

# Curriculum Handbook

# Master of Music – Theory of Music

Academic Year 2020/21

**Royal  
Conservatoire  
The Hague**

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

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## INTRODUCTION

The master's programme Theory of Music (ToM) at the Royal Conservatoire is a continuation of the bachelor's Theory of Music programme or a comparable music theory programme. Students are admitted on this basis and on the basis of the results of the entrance exam (in the spring of the year when the study begins). Students completing the master programme are qualified to teach music theory at every level of a music programme, for example at a conservatoire or the music department of a university.

The curriculum has been set up in such a way that you can create your profile right from the outset. One point of departure could be the repertoire, the most obvious being:

- Focus on the theory of Early Music (roughly: music before 1800)
- Focus on the theory of Jazz (also related to the classical repertoire after – roughly – 1900)
- Focus on the theory of music of the late baroque to the present-day (roughly: music after 1700)

### Programme content

The two-year master programme has three main components:

1. **Artistic Development:** this category includes knowledge modules on the repertoire of this master: western art music from the late middle ages till the present day. You learn to work in accordance with the ACML(S)-formula (Analysis-Creating Music-Literature-Solfège) and at the start of the master's programme you choose two of these ACML(S)-courses – **each of which takes two years**. A substantial number of ToM electives are available and in two instances these are obligatory for the chosen ACML(S) subjects. If you choose the two courses ACML 14<sup>th</sup> till mid-17<sup>th</sup> and ACML second half 17<sup>th</sup> and 18<sup>th</sup> century, Basso Continuo is compulsory in both master I and II. If you choose the ACMLS Jazz course, the two-year courses Jazz Arranging and Jazz Harmony at the Piano are compulsory in both master I and II. You can choose a maximum of two electives that are taught individually.
2. **Research:** on subjects from the discipline that have to do with 'the notes' or subjects that are related to methodology. An exchange is possible with the master's programme Music Education According to the Kodály Concept. Your personal research results in a publishable article and a final oral presentation. You are fully engaged in music theory life and you are active in international music theory discourse, with papers and participation at conferences, symposia, study days etc..
3. **Professional Integration – Teaching Skills and Internship:** you carry out research on a subject specifically focussing on methodology, you take part in internships at the Royal Conservatoire and/or another music school and present the results in writing and orally. The level at which you work entails that you also actively participate in international discourse on your subject and in this specific case concerning music pedagogy.

As stated above, the ToM master programme entails choosing your own **profile (track)**. The content and the direction are for you to decide by means of picking your own ACML(S)-courses, electives and of course your research subject. Your chosen profile will play a role in the methodology as well: with an 'Early Music' profile the subject of your methodology research will very likely relate to this field. The same applies if you choose the profile 'Music after 1700' or 'Jazz'. The accompanying internships (at the Royal Conservatoire or another music school, possibly abroad) will accordingly focus on teaching students in an Early Music department, a Classical Music department and a Jazz department respectively.

Some examples of possible choices as part of the ToM curriculum:

**Focus on Early Music:**

<i>Master-1</i>	<i>Master-2</i>
Music Theorist in Residence	Music Theorist in Residence
ACML of the 14 <sup>th</sup> till mid-17 <sup>th</sup> century	ACML of the 14 <sup>th</sup> till mid-17 <sup>th</sup> century
ACML of the 2 <sup>nd</sup> half 17 <sup>th</sup> and 18 <sup>th</sup> century	ACML of the 2 <sup>nd</sup> half 17 <sup>th</sup> and 18 <sup>th</sup> century
Basso continuo in Performance (compulsory)	Basso continuo in Performance (comp.)
Historically Inspired Early Music Improvisation	Historically Inspired Classical Improvisation
Gregorian Chant and Choir	Rhetoric
Introduction to Research in the Arts	
Master Circle	Master Circle
Individual Research Trajectory	Individual Research Trajectory
Master elective	
Teaching Skills and Internship	Teaching Skills and Internship

**Focus on 'Jazz':**

<i>Master-1</i>	<i>Master-2</i>
Music Theorist in Residence	Music Theorist in Residence
ACML of the 20 <sup>th</sup> and 21 <sup>st</sup> century	ACML of the 20 <sup>th</sup> and 21 <sup>st</sup> century
ACMLS Jazz	ACMLS Jazz
Harmony at the Piano (compulsory)	Harmony at the Piano (comp.)
Jazz arranging (comp.)	Jazz arranging (comp.)
Cultural Philosophy	Historically Inspired Classical Improvisation
Introduction to Research in the Arts	
Master Circle	Master Circle
Individual Research Trajectory	Individual Research Trajectory
Master elective	
Teaching Skills and Internship	Teaching Skills and Internship

