.
Literature	Solfège Reader and materials distributed by the teachers
Language	English or Dutch
Scheduling	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Date, time & venue	See ASIMUT
Teachers	Patrick Schenkus, Erik Albjerg, Laurence Fish
Contact information	Suzanne Konings – Head of the Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical Exam semester 1
Assignment description	1. Portfolio: prepared exercises recorded with video (before deadline) (50% weighting) 2. Individual A Prima Vista exam (50% weighting)
Assignment requirements	
Assignment planning	Semester 1

Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills 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	Practical Exam semester 2
Assignment description	1. Portfolio: prepared exercises recorded with video (before deadline) (50% weighting) 2. Individual A Prima Vista exam (50% weighting)
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills in this Curriculum Handbook.
Weighting	67%
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

Jazz Solfège 2

Course title	Jazz Solfège 2
Department responsible	Theory
OSIRIS course code	KC-TJ-SP2-14
Type of course	Compulsory course
Prerequisites	Jazz Solfège 1
Course content	The content of the Solfège 2 course is linked to the content of the ATV2 and Ear Training 2 lessons. You develop your musical imagination with singing exercises with and without piano accompaniment. The exercises are composed of building blocks from the repertoire covered in the ATV2 and Ear Training 2 lessons. In addition, repertoire is sung a prima vista.
Programme objectives	1.A.1, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.C.6
Course objectives	At the end of the course, you are able to prepare more complex lead sheet scores independently. Harmonic topics from the second-year theory are integrated in the lead sheet scores. <ul style="list-style-type: none"> ▪ Knowing melodies by heart ▪ Being able to play the piano accompaniment, together with singing; ▪ Being able to sing bass lines, arpeggio's, scales, improvisation etude, own real-time improvisation or own written special chorus; ▪ Being able to analyse of the musical content, all parts need to be understood rhythmically, harmonically and melodically.
Credits	3 ECTS
Level	Bachelor;
Work form	Group lessons and self-study

Literature	Solfège Reader and materials distributed by the teachers
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).
Date, time & venue	See ASIMUT
Teachers	Patrick Schenkus, Erik Albjerg, Laurence Fish
Contact information	Suzanne Konings – Head of the Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical exam semester 1
Assignment description	1. Portfolio: prepared exercises recorded with video (before deadline) 2. Individual A Prima Vista exam Each part of the semester 1 exam counts for 1/2 of the mark for semester 1.
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills 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	Practical exam semester 2
Assignment description	1. Portfolio: prepared exercises recorded with video (before deadline) 2. Individual A Prima Vista exam Each part of the semester 2 exam counts for 1/2 of the mark for semester 2.
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills in this Curriculum Handbook.
Weighting	67%
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

Ear Training 1

Course title	Ear Training 1
Department responsible	Theory
OSIRIS course code	KC-TJ-GT1-14

Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The content of the Ear Training course is linked to that of the lessons in Jazz Music Theory and Solfège. You make transcriptions of repertoire covered in Jazz Music Theory. You listen individually to the recording with headphones and a laptop, tablet or smart phone.
Programme objectives	1.A.4, 1.A.11, 1.B.6, 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 make a transcription of the following components: a lead sheet (melody and chord symbols), solo improvisation and 2-part arrangement; ▪ are able to listen to music in an analytical way by integrating your solfège skills and theoretical knowledge of harmony and chord patterns; ▪ are able to work and transcribe independently using your inner hearing, without the help of an instrument or software; ▪ are able to communicate your observations about the music
Credits	3 ECTS
Level	Bachelor
Work form	Group lessons and self-study
Literature	Materials on MusicWeb
Language	English or Dutch
Scheduling	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Date, time & venue	See ASIMUT
Teachers	Patrick Schenkus, Erik Albjerg, Laurence Fish
Contact information	Suzanne Konings – Head of the Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam semester 1
Assignment description	The exam consists of a lead sheet transcription.
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills 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	Exam semester 2
Assignment description	The exam consists of a lead sheet transcription.
Assignment requirements	
Assignment planning	Semester 2

Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills in this Curriculum Handbook.
Weighting	67%
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

Ear Training 2

Course title	Ear Training 2
Department responsible	Theory
OSIRIS course code	KC-TJ-GT2-14
Type of course	Compulsory course
Prerequisites	Ear Training 1
Course content	The content of the Ear Training lessons is linked to the curriculum for General Music Theory 2 and the Solfège 2 lessons. You make transcriptions of repertoire covered in Jazz Music Theory 2 lessons. You listen individually to the recording with headphones and a laptop, tablet or smart phone.
Programme objectives	1.A.4, 1.A.11, 1.B.6, 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 make transcriptions of more complex tunes concerning harmonic topics, 3-part arrangement and form; ▪ are able to listen to music in an analytical way by integrating your solfège skills and theoretical knowledge of harmony and chord patterns; ▪ are able to work and transcribe independently using your inner hearing, without the help of an instrument or software; ▪ are able to communicate how you experienced the music.
Credits	3 ECTS
Level	Bachelor
Work form	Group lessons and self-study
Literature	Materials on MusicWeb
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).
Date, time & venue	See ASIMUT
Teachers	Patrick Schenkus, Erik Albjerg, Laurence Fish
Contact information	Suzanne Konings – Head of the Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam semester 1
Assignment description	The exam consists of a lead sheet transcription.
Assignment requirements	
Assignment planning	Semester 1

Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills 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	Exam semester 2
Assignment description	The exam consists of a lead sheet transcription.
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills in this Curriculum Handbook.
Weighting	67%
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

Jazz Rhythm Class 1

Course title	Jazz Rhythm Class 1
Department responsible	Theory
OSIRIS course code	KC-TJ-RPRJ1-14
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>In this course, you will explore rhythm by doing practical exercises played on djembe (African hand drum), by using the voice and by playing your own instrument. Focus is on understanding and performing basic rhythms within a steady pulse and within different meter. Various rhythmic matters are trained by doing relevant exercises and playing rhythmic ensemble pieces that contain specific rhythmic challenges. Exercises and assignments are weekly evaluated. The course alternates between weekly online and live classes.</p> <p>The content of the online classes:</p> <ul style="list-style-type: none"> ▪ Theoretical explanation and discussing of various rhythmical issues. ▪ Discussing various rhythmic difficulties by using existing literature (music samples) ▪ Handing out practical exercises, to be practiced and prepared for the live class. <p>The content of the live classes:</p> <ul style="list-style-type: none"> ▪ Performing rhythmical exercises with specific content regarding relevant rhythmic issues. ▪ Ensemble playing of various rhythmic pieces with relevant rhythmic content. ▪ Discussing various rhythmic difficulties by using existing literature (music samples)

	<ul style="list-style-type: none"> ▪ Rhythmic ear training by using 'play & replay'. ▪ Rhythmical group playing (groove based) <p>Content of the exams:</p> <ul style="list-style-type: none"> ▪ General rhythmic skill exercises: <ul style="list-style-type: none"> Playing, tapping, clapping or singing: ▪ specific rhythms in the range of whole note to 32nd notes. ▪ triplets (in the range of triplets to quintuplets) ▪ rhythms in different meter (simple / compound / irregular) ▪ metric modulations ▪ polyrhythms <ul style="list-style-type: none"> ▪ Son- & Rumba-Clave with half note beat exercises ▪ in time with a metronome and/or accompaniment ▪ Ensemble playing exercises: <ul style="list-style-type: none"> Playing, tapping, clapping or singing: ▪ relevant rhythmical ensemble pieces. ▪ in time with a metronome and/or accompaniment (live and/or soundfile)
Programme objectives	1.A.1, 1.A.4, 1.A.11, 1.B.2, 1.B.6
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are experienced in playing rhythmically from sheet music and by memory ▪ are able to read rhythm notation (individually and in groups). ▪ are able to execute basic and advanced rhythms within a given meter (individually and in groups). ▪ Know how to handle and approach various rhythmic issues. ▪ have gained a strong awareness of time and timing (with or without a given (written) rhythm)
Credits	2 ECTS
Level	Bachelor
Work form	Group lessons and self-study
Literature	Duos, trios and quartets and univocal exercises will be distributed by the teacher. Syllabus from Niels van Hoorn and pieces from Marc Zoutendijk.
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).
Date, time & venue	See ASIMUT
Teachers	Niels van Hoorn
Contact information	Suzanne Konings - Head of the Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Midterm Exam
Assignment description	<p>Practical exam with prepared and a prima vista exercises that are performed on a djembe and the student's own instrument.</p> <p>Content of the exams:</p> <ul style="list-style-type: none"> ▪ General rhythmic skill exercises:

	<p>Playing, tapping, clapping or singing:</p> <ul style="list-style-type: none"> ▪ specific rhythms in the range of whole note to 32nd notes. ▪ triplets (in the range of triplets to quintuplets) ▪ rhythms in different meter (simple / compound / irregular) ▪ metric modulations ▪ polyrhythms <ul style="list-style-type: none"> ▪ Son- & Rumba-Clave with half note beat exercises ▪ in time with a metronome and/or accompaniment ▪ Ensemble playing exercises: <p>Playing, tapping, clapping or singing:</p> <ul style="list-style-type: none"> ▪ relevant rhythmical ensemble pieces. ▪ in time with a metronome and/or accompaniment (live and/or soundfile) <p>10 min</p>
Assignment requirements	
Assignment planning	January
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills 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	Final Exam
Assignment description	<p>Practical exam with prepared and a prima vista exercises that are performed on a djembe and the student's own instrument. Content of the exams:</p> <ul style="list-style-type: none"> ▪ General rhythmic skill exercises: <p>Playing, tapping, clapping or singing:</p> <ul style="list-style-type: none"> ▪ specific rhythms in the range of whole note to 32nd notes. ▪ triplets (in the range of triplets to quintuplets) ▪ rhythms in different meter (simple / compound / irregular) ▪ metric modulations ▪ polyrhythms <ul style="list-style-type: none"> ▪ Son- & Rumba-Clave with half note beat exercises ▪ in time with a metronome and/or accompaniment ▪ Ensemble playing exercises: <p>Playing, tapping, clapping or singing:</p> <ul style="list-style-type: none"> ▪ relevant rhythmical ensemble pieces. ▪ in time with a metronome and/or accompaniment (live and/or soundfile) <p>10 min</p>
Assignment requirements	
Assignment planning	June
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills in this Curriculum Handbook.
Weighting	67%
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
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Jazz Rhythm Class 2