**Focus on 'Music after 1700':**

<i>Master-1</i>	<i>Master-2</i>
Music Theorist in Residence	Music Theorist in Residence
ACML of the 2 <sup>nd</sup> half 18 <sup>th</sup> and 19 <sup>th</sup> century	ACML of the 2 <sup>nd</sup> half 18 <sup>th</sup> and 19 <sup>th</sup> century
ACML of the 20 <sup>th</sup> and 21 <sup>st</sup> century	ACML of the 20 <sup>th</sup> and 21 <sup>st</sup> century
Basso continuo in Performance	Historically Inspired Classical Improvisation
Music Performance Voice	Cultural Philosophy
Music Performance Keyboard	Rhetoric
Introduction to Research in the Arts	
Master Circle	Master Circle
Individual Research Trajectory	Individual Research Trajectory
Master elective	
Teaching Skills and Internship	Teaching Skills and Internship

**General focus on repertoire:**

<i>Master-1</i>	<i>Master-2</i>
Music Theorist in Residence	Music Theorist in Residence
ACML of the 14 <sup>th</sup> till mid-17 <sup>th</sup> century	ACML of the 14 <sup>th</sup> till mid-17 <sup>th</sup> century
ACML of the 20 <sup>th</sup> and 21 <sup>st</sup> century	ACML of the 20 <sup>th</sup> and 21 <sup>st</sup> century
Basso continuo in Performance	Music Performance Instrument

Music Performance Voice	Historically Inspired Classical Improvisation
Historical Notation	Cultural Philosophy
Introduction to Research in the Arts	
Master Circle	Master Circle
Individual Research Trajectory	Individual Research Trajectory
Master elective	
Teaching Skills and Internship	Teaching Skills and Internship

## PROGRAMME OBJECTIVES MASTER THEORY OF MUSIC

Below you will find the Programme Objectives (or 'learning outcomes') for the Master of Music – Theory of Music programme.

All objectives start with the number 2, indicating that they relate to 2nd cycle (i.e. master's level) studies. The objectives are divided in three categories – practical outcomes (A), theoretical outcomes (B) and generic outcomes (C) – and are numbered for ease of reference.

In the course descriptions, the field 'programme objectives' refers to these codes, e.g. 2.A.1, 2.A.3, 2.B.5, 2.C.1, 2.C.10. This means that the course contributes to obtaining the skills and knowledge described in those programme objectives. There may be several courses contributing to the same objectives.

The programme objectives and coding are based on the AEC Learning Outcomes<sup>1</sup> for 2nd cycle studies, and have been adapted where necessary to fit the study programme of the MMus in Theory of Music.

**At the end of the Master of Music programme, you:**

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

- 2.A.1. Realise, recreate, create, and analyse music to a high professional level, expressing your own artistic concepts and reflecting a well-developed musical personality.
- 2.A.2. Evidence advanced craft skills in relation to the repertoire, styles, etc. of your discipline.
- 2.A.3. Demonstrate breadth and/or depth of specialist knowledge in relation to your area of study evidencing fluency across a range of styles.
- 2.A.4. Demonstrate ability to create, realise and express your own concepts in the field of music theory, ensuring that any areas of relative weakness in relation to reading, aural, analytical analysis, creative and re-creative skills have been addressed.
- 2.A.5. Play a leading role in musical collaborative activity.
- 2.A.6. Demonstrate a high level of improvisational fluency.
- 2.A.7. Evidence ability to develop, research and evaluate ideas, concepts and processes as appropriate within your own practice.
- 2.A.8. Demonstrate excellent command in a range of communication modes associated with your practice and its presentation to both specialist and non-specialist audiences.
- 2.A.9. Exhibit basic competence in technological utilisation and application.
- 2.A.10. Take responsibility for the engagement between context, audience and musical material, projecting your ideas fluently and with confidence in a wide variety of settings.
- 2.A.11. Within the context of the musical learning environment, recognise and identify individual learners needs, and exhibit the ability to differentiate and facilitate activity accordingly.
- 2.A.12. Engage with a significant level of critical self-reflection in relation to your own personal learning style, skills and strategies.
- 2.A.13. Evidence ability to translate theoretical knowledge into practical activities to enable musical learning and creative processes in others.
- 2.A.14. Demonstrate sensitivity with regard to the subjects of your research, respecting diversity in the characteristics of individuals and contexts, and considering the ethical dimensions of your work.

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

2.A.15. In relation to relevant self-identified professional pathways or opportunities, demonstrate advanced understanding of the working field, and identify and formulate strategies for developing engagement with them.

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

2.B.1. Demonstrate advanced knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to your core and, as appropriate, related disciplines, and their associated texts, resources and concepts.

2.B.2. Exhibit comprehensive knowledge of repertoire within your area of musical study, demonstrating an advanced level of skill in creating and providing coherent musical experiences which engage with both well- and lesser-, or unknown repertoire.