Course title	Jazz Rhythm Class 2
Department responsible	Theory
OSIRIS course code	KC-TJ-RPRJ2-14
Type of course	Compulsory course
Prerequisites	Jazz Rhythm Class 1
Course content	Practical exercises in jazz rhythm and listening to and notating practical examples.
Programme objectives	1.A.1, 1.A.4, 1.A.11, 1.B.2, 1.B.6
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to read complex rhythm notation a prima vista; ▪ are able to switch between different grooves; ▪ are able to notate syncopated rhythms with sixteenth notes; ▪ are able to demonstrate a mastery of metric modulations and are able to read and perform music in odd meters; ▪ are able to show that you have developed both practical skills and routine in writing and reading jazz rhythms.
Credits	2 ECTS
Level	Bachelor
Work form	Group lessons and self-study
Literature	Reader compiled by N. Tausk
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).
Date, time & venue	See ASIMUT
Teachers	Niels Tausk
Contact information	Suzanne Konings - Head of the Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam
Assignment description	Practical exam with prepared and a prima vista exercises and rhythmic notation assignments.
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills 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	Final Exam
Assignment description	Practical exam with prepared and a prima vista exercises and rhythmic notation assignments.
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills in this Curriculum Handbook.
Weighting	67%
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

Jazz Arranging 1

Course title	Jazz Arranging 1
Department responsible	Theory
OSIRIS course code	KC-TJ-AR1-11
Type of course	Compulsory course
Prerequisites	Jazz Music Theory 2
Course content	<p>During Arranging 1, various techniques for arranging for different ensembles are discussed;</p> <ul style="list-style-type: none"> ▪ writing for 2-3 horns ▪ thickened line voicings ▪ melodic reconstruction ▪ harmonic reconstruction ▪ spread voicings ▪ quartal and cluster voicings ▪ writing for rhythm section ▪ introduction to linear writing <p>A number of pieces from arrangers from different periods (i.e. Sammy Nestico, Thad Jones, Bill Holman) are analyzed.</p> <p>The emphasis in the first semester is on arranging for 3 - 4 wind instruments (plus rhythm section), and for the second semester on arranging up to 6 - 7 wind instruments (plus rhythm section)</p> <p>Elements of score reading/analysis, orchestration, instrumentation, composition and layout scoring are discussed throughout the year.</p>
Programme objectives	1.A.1, 1.A.4, 1.A.11, 1.B.3, 1.B.6, 1.B.7, 1.C.5, 1.C.9
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are familiar with various arranging techniques and able to use them in a personal and creative manner; ▪ are able to apply the content of the lessons for arranging for different ensembles; ▪ are able to create and produce logical and coherent arrangements of existing pieces, or of own compositions.
Credits	4 ECTS
Level	Bachelor
Work form	Group lessons and self-study
Literature	<ul style="list-style-type: none"> ▪ Material handed out by teacher: hand-outs and copies of scores

	<ul style="list-style-type: none"> ▪ Spotify playlists (Small & Large Ensemble) <p>Existing Literature.</p> <ul style="list-style-type: none"> ▪ Rayburn Wright, Inside The Score (Kendor Music) ▪ Ted Pease & Ken Pullig, Modern Jazz Voicings (Berklee Press) ▪ Samuel Adler, The Study of Orchestration (Norton & Company Inc.)
Language	English
Scheduling	Lessons of 90 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	Claudio de Rosa
Contact information	Suzanne Konings - Head of the Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Arranging assignment 1
Assignment description	Arranging assignment based on the 1st semester topics
Assignment requirements	
Assignment planning	End of semester 1
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills 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	Arranging assignment 2
Assignment description	Arranging assignment based on the topics of the whole year
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills in this Curriculum Handbook.
Weighting	67%
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

Jazz Arranging 2

Course title	Jazz Arranging 2
Department responsible	Theory
OSIRIS course code	KC-TJ-AR2-11
Type of course	Compulsory course
Prerequisites	Jazz Arranging 1
Course content	Follow-up and expansion of Jazz Arranging 1. The focus is on writing for a full Big Band. Further topics will be discussed

	<ul style="list-style-type: none"> ▪ Intro, Special, Background Construction ▪ Ensemble Writing ▪ Orchestral voicings and extended voicings ▪ Writing for alternative instrument settings (i.e., string quartet) <p>A number of pieces from arrangers from different periods (i.e. Bob Brookmeyer, Gil Evans, Maria Schneider) are analyzed. Elements of score reading/analysis, orchestration, instrumentation, composition and layout scoring are discussed throughout the year.</p> <p>Students are required to write an arrangement (or composition) for Big Band which, if found to be suitable, will be performed by the Conservatoire's Big Band, and to work on at least another arrangement for a different setting.</p>
Programme objectives	1.A.1, 1.A.4, 1.A.11, 1.B.3, 1.B.6, 1.B.7, 1.C.5, 1.C.9
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are familiar with arranging techniques for various ensembles and are able to apply them; ▪ have acquired the skills to analyze voicings and sections from a large ensemble piece; ▪ are able to apply the content of the lessons for arranging for different ensembles; ▪ are able to create and produce logical and coherent arrangements of existing pieces, or of own compositions; ▪ are familiar with further instrumentation possibilities.
Credits	2 ECTS
Level	Bachelor;
Work form	Group lessons and individual lessons
Literature	<ul style="list-style-type: none"> ▪ Material handed out by teacher: hand-outs and copies of scores ▪ Spotify playlists (Small & Large Ensemble) <p>Existing Literature.</p> <ul style="list-style-type: none"> ▪ Rayburn Wright, Inside The Score (Kendor Music) ▪ Ted Pease & Ken Pullig, Modern Jazz Voicings (Berklee Press) ▪ Samuel Adler, The Study of Orchestration (Norton & Company Inc.)
Language	English or Dutch
Scheduling	Lessons of 90 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	Claudio de Rosa
Contact information	Suzanne Konings - Head of the Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Arrangement 1
Assignment description	In semester 1, the student must submit an arrangement for Big Band (18 instruments plus eventual additions).
Assignment requirements	