2.B.3. Develop and extend your knowledge of the theoretical and historical contexts in which music is practiced and presented.

2.B.4. Exhibit knowledge of musical styles and an advanced and critical understanding of their associated performing traditions.

2.B.5. Develop, present and realise programmes that are coherent and suitable to a wide range of different performing contexts.

2.B.6. Exhibit advanced and embodied knowledge of improvisational patterns and processes, and the ability to apply these freely in a variety of contexts.

2.B.7. Evidence understanding of a range of advanced investigative techniques, enabling the application of selected approaches to develop, frame, research and evaluate ideas, concepts and processes as appropriate within your practice.

2.B.8. Identify and utilise relevant literature and/or other resources as appropriate to inform your practice and development within your area of study.

2.B.9. Identify and employ advanced research, study, communication and presentation techniques to independently develop and deliver an extended and/or in-depth research project.

2.B.10. Recognise the importance of utilising specific technologies to enable the creation, dissemination and/or performance of music appropriate to your practice.

2.B.11. Demonstrate a thorough understanding of pedagogical theories relevant to music education in one or more specific educational contexts.

2.B.12. Demonstrate a thorough understanding of the role of the musician in contemporary society, researching, engaging with and reflecting upon specific relevant professional working environments and contexts.

### **C. Generic outcomes**

2.C.1. Exhibit advanced skills in critical thinking and critical awareness.

2.C.2. Demonstrate independence in all aspects of learning, social interaction, and opportunity identification.

2.C.3. Exhibit confidence and competence in the use of a range of communication and social skills as appropriate to context.

2.C.4. Exhibit appropriate leadership, teamwork, negotiation and/or coordination skills, taking account of a variety of contexts.

2.C.5. Evidence ability to integrate knowledge drawn from a variety of contexts or perspectives.

2.C.6. Demonstrate independent thought supported by rational and evidence-based application of knowledge in undertaking tasks that may be:

- extended and complex
- in new or unfamiliar contexts
- based upon incomplete or limited information.

- 2.C.7. Recognise the interrelationship between theory and practice, and apply such knowledge to underpin and strengthen your own professional development.
- 2.C.8. Demonstrate advanced ability to communicate knowledge and ideas through modes other than notation, performance and/or other musical outputs (recordings, etc.).
- 2.C.9. Consistently analyse, interrogate, utilise, and respond creatively and appropriately to verbal and/or written feedback, ideas and impetus from others.
- 2.C.10. Initiate activities or projects, and work with others through interaction or collaboration.
- 2.C.11. Exhibit advanced and appropriate public presentation skills in all aspects of your practice and activity.
- 2.C.12. Exhibit a sensitivity to the learning styles and needs of others and ability to motivate and facilitate creativity and learning.
- 2.C.13. Engage with individuals and/or groups as appropriate and in relation to both your own, and a wider variety of, cultural contexts.
- 2.C.14. Engage and share information with specialist and non-specialist musicians and audiences across a broad spectrum of society, demonstrating awareness of individual and/or group reactions to such information and the ability to respond appropriately.
- 2.C.15. Exhibit confidence in using your own psychological understanding – and your sense of your own wellbeing, and that of others – to underpin decision making in a variety of situations associated with professional practice.
- 2.C.16. Demonstrate a positive attitude towards, willingness to engage and interest in, on-going (life-long) personal and professional development.
- 2.C.17.KC. Demonstrate a strong commitment to the integration of your artistic development, research interests and professional practice.