Assignment planning	Semester 1
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills in this Curriculum Handbook.
Weighting	67%
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	Arrangement 2
Assignment description	The student must submit an arrangement for an original line-up. The instrumentation is free of choice and could be the group of the student's recital, or any other instrumentation.
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	For further details, please see the Assessment Criteria Musicianship Skills 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

ATV3 Projects (Jazz Music Theory 3)

Course title	ATV3 Projects (Jazz Music Theory 3)
Department responsible	Theory
OSIRIS course code	KC-JX-ATV3-11; KC-JX-ATV3-BB-22; KC-JX-ATV3-CP-22; KC-JX-ATV3-CH-22; KC-JX-ATV3-GE-22; KC-JX-ATV3-AA-22; KC-JX-ATV3-SM-22; KC-JX-ATV3-DS-22
Type of course	Compulsory course
Prerequisites	Jazz Music Theory 2 (ATV2)
Course content	You choose ATV3 projects the equivalent of four periods. In each project, the material goes a step further in terms of complexity and difficulty than the lessons in ATV2. The content of these projects is often more difficult to analyse with traditional techniques and calls for your personal interpretation of the material. Key requirements are the ability to make written and/or aural analyses and to put into words what you hear and feel in real time. You can find the course descriptions of the various ATV3 projects, plus information on how to register, in the Bachelor Electives & Minors Handbook on the KC Portal.
Programme objectives	1.A.3, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.6, 1.C.1
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to adopt a critical attitude and form an opinion about the subjects covered; ▪ are able to express and communicate your vision.
Credits	3 ECTS for 4 periods of ATV3 projects
Level	Bachelor;
Work form	Group lesson

Literature	Depending on the project
Language	English or Dutch
Scheduling	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks). 18 Weeks per project.
Date, time & venue	See ASIMUT
Teachers	Erik Albjerg, Patrick Schenkius
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	Written Exam
Assignment description	Written Exam at the end of each project; a maximum of two of the 18 lessons (for 2 periods) may be missed.
Assignment requirements	
Assignment planning	At the end of each project
Assessment criteria	
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	See year schedule

Solfège Ear Training 3

Course title	Solfège Ear Training 3
Department responsible	Theory
OSIRIS course code	KC-TJ-GTSP3-24
Type of course	Compulsory
Prerequisites	
Course content	In the lessons many exercises connected with upper structure and the more complex relationship between melody and harmony are sung. You accompany yourself on the piano in modulating sequences in every key. A number of assignments are performed a prima vista.
Programme objectives	1.A.1, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.C.6
Course objectives	At the end of the course, you are able to prepare complex lead sheet scores independently. Connections with own repertoire can be made. <ul style="list-style-type: none"> ▪ Knowing melodies by heart; ▪ Being able to play the piano accompaniment, together with singing; ▪ Being able to sing bass lines, arpeggio's, scales, improvisation etude, own real-time improvisation or own written special chorus; ▪ Being able to analyse the musical content: all parts need to be understood rhythmically, harmonically and melodically.
Credits	1 ECTS
Level	Bachelor
Work form	Group lessons and self-study

Literature	Solfège reader and materials distributed by the teacher.
Language	English
Scheduling	75 minutes per week, 1 semester
Date, time & venue	See ASIMUT
Teachers	Erik Albjerg
Contact information	Suzanne Konings – Head of the 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	Final exam
Assignment description	
Assignment requirements	Two improvisations written by the students themselves and a so-called ‘special chorus’ must be submitted and performed (vocal with piano).
Assignment planning	At the end of the semester.
Assessment criteria	For the assessment criteria, see Appendix Assessment Criteria Musicianship Skills Courses in this handbook.
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

Music Theory Elective

Course title	Music Theory Elective
Department responsible	Theory
OSIRIS course code	KC-TE-xx
Type of course	Compulsory course
Prerequisites	Aural Skills and Analysis 1 and 2, Aural Skills and Improvisation 1 and 2, Keyboard Skills and Harmony 1
Course content	In bachelor III you have to follow a music theory elective. You can find the course descriptions of each music theory elective in the Bachelor Electives & Minors Handbook.
Programme objectives	These depend on the chosen course
Course objectives	These depend on the chosen course
Credits	4 ECTS
Level	Bachelor
Work form	Group lesson
Literature	See each separate course description
Language	English
Scheduling	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Depending on the course
Contact information	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl) and Education Service Centre (studentadministration@koncon.nl)
Assessment	See each separate course

ACADEMIC SKILLS

Historical Development (Jazz)

Course title	Historical Development (Jazz)
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. The course aims to cover documented instrument-centred history of jazz music, its traditions, and the development of jazz music from the early 20th century. The start of jazz as an art form co-occurred with the invention of recording technology; therefore, the primary sources for jazz instrument-related research are phonographic recordings. Although much less available in numbers, historically relevant film fragments will also be presented during the course. Since jazz music is relatively young, there is also a rich and lively oral tradition through which knowledge and narratives have been passed on to new generations. Primary written sources for the history of jazz music and its artistic identity are biographies, studies, interviews and articles in high-profile magazines. The course is offered in an interactive learning environment, where you are expected to respond regularly to audio and video recordings, texts, photographs, instruments, etc. Through this course, you will start developing skills and an attitude to provide yourself with relevant and primary information related to your instrument and personal artistic development. 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. During your research activities, you work with other students and react to each other's contributions. At the end of the course, you will do a presentation about a chosen topic and create a short exposition in the Research Catalogue. The exposition may comprise the following elements: text, audio-visual content, recordings and other available sources on a subject of your own choice. After approval by the teacher, this exposition will be published internally in the Research Catalogue.</p>
Programme objectives	1.A.8, 1.B.4, 1.B.7, 1.C.1, 1.C.7
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ can 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;

	<ul style="list-style-type: none"> ▪ can share basic knowledge of the stylistic development and technical functioning of your instrument with peers as well as lay audience; ▪ have acquired or know how to find basic knowledge about performance conditions and circumstances in the historical contexts of your vocal or instrumental practice.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Audio and video recordings, biographies etc.
Language	English or Dutch
Scheduling	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) – 14 lessons per semester.
Date, time & venue	See ASIMUT
Teachers	Wim Bronnenberg, Rolf Delfos, Miro Herak, Eric Ineke, Stefan Kruger, Yiannis Marinos, Rik Mol, Tony Overwater, Felix Schlarman, Yvonne Smeets, Juraj Stanik
Contact information	Johannes Boer (j.boer@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	Article
Assignment description	During the year, students give presentations (the teacher will decide the format). At the end of the course, every student is required to produce a short exposition in the Research Catalogue. This exposition can be an encyclopedia article, a video presentation, an annotated repertoire review or a combination of these elements.
Assignment requirements	The short article needs to be submitted in the encyclopaedia format available in the Research Catalogue (RC). The student must make sure that article or video presentation is delivered in clear language, accessible to a general audience, provide documentation and references. When approved by the teacher, the article/video will be published internally.
Assignment planning	The article is due at the end of the course. Ultimately 17 June.
Assessment criteria	<ul style="list-style-type: none"> • An active attitude and participation during the lessons. Missed lessons are compensated with catch-up assignments. • The RC exposition reveals a clear insight into a chosen subject. • The RC exposition is shaped in a communicative way in language and/or (audio)-visual documentation • The RC exposition shows an awareness of the chosen subject's lineage and/or 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

Music History 1

Course title	Music History 1
Department responsible	Theory
OSIRIS course code	KC-TH-MG1-17
Type of course	Compulsory course
Prerequisites	
Course content	In this first year cross-genre Music History course we will zoom in on the 20th and 21st centuries. Departing from a number of themes we will discover relevant repertoire, techniques and practices, as well as relevant cultural, social, economical and political circumstances. In the first semester we will be addressing a wide range of questions, including: what role does music play in political debates? How does musical notation impact the way we make and think about music? Several broad themes will form the starting point for the lectures in the 1st semester (teacher: Loes Rusch), such as Music and Technology, Music and Social Change, and Music and Writing. In the 2nd semester (teacher: Aart Strootman) the focus lies on musical developments since the fall of the Berlin wall in 1989.
Programme objectives	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Course objectives	At the end of this course, you: - have a critical understanding of music historiography and are able to use appropriate terminology; - are familiar with certain important technological and cultural developments in the twentieth and twenty-first century and how these developments impacted musical practices; - have an understanding of music history in various contexts and are able to communicate about this with colleagues.
Credits	3 ECTS
Level	Bachelor
Work form	Lectures and individual study
Literature	- Rutherford-Johnson, Tim; Music after the Fall (University of California Press, 2017) - Material assigned by teacher, such as copies of score fragments and text written by composers. These materials will be handed out during the lessons and will also be shared via Teams.
Language	English or Dutch
Scheduling	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Loes Rusch, Aart Strootman
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	Written exam
Assignment description	Written exam, 75 minutes, about the content of the lessons and lectures, and the assigned literature.

Assignment requirements	Both exams need to be passed with a minimal result of 5,5 in order to pass this course.
Assignment planning	End of semester 1
Assessment criteria	Please see the Assessment Criteria Music History 1 & 2 at the end of this curriculum handbook.
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	Written portfolio
Assignment description	Portfolio consisting of various written assignments.
Assignment requirements	Both exams need to be passed with a minimal result of 5,5 in order to pass this course.
Assignment planning	Semester 2
Assessment criteria	Please see the Assessment Criteria Music History 1 & 2 at the end of this curriculum handbook.
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

Music History Jazz

Course title	Music History Jazz
Department responsible	Theory
OSIRIS course code	KC-TJ-HJ1-14; KC-TJ-HJ1-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The course concentrates on the emergence of different jazz styles. The development of the music is placed in a general historical, social and cultural context. An important aspect that is studied is how improvisation and swing are shaped in the melody and rhythm sections in the different styles.
Programme objectives	1.B.1, 1.B.3, 1.B.7, 1.B.8, 1.C.1
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to recognise different styles in the jazz repertoire from recordings; ▪ are able to use the appropriate terminology in assessing the music fragments.
Credits	3 ECTS
Level	Bachelor
Work form	Lectures and individual assignments
Literature	Ted Gioia: Jazz, a history; various articles
Language	English or Dutch
Scheduling	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT

Teachers	Loes Rusch
Contact information	Suzanne Konings - Head of the 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	Written Exam 1
Assignment description	Written Exam about the content of the lectures and the assigned literature
Assignment requirements	For both exams, a minimum score of 5.5 needs to be obtained in order to pass this course.
Assignment planning	At the end of semester 1
Assessment criteria	For further details, please see Assessment Criteria Music History in this Curriculum Handbook.
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	Written Exam 2
Assignment description	Written Exam about the content of the lectures and the assigned literature.
Assignment requirements	For both exams, a minimum score of 5.5 needs to be obtained in order to pass this course.
Assignment planning	At the end of semester 2
Assessment criteria	For further details, please see Assessment Criteria Music History in this Curriculum Handbook.
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