# CURRICULUM OVERVIEW

## THEORY OF MUSIC

code	form	Theory of Music (ToM)	Year 1	Year 2
		<b>Master of Music 2020-2021</b>		
<b>KC-M-HT- Artistic Development</b>				
MTR		Current State of Music Theory Research	2	2
		<b>Choice of two ACML(S)-courses*:</b>		
ACLA		Analysis/Creating Music/Literature (ACML) of the 14th till mid-17th century**	9	9
ACLC		Analysis/Creating Music/Literature (ACML) of the second half 17th and 18th century**	9	9
ACLD		Analysis/Creating Music/Literature (ACML) of the second half 18th and 19th century	9	9
ACLE		Analysis/Creating Music/Literature (ACML) of the 20th and 21st century	9	9
ACLF		Analysis/Creating Music/Literature/Solfège (ACMLS) jazz**	9	9
		<b>Choice of three ToM courses***:</b>	9	9
BC		<i>Basso Continuo in Performance</i>	3	3
FI		<i>Cultural Philosophy</i>	3	3
KC-DI-G&K		<i>Gregorian Chant and Choir</i>	3	3
HII		<i>Historically Inspired Early Music Improvisation</i>	3	3
		<i>Historically Inspired Classical Improvisation</i>	3	3
HNO		<i>Historical Notation</i>	3	3
INARR		<i>Instrumentation and Arranging</i>	3	3
		<i>Rhetoric</i>	3	3
		<i>Jazz Arranging (for Jazz Theory of Music students)</i>	3	3
		<i>Harmony at the Piano (for Jazz Theory of Music students)</i>	3	3
PNBV		<i>Music Performance Keyboard</i>	3	3
NIEUW		<i>Music Performance Instrument</i>	3	3
		<i>Music Performance Voice</i>	3	3
ACLA		Analysis/Creating Music/Literature (ACML) of the 14th till mid-17th century	9	9
ACLC		Analysis/Creating Music/Literature (ACML) of the second half 17th and 18th century	9	9
ACLD		Analysis/Creating Music/Literature (ACML) of the second half 18th and 19th century	9	9
ACLE		Analysis/Creating Music/Literature (ACML) of the 20th and 21st century	9	9
ACLF		Analysis/Creating Music/Literature/Solfège (ACMLS) jazz	9	9
		<b>Subtotal</b>	<b>29</b>	<b>29</b>
<b>KC-M- Research</b>				
AL-IRB	g	Introduction to Research in the Arts	2	
AL-MCB		Master Circle	3	3
HT-IRT		Individual Research Trajectory	16	21
-	-	Master Elective	3	
		<b>Subtotal</b>	<b>24</b>	<b>24</b>
<b>KC-M-HT- Professional Integration</b>				
METH		Teaching Skills and Internship	7	7
		<b>Subtotal</b>	<b>7</b>	<b>7</b>
		<b>Total per year</b>	<b>60</b>	<b>60</b>
		<b>Total</b>		<b>120</b>
		* You have to choose before the start of your studies		
		** If you choose to follow two Early Music ACML courses, Basso Continuo is compulsory for two years. If you choose to follow the ACMLS Jazz course, Jazz Arranging and Harmony at the Piano (Jazz) are compulsory for two years.		
		*** With a maximum of two courses that are taught individually		

## COURSE DESCRIPTIONS

### ARTISTIC DEVELOPMENT

#### CURRENT STATE OF MUSIC THEORY RESEARCH

<b>Course title:</b>	<b>Current State of Music Theory Research</b>
Osiris course code:	KC-M-HT-MTR
Course content:	This course takes the form of a series of projects (twice a year) during which an authoritative music theorist is invited to come and teach a particular subject over a period of three days for Music Theory students (bachelor and master) and any others who may be interested. The subjects may relate to repertoire and music theory from specific periods, but subjects are also conceivable in the field of aesthetics, philosophy and pedagogy in relation to music. Students are expected to actively participate; the guest teacher(s) will consequently work with them in seminars in addition to giving lectures.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are aware of the interaction between music theory and the institutional structures in which it is embedded;</li> <li>▪ are stimulated to expand the scope of music-analytical practice beyond familiar shores.</li> </ul>
Programme objectives:	2.A.3, 2.A.7, 2.A.8, 2.A.9, 2.A.11, 2.A.12, 2.A.13 2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.B.11 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.11, 2.C.16
Type of course:	Compulsory; Master I and master II
Level:	Master
Duration:	Projects (three days at a time)
Prior qualifications/ prerequisites:	-
Teachers:	External specialists
Credits:	2 ECTS per academic year
Literature:	Depending on the subject, to be announced a couple of weeks before the projects start.
Work form:	Interactive seminar
Assessment:	Minimum attendance 80%
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

**ARTISTIC DEVELOPMENT: ACML(S)-COURSES**

**ANALYSIS/CREATING MUSIC/LITERATURE (ACML) – 14TH TILL MID-17TH CENTURY**

<i>KC-M-HT-ACLA</i>	<b>Analysis/Creating Music/Literature – 14th till mid-17th century</b>
Osiris course code:	KC-M-HT-ACLA
Course content:	<p><b>A) 14<sup>th</sup> – 15<sup>th</sup> century</b>                  In this part of the course you analyse the repertoire and the principles of polyphonic musical creation (composed and improvised) of the period between ca. 1300 and 1500. You are exposed to the sources of polyphonic music, scholarly transcriptions, issues associated with transcribing, contemporary theoretical sources from the period, as well as essential (modern) scholarly publications on the topic. On the basis of research and analysis of both the repertoire and theoretical texts, you develop your own practice of improvising and composing in the styles under examination.</p> <p><b>B) 16<sup>th</sup> – 17<sup>th</sup> century</b>                  In this part of the course, analysis is related to compositions (instrumental &amp; vocal) of the period 1500-1700, in general the style periods Renaissance and Early/Mid Baroque. The perspective is primarily the contemporary approaches such as they were in the 16<sup>th</sup> and 17<sup>th</sup> literature about, among other things, solmisation, mensural notation, modus, counterpoint, basso continuo and musica poetica (composition). Alongside studying and applying contemporary angles ‘modern’ approaches are also addressed. The intention is for you to become so familiar with the material that you are capable of critically evaluating the added value of the contemporary versus the modern approaches and are able to demonstrate this in a number of assignments.                  Directly relating to the studying of the repertoire and accompanying literature (both primary and secondary sources) is the composition of ‘style studies in notes’ (style copies, historically inspired compositions), instrumental and vocal: falsobordone, madrigal, motet, monody based on basso continuo, ricercare, toccata and canzona. You are also expected to present a written account of a style composition explaining your choices using the examples of compositions you have chosen.</p> <p>An important part of the course is also the practical application of Renaissance theoretical issues, primarily with regards to the implications of modal theory in polyphony. This starts with a 16th century approach to solmization, the cause and effect of "high clefs" in relation to modality, and an introduction to issues of tactus and mensuration.</p> <p>If you choose both courses ACML 14<sup>th</sup> till mid-17<sup>th</sup> and second half 17<sup>th</sup> and 18<sup>th</sup> century, Basso Continuo (choice of three ToM electives) is compulsory.</p>
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> <li>▪ have a working knowledge of sources of vocal and (later in the period) instrumental music in the period 1300-1650;</li> <li>▪ have a working knowledge of the main theoretical treatises on the production of polyphony in this period;</li> <li>▪ are aware of essential, up-to-date secondary literature on this repertoire</li> <li>▪ are able to critically reflect on primary and secondary sources, orally and in writing;</li> <li>▪ are able to vocally improvise a simple setting in the styles under investigation;</li> </ul>

	<ul style="list-style-type: none"> <li>▪ are able to compose in multiple styles (vocal and instrumental, polyphonic and homophonic), and comment on the style compositions by giving an account of the points of departure and the choices made;</li> <li>▪ can analyse compositions from the repertoire covered clearly and in-depth in particular using contemporary and modern approaches, though the latter to a lesser degree.</li> <li>▪ can critically compare the different approaches referred to and evaluate these both orally and in writing.</li> </ul>
Programme objectives:	2.A.3, 2.A.7, 2.A.8, 2.A.9, 2.A.11, 2.A.12, 2.A.13 2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.B.11 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.11, 2.C.16
Type of course:	Compulsory ACML (“choice of two ACML(S) courses”) or elective (“choice of three ToM electives”)
Level:	Master I and II
Duration:	1,5 hours per week, 36 weeks per year
Prior qualifications/ prerequisites:	You need to have knowledge on the level of bachelor IV of: <ul style="list-style-type: none"> <li>- mensural notation</li> <li>- counterpoint, harmony, basso continuo and style composition</li> <li>- Gregorian chant and modal theory</li> <li>- musical and historical research abilities</li> <li>- knowledge of contemporary literature on repertoire</li> <li>- proficiency in reading Italian and German is recommended, as is a certain knowledge of Latin.</li> </ul>
Teachers:	Isaac Alonso de Molina, possibly a guest teacher
Credits:	9 ECTS per academic year
Literature 14 <sup>th</sup> – 15 <sup>th</sup> century:	<p><b>Sources of polyphony:</b>  E-SC s.s. (<i>Codex Calixtinus</i>).  I-FI MS Pluteus 29.1 (F).  F-MO H 196 (Montpellier Codex).  B-TC 476 (Mass of Tournai).  F-Pn fonds français 146 (<i>Roman de Fauvel</i>).  F-Pn fonds français 1584 (<i>Machaut A</i>)  F-APT Trésor 16 bis (<i>Apt Codex</i>).  I-IV MS CXV (115) (<i>Ivrea Codex</i>).  I-Tn MS J.II.9 (Cyprus Manuscript).  I-MOe MS {alpha}.X.1.11 (<i>Modena B</i>)  GB-Lbl Add. MS 57950 (<i>Old Hall Manuscript</i>).  Various mid. 15<sup>th</sup> cent. Ms.</p> <p><b>Theoretical sources:</b>  Guido Aretinus, <i>Micrologus</i>  Anon, Vatican Organum Treatise  Franco de Colonia, <i>Ars cantus mensurabilis</i>  Jacobus Leodensis, <i>Compendium de musica</i>  Petrus dictus Palma Ociosa, <i>Compendium de discantu</i>  Aegidius de Murino, <i>Tractatus cantus mensurabilis</i>  Petrus dictus Palma Ociosa, <i>Compendium de discantu</i>  Aegidius de Murino, <i>Tractatus cantus mensurabilis</i></p>