Anatomy/Phonetics

Course title	Anatomy/Phonetics
Department responsible	Vocal Studies
OSIRIS course code	KC-AZ-ANFO-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	During group lessons all subjects concerning the speaking and singing voice are discussed in theoretical and practical work forms. Subjects are: posture, breath, articulation and articulators, anatomy of the larynx breathing apparatus, vocal tract, vocal health, care of the voice and development and pathology of the voice. Principles of healthy speaking will be practised. You will give two short presentations showing a well-supported speaking voice and clear diction. Attention is given to the scientific principles of

	vocal acoustics including some practical work on subjects like harmonics, formants, and resonance strategies. As part of this course you will be invited for an examination of the vocal cords by an ENT specialist.
Programme objectives	1.A.2, 1.A.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ understand the function of the anatomy, the physiology and the pathology of the voice- and breath system in singing and speaking; ▪ are aware of the principles of vocal health; ▪ are able to practice the speaking voice with the knowledge and principles of phonetics, and are able to use diction skills in proper speech.
Credits	2 ECTS
Level	Bachelor;
Work form	Group lesson, when necessary individual lessons
Literature	Theodore Demon – Anatomy of the voice (ISBN 978-1-62317-197-1) Ken Bozeman: Practical vocal Acoustics
Language	English or Dutch
Scheduling	28 group lessons of 90 minutes
Date, time & venue	See ASIMUT
Teachers	Martine Straesser
Contact information	Marjolein Niels – Head of Vocal Studies Department (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Written exam 1
Assignment description	Written examination on the subjects of anatomy, physiology, development and pathology of the voice. Based on 'Anatomy of the voice' by Theodore Demon and the power-points provided by the teacher.
Assignment requirements	The average score of exam 1 and 2 needs to be at least 5.5. to pass.
Assignment planning	First examination in December
Assessment criteria	A clear understanding of the function of the anatomy, physiology and pathology of the voice- and breath system in singing and speaking, shown in both written exams.
Weighting	50%
Grading scale	Numeric
Re-assignment description	If the average score of both exams is below 5.5 the student will be able to take a re-exam that includes subjects of exam 1 and 2.
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Written exam 2
Assignment description	Written examination on the subjects of anatomy, physiology, development and pathology of the voice. Based on 'Anatomy of

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

Critical Music Studies (Jazz)

Course title	Critical Music Studies (Jazz)
Department responsible	Theory
OSIRIS course code	KC-TM-CJS-25; KC-TM-CJS1-22
Type of course	Compulsory course
Prerequisites	Music History Jazz
Course content	<p>You are introduced to the various ways in which sources of jazz and other genres of music can be analysed and used in support of the practice of playing jazz. The sources can be articles, books, films and audio-visual materials, as well as jazz-related poetry, paintings and other artistic expressions. The position of jazz in the cultural landscape is dealt with as well. Broadening your interest, knowledge and experience is done by:</p> <ul style="list-style-type: none"> - reading and analysing various texts and make concise and critical conclusions; - listening to musical performances and making well balanced verbal analysis; - analysing the underlying theories and approaches of the various ways jazz history is described and conceived; - looking at objects of art, poetry, literature, films and other visual expression that are jazz related; - raising the critical awareness on jazz and other forms of art. <p>In addition to this you will work on verbally expressing your personal points of view in a balanced and insightful way by making concise presentations, and you will be asked to write small essays that show critical awareness.</p>
Programme objectives	1.A.8, 1.A.9, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to critically reflect on written texts concerning jazz and other forms of art; ▪ have a clear understanding of the various historiographical approaches in jazz.
Credits	1 ECTS

Level	Bachelor
Work form	Group lesson
Literature	Various sources such as 'Thinking in Jazz', Paul Berliner; 'Sayin' something', Ingrid Monson; 'Yesterdays' by Charles Hamm; biographies such as 'Thelonious Monk' by Robin Kelly; articles from 'Jazz Research' of the Institute for Jazz Research, Graz, Austria; books and articles written by scholars such as James Lincoln Collier, Guthrie Schuller, Scott Deveau, Ted Gioia; Gary Giddens; jazz films ('film noir') and filmed biographies; recordings and analyses in jazz journals such as JazzTimes, DownBeat, The Wire.
Language	English
Scheduling	75 minutes per week, 18 weeks during the 1st semester
Date, time & venue	See ASIMUT
Teachers	Loes Rusch, guest teachers
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	Research proposal
Assignment description	Research proposal
Assignment requirements	The written research proposal should be ±1000 words.
Assignment planning	The assignments are due at the end of the semester. The teacher will confirm the deadline.
Assessment criteria	For further details, please see Assessment Criteria Critical Jazz Studies in this Curriculum Handbook.
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	Written summary
Assignment description	Summary of a text
Assignment requirements	
Assignment planning	The assignments are due at the end of the semester. The teacher will confirm the deadline.
Assessment criteria	For further details, please see Assessment Criteria Critical Jazz Studies in this Curriculum Handbook.
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

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-ES1-19; KC-ED-ES1-22
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	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. 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 different perspectives and

	<p>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 reflective report
Assignment description	Reflective report about your own musical development, your teaching experiences during the course and your educational

	field visit. This report should also include a description of feedback you received from your teacher, for instance about how you provided instructions and used work forms with fellow students during the Methods and Didactics lessons.
Assignment requirements	A minimum of 700 words, to be submitted via Teams 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	<p>Wood wind players and key instrument players: A presentation about your views, examples of learning and teaching practices that have been presented in the pedagogy course material.</p> <p>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.</p>
Assignment requirements	<p>Presentation: 10 minutes presentation, followed by Q&A, to be carried out during one of the Methods & Didactics lessons.</p> <p>Essay: 750-1250 words, to be submitted via Teams</p>
Assignment planning	<p>Presentation: to be determined by your Methods & Didactics teacher</p> <p>Essay: due in December</p>
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; KC-ED-EDS-20
Type of course	Compulsory course
Prerequisites	Educational Skills 1

Course content	<p>Educational Skills 2 is the second course of a three-part programme, which runs over 1,5 year.</p> <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	Reflective report and repertoire list
Assignment description	-Reflective report 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"> • reflective report: 700 words minimum, to be submitted via Teams • 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 2
Course content	Educational Skills 3 is the last course of a three-part programme, which runs over 1,5 year.

	<p>In Educational Skills 3 you will explore how to pass on your passion for learning and playing music by teaching your own pupil throughout the semester. Your focus will be on the use of teaching materials, planning and preparing lessons, and putting to practice acquired knowledge and skills explored in Educational Skills 1 and 2. During the process of preparing and evaluating your lessons you will receive coaching from your teacher and feedback from fellow students.</p> <p>In the Ensemble Teaching lessons you will develop skills specific for working with groups: how to musically lead a 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.</p> <p>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	<p>A short arrangement of a piece of music for a group of pupils, submitted via Teams.</p> <p>Working with a group of amateur musicians during a rehearsal. Active participation / attendance 80%</p>
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>The 2025 edition of 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 body, practice, and wellbeing - 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</p>

	<p>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. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</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"> ▪ know your way around the Royal Conservatoire; ▪ have started to build your network of fellow students from all departments; ▪ are well-informed about your study programme; ▪ have gained greater awareness of what is required to be a successful student; ▪ have a greater awareness of health & wellbeing in the music profession (e.g. you know how to protect your ears); ▪ have gained insight into how the Royal Conservatoire could contribute to reaching your goals as a professional musician.
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	Written report
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	<p>In an intensive week, you will work in small groups to prepare short musical performances or musical interventions. These performances will be created for and presented in specific social contexts with the aim to reach out to new audiences. Performances can take place in unusual venues and spaces thus exploring new markets for and exposure of musical creations. You will run your own 'businesses' and acquire hands-on experiences with career skills such as project management, collaboration, communication and presentation. You will film your performances and interventions and present your projects to an audience of first year Bachelor students at the end of this week.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
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	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to take initiative and recognise opportunities as a performing musician; ▪ have explored your artistic identity in a social 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 1 September until Friday 5 September 2025 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, networking, and relationship building.</p> <p>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. 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>

	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.7, 1.A.8, 1.B.7, 1.B.8, 1.B.12, 1.C.7, 1.C.16
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have discovered / can identify different career paths within the music industry; ▪ 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 sessions will be scheduled separately.
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. Jazz sessions: Felix Schlarmann
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	You are required to include answers to all questions below in your reflection: <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?

	If written: approx. 1500-2000 words. By way of podcast 15-20 min.
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 (Jazz)

Course title	Preparation for Professional Practice (Jazz)
Department responsible	Various
OSIRIS course code	KC-JA-VBP-20
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. <p>In the Jazz department, this course includes information on what the Dutch jazz scene offers and how it works. It will also make you aware of the music business challenges that awaits a freelance musician.</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</p>

	topics are communication, self-management, artistic identity, and becoming aware of career possibilities.
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	At the end of this course, you: <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; ▪ 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	Group sessions, lectures as well as individual supervision
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 120 minutes, during semester 1 & 2
Date, time & venue	See ASIMUT
Teachers	Felix Schlarmann
Contact information	Felix Schlarmann (f.schlarmann@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) <p>Reflect on your time and your development as a bachelor student.</p> <p>How have the 5 domains of the bachelor curriculum shaped you as the person/musician you are today? What are your plans for lifelong learning?</p> <ol style="list-style-type: none"> 4) Artistic vision (500-1000 words) <p>By answering the following four questions, describe your personal artistic vision:</p> <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?

	<p>- What do you need to work on in order to become this musician?</p> <p>5) Future/Project plans or Master Project Plan (approx. 500-750 words)</p> <p>Option A: Your future plans. Look at your SDOC analysis, reflection and your artistic vision. What are your future plans? Write down your ambitions, strategies and short-term / long-term goals and produce a plan describing how you intend to achieve these.</p> <p>Option B: The Master Project Plan. If you plan to apply for the Master of Music programme at the Royal Conservatoire you are required to write a Master Project Plan. This is a realistic study plan in which you describe your idea for your Master Project, explaining how your (short and long term) artistic development goals, your chosen research topic and ideas for your professional integration activities will come together.</p>
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 elective
Prerequisites	Non applicable
Course content	<p>In this course, you obtain credits for professional activities that you undertake outside of the conservatoire. These can be activities that you have found or organised yourself, or activities that have been done through the Career Development Office (CDO).</p> <p>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.

	<ul style="list-style-type: none"> - 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 Bachelor IV: compulsory for students not completing or continuing a KC minor (Please note: sonology students may choose CDO as elective in Bachelor IV but only for a minimum of 2 and a maximum of 4 ECTS) Should students find they require extra CDO credits in Bachelor IV then an additional 2 to 4 ECTS can be obtained in addition to the required 6 ECTS, but only for activities completed in their Bachelor IV year. Retrospective applications for CDO credits in Bachelor II-III will no longer be accepted.</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 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	See CDO portal pages for recommendations and further information.
Language	English
Scheduling	n/a
Date, time & venue	n/a
Teachers	<p>Carolien Drewes (vocal studies) Rik Mol (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Jaïke Bakker (conducting) Peter Adriaansz (composition)</p>