	<p>Prosdocius Beldomandis, <i>Contrapunctus</i>  Leonel Power, <i>Tretise upon the Gamme</i>  Guilielmus Monachus, <i>De preceptis artis musicae</i>  Johannes Tinctoris, <i>Liber de arte contrapuncti</i></p> <p><b>Secondary Literature (selection):</b>  Sarah Fuller, 'Organum - Discantus - Contrapunctus in the Middle Ages', in <i>The Cambridge History of Western Music Theory</i>, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), 477–502.  Sarah Fuller, 'Tendencies and Resolutions: The Directed Progressions in Ars Nova Music', <i>Journal of Music Theory</i> 16 (1992): 61–86.  Margaret Bent, 'The "Harmony" of the Machaut Mass', in <i>Machaut's Music: New Interpretations</i>, ed. Elizabeth Eva Leach (Boydell &amp; Brewer, 2003), 75–93.  Anna Maria Busse Berger, <i>Medieval Music and the Art of Memory</i> (Berkeley, Los Angeles: University of California Press, 2005).  Daniel Leech-Wilkinson, 'Machaut's "Rose, Lis" and the Problem of Early Music Analysis', <i>Music Analysis</i> 3, no. 1 (1984): 9–28.  Elizabeth Eva Leach, 'Counterpoint and Analysis in Fourteenth-Century Song', <i>Journal of Music Theory</i> 44, no. 1 (2000): 45–79.  Sarah Fuller, 'Organum - Discantus - Contrapunctus in the Middle Ages', in <i>The Cambridge History of Western Music Theory</i>, ed. Thomas Christensen (Cambridge: Cambridge University Press, 2002), 477–502.  Niels Berentsen, 'From Treatise to Classroom: Teaching Fifteenth-Century Improvised Counterpoint', <i>Journal of the Alamire Foundation</i> 6, no. 2 (2014): 221–42.  Margaret Bent, <i>Counterpoint, Composition, and Musica Ficta</i> (New York, London: Routledge, 2002).  Bonnie J. Blackburn, 'On Compositional Process in the Fifteenth Century', <i>Journal of the American Musicological Society</i> 40, no. 2 (2013): 25–100.  Rob C. Wegman, 'From Maker to Composer: Improvisation and Musical Authorship in the Low Countries, 1450-1500', <i>Journal of the American Musicological Society</i> 49, no. 3 (1996): 409–79.</p>
<p>Literature 16<sup>th</sup> –  17<sup>th</sup> century:</p>	<p><b>Theoretical sources:</b>  Pietro Aaron: Trattato della natura et cognitione di tutti gi tuoni (1525)  Gioseffo Zarlino: Le institutioni harmoniche (1558)  Sancta Maria: Arte de tañer fantasia (1565)  Johannes Burmeister: Musica poetica (1606)  Agazzari: Del sonare sopra'l basso (1607)  Herbst: Arte prattica et poetica (1653)  Michael Praetorius: Syntagma Musicum (3 delen, 1614/15, 1620, 1619)  Christoph Bernhard: Tractatus compositionis augmentatus (ca. 1657)  Martin Agricola: Musica Instrumentalis Deudsch (1529 en 1545)  John Hothby: <i>La Capiopea Legale</i> and <i>Proportiones Secundum</i> (2e helft 15e eeuw)  Hermann Finck: Practica musica, exempla variorum signorum, proportioinum, et canonum, judicium de tonis ac quaedam de arte suaviter et artificiose cantandi continens (1556)</p> <p><b>Secondary Literature (selection):</b>  Markus Jans: Alle gegen eine (1986)  Markus Jans: Modale Harmonik (1992)  Roig-Francolí: Playing in Consonances (1995)  Meier: The Modes of Classical Vocal Polyphony (1988)  Judd (ed.): Tonal Structures in Early Music (1998)</p>

	<p>Bartel: Musica Poetica (1998)  Johannes Menke: Kontrapunkt I: Die Musik der Renaissance (2015)  Jessie Owens - Composers at Work: the craft of musical composition 1450-1600  Bruce Haynes - The history of performing pitch: the story of 'a'  Ruth DeFord - Tactus, Mensuration and Rhythm in Renaissance music  A long list of articles: Harold Powers, Patrizio Barbieri, Jeffrey Kurtzman, Andrew Parrott, Stephen Bonta, Bonnie Blackburn, Sigrun Heinzlmann.</p>
Work form:	Individual lesson or group lesson/tutorial
Assessment:	<p>At the end of each academic year a portfolio consisting of style compositions and two research papers is handed in and there is an oral exam: a presentation about a subject from the treated area, combined with the performance of one or more style compositions. The portfolio and the exam are assessed by an exam committee consisting of the core teachers of the ToM programme, at the master II exam supplemented by an external expert.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• substantive depth and level of 'craftsmanship' of the counterpoint, analyses and style compositions</li> <li>• knowledge of the relevant literature and awareness of the academic discourse</li> <li>• clarity of explanation in the texts and the oral presentation</li> <li>• contextuality: the ability to place the work done in a broader perspective</li> </ul>
Grading system:	Numeric
Language:	English, Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Isaac Alonso de Molina ( <a href="mailto:isaac.alonsodemolina@koncon.nl">isaac.alonsodemolina@koncon.nl</a> )

**ANALYSIS/CREATING MUSIC/LITERATURE (ACML) – 2ND HALF 17TH AND 18TH CENTURY**

Course title:	<b>Analysis/Creating Music/Literature (ACML) – 2nd half 17th and 18th century</b>
Osiris course code:	KC-HT-1819-ACLC
Course content:	<p>The two year course involves three closely related and overlapping areas of study: Analysis, Creating Music and Literature. Analysis includes composition (instrumental and vocal) from the 2<sup>nd</sup> half of the 17th and the 18th century – roughly the Mid-Baroque, Late Baroque and Classical – and takes as its point of departure in the first instance contemporary approaches as are to be found in the 17th and the 18th century literature on for instance form, partimento, basso continuo and harmony. Besides studying and applying these contemporary angles attention is also paid to ‘modern’ approaches. The intention is for the master ToM students to become so familiar with the material (and often are so already) that they are capable of critically evaluating the added value of the contemporary versus the modern approaches and are able to demonstrate this in a number of assignments.</p> <p>Directly relating to studying the repertoire and accompanying literature (both primary and secondary sources) is the composition of music in various 18th and early 19th century styles and genres resulting in a substantial number of ‘style studies in notes’ (style copies, historically-inspired compositions), instrumental and vocal: realizations of partimenti, Corelli-like sonatas, Bach-like fugues, choral settings, ‘classical’ piano sonatas and string quartet movements etc. Students are also expected to present a written account of the style compositions, explaining their choices by using the examples of compositions they have chosen.</p> <p>If you choose both courses ACML 14<sup>th</sup> till mid-17<sup>th</sup> and second half 17<sup>th</sup> and 18<sup>th</sup> century, Basso Continuo (choice of three ToM electives) is compulsory.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to analyse compositions from the repertoire clearly and in-depth, in particular using contemporary and modern approaches, though the latter to a lesser degree, all of this supported by knowledge of the relevant literature on contemporary and modern music theory;</li> <li>▪ are able to critically compare the different approaches referred to and evaluate these both orally and in writing;</li> <li>▪ are able to compose in various 17th and 18th century vocal and instrumental styles resulting in a substantial number of style compositions;</li> <li>▪ are able to comment on the style compositions by giving an account of the points of departure and the choices made.</li> </ul>
Programme objectives:	<p>2.A.3, 2.A.7, 2.A.8, 2.A.9, 2.A.11, 2.A.12, 2.A.13                  2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.B.11                  2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.11, 2.C.16</p>
Type of course:	Compulsory ACML (“choice of two ACML(S) courses”) or elective (“choice of three ToM electives”)

Level:	Master I and II
Duration:	1,5 hours per week, 36 weeks per year
Prior qualifications/ prerequisites:	Familiarity at bachelor IV-level with the repertoire to be covered: analysis, basso continuo, harmony, counterpoint and contemporary literature. Proficiency in reading German, French is highly recommended as is a certain knowledge of Latin and Italian.
Teachers:	Bert Mooiman
Credits:	9 ECTS per academic year
Literature:	<p>a) Primary sources:</p> <p>Mattheson: Der vollkommene Capellmeister (1739)  C.P.E. Bach: Versuch über die wahre Art das Clavier zu spielen (1753-1762)  Heinichen: Der General-Bass in der Composition (1728)  Kirnberger: Die Kunst des reinen Satzes (1771), Die wahren Grundsätze zum Gebrauch der Harmonie (1773, together with J.A.P Schulz)  Rameau: Traité de l'Harmonie (1722), Nouveau Système de Musique Théorique (1726)  Fux: Gradus ad Parnassum (1721)  Riepel: Anfangsgründe zur Musicalischen Setzkunst (Part 1 and 2, 1752-1755)  Marpurg: Abhandlung von der Fuge (1753-54)  Koch: Versuch einer Anleitung zur Composition (1782-1787-1793)  Galeazzi: Elementi teorico-pratici di musica (1796)  Reicha: Traité de haute Composition musicale (1824), Traité de Melodie (1814)</p> <p>b) Secondary literature:</p> <p>Gjerdingen: Music in the Galant Style (2007)  Sanguinetti: The Art of Partimento (2012)  Holtmeier: Heinichen, Rameau and the Italian Thoroughbass Tradition (2007)  Markus Jans: Towards a History of the Origin and Development of the Rule of the Octave (2007)  Nicholas Cook: Analysis through Composition (1996)  Markus Schwenkreis: Compendium Improvisation – Fantasieren nach historischen Quellen des 17. und 18. Jahrhunderts (2018)  Johannes Menke: Kontrapunkt I: Die Musik der Renaissance (2015) and Kontrapunkt II: Die Musik des Barock (2017)</p>
Work form:	Group lesson
Assessment:	<p>At the end of each academic year a portfolio consisting of style compositions and two research papers is handed in and there is an oral exam: a presentation about a subject from the treated area, combined with the performance of one or more style compositions. The portfolio and the exam are assessed by an exam committee consisting of the core teachers of the ToM course, at the master II exam supplemented by an external expert.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• substantive depth and level of 'craftsmanship' of the analyses and style compositions</li> <li>• knowledge of the relevant literature and awareness of the academic discourse</li> <li>• clarity of explanation in the texts and the oral presentation</li> </ul>

	<ul style="list-style-type: none"><li>• contextuality: the ability to place the work done in a broader perspective</li></ul>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Bert Mooiman ( <a href="mailto:b.mooiman@koncon.nl">b.mooiman@koncon.nl</a> )

**ANALYSIS/CREATING MUSIC/LITERATURE (ACML) OF THE 2ND HALF 18TH AND 19TH CENTURY**

<i>KC-M-HT-ACLD</i>	<b>Analysis/Creating Music/Literature (ACML) – 2nd half 18th and 19th century</b>
Osiris course code:	KC-M-HT-ACLD
Course content:	<p>The two year course ACML 2<sup>nd</sup> half 18<sup>th</sup> and 19<sup>th</sup> century involves three closely related and overlapping areas of study: Analysis, Creating Music and Literature. Analysis includes composition (instrumental and vocal) from the late 18<sup>th</sup> and the 19<sup>th</sup> century – roughly the Classical and Romantic periods – and takes as its point of departure in the first instance contemporary approaches as are to be found in the 18<sup>th</sup> and 19<sup>th</sup> century literature on, for instance, form, harmony and counterpoint as well as modern approaches that are to be found in the many books and articles that have been published in recent decades. Attention can also be paid to subjects such as the philosophy and aesthetics of music. The analyses are set up in various ways, for instance on a ‘note-by-note’ basis, comparative analyses, and critical commentaries on existing analyses (in the literature). The idea is that during the two years, you adequately reflect these different approaches in the various assignments.</p> <p>Directly relating to the studying of the repertoire and accompanying literature is the composition of music in the various 18<sup>th</sup> and 19<sup>th</sup> century styles and genres resulting in a substantial number of ‘style studies in notes’ (style copies, historically-inspired compositions), instrumental and vocal: ‘classical’ piano sonatas and string quartet movements, Schubert-, Schumann- or Brahms-like lieder, Chopin-like Nocturnes etc. You are also expected to present a written account of the style compositions, explaining your choices by using the examples of compositions you have chosen.</p>
Objectives:	<p>At the end of the course, you can:</p> <ul style="list-style-type: none"> <li>▪ analyse compositions from the repertoire clearly and in-depth, in particular using contemporary and modern approaches, though the latter to a lesser degree, all of this supported by knowledge of the relevant literature on contemporary and modern music theory;</li> <li>▪ critically compare the different approaches referred to and evaluate these both orally and in writing;</li> <li>▪ compose in various 18<sup>th</sup> and 19<sup>th</sup> century vocal and instrumental styles resulting in a substantial number of style compositions;</li> <li>▪ comment on the style compositions by giving an account of the points of departure and the choices made.</li> </ul>
Programme objectives:	<p>2.A.3, 2.A.7, 2.A.8, 2.A.9, 2.A.11, 2.A.12, 2.A.13                  2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.B.11                  2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.11, 2.C.16</p>
Type of course:	Compulsory ACML (“choice of two ACML(S) courses”) or elective (“choice of three ToM electives”)
Level:	Master I and II
Duration:	1,5 hours per week, 36 weeks per academic year

Prior qualifications/ prerequisites:	Reading proficiency in German and French is highly recommended.
Teacher:	t.b.d.
Credits:	9 ECTS per academic year
Literature:	<p>Kirnberger: Die Kunst des reinen Satzes (1771), Die wahren Grundsätze zum Gebrauch der Harmonie (1773, together with J.A.P Schulz)</p> <p>Rameau: Traité de l'Harmonie (1722), Nouveau Système de Musique Théorique (1726)</p> <p>Fux: Gradus ad Parnassum (1721)</p> <p>Riepel: Anfangsgründe zur Musicalischen Setzkunst (Part 1 and 2, 1752-1755)</p> <p>Marpurg: Abhandlung von der Fuge (1753-54)</p> <p>Koch: Versuch einer Anleitung zur Composition (1782-1787-1793)</p> <p>Galeazzi: Elementi teorico-pratici di musica (1796)</p> <p>Reicha: Traité de haute Composition musicale (1824), Traité de Melodie (1814)</p> <p>Gjerdingen: Music in the Galant