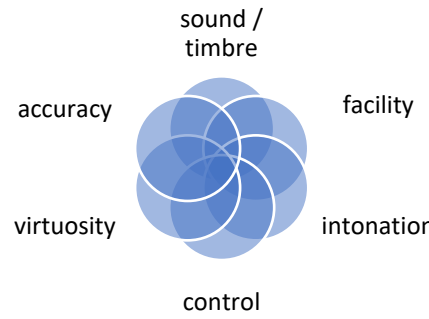
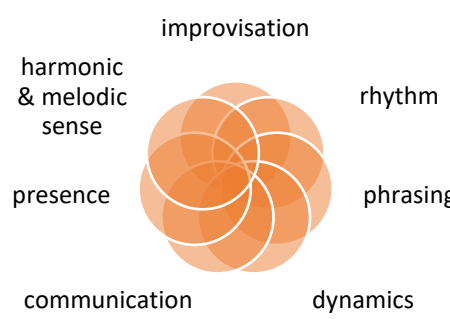
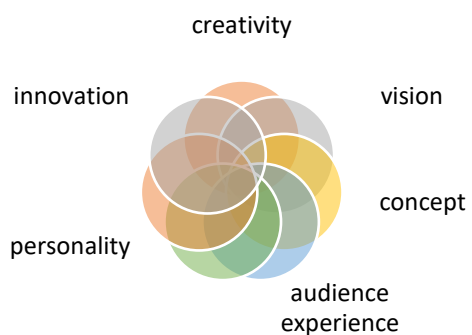
	Kees Tazelaar (sonology)
Contact information	Dominy Clements (D.Clements@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	External activities
Assignment description	Evaluation of activities on the basis of the submitted form, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). Bachelor IV CDO forms must be submitted by 1 May 2026. See the appendix for further information and the assessment criteria below.
Assignment requirements	<p>Procedure</p> <p>When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented as an assignment in MS Teams. You will need to fill in the information sections on the form once each activity has been completed, and also upload any relevant materials (promotional materials, programmes, recordings etc.). You will also need to fill in the reflective section of the form describing your most significant work experiences during the academic year, and what you gained from participating in them. The completed form then has to be submitted for approval by the CDO, after which the relevant number of study credits will be allocated to each task (see appendix).</p> <p>Allocation of CDO credits is done by a teacher nominated by the Head of Department. In case of any disagreement or conflict the results will be evaluated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.</p>
Assignment planning	<p>Bachelor II and III students: you can obtain CDO credits from activities from 01-09-25 to 31-08-26, but the assignment should be completed in the 2025-26 academic year.</p> <p>Bachelor IV students: you can normally obtain CDO credits from activities from 01-09-25 to 01-05-26 (deadline for completing your CDO requirement). Bachelor IV CDO assignments should be submitted by 1 May 2026. If the activity occurs outside those dates it will not be valid for the 25/26 academic year.</p>
Assessment criteria	<p>Assessment criteria including Pass/Fail indications:</p> <ul style="list-style-type: none"> ● Basic information (hours invested etc.) <p>Pass: Times and dates clearly indicated and hours invested are accurate and divided where necessary.</p> <p>Fail: Not credible, unclear or absent, project dates are outside the enrolment period or academic year.</p> <ul style="list-style-type: none"> ● Learning experience/ability to reflect <p>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.</p> <p>Fail: Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.</p>

	<ul style="list-style-type: none"> ● 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.

	<p>CONDUCTING:</p> <p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> - One year rehearsing with a permanent ensemble = 3 ECTS. - One week with a professional orchestra (ca 15 hours rehearsal & 6 hours concerts) = 2 ECTS. <p>VOCAL STUDIES:</p> <ul style="list-style-type: none"> - Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS. - Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average 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.
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APPENDIX 1: ASSESSMENT CRITERIA

ASSESSMENT CRITERIA: BACHELOR JAZZ – MAIN SUBJECT & SUPPORTING SUBJECT

	Technique & Sound	Musicianship & Performance	Artistry
			
Grade	Description		
10	Extraordinary and remarkable technical ability and sound	Extraordinary and remarkable application of the elements of musicianship and performance	Exceptional artistry shades grade upward
9	Highly advanced and distinctive technical ability and sound	Imaginative and inspiring application of the elements of musicianship and performance	
8	Convincing and balanced technical ability and sound with room for further growth	Convincing application of the elements of musicianship and performance with room for further growth	
7	Proficient technical ability and sound, still requiring more consistency and coherence across its elements	Proficient application of the elements of musicianship and performance, still requiring growth	
6	Acceptable technical ability and sound, but in need of consistency in order to support convincing music making	Acceptable application of the elements of musicianship and performance, but in need of development to create a compelling musical argument	
5	Insufficient technical ability and sound	Insufficient application of the elements of musicianship and performance	

Bachelor standard [Grade of 8 approx.]	Accomplished and consistent music making, under way to achieve musical maturity and developing a musical vision
Master standard [Grade of 8 approx.]	Professional and consistent music making, with considerable musical maturity and artistic vision

ASSESSMENT CRITERIA: MUSICIANSHIP SKILLS COURSES

Applicable to: GMT 1&2, Keyboard Harmony 1&2, Jazz Solfege 1,2&3, Ear Training 1, 2&3, Jazz Rhythm Class 1&2, Jazz Arranging 1&2, and various ATV3 courses.

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 (JAZZ)

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.

ASSESSMENT CRITERIA MUSIC HISTORY 1 & 2

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

APPENDIX 2: GRADING SCALES

GRADING SCALES

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

QUALIFYING RESULTS

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

NUMERIC RESULTS

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

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

PARTICIPATION RESULTS

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

PASS/FAIL

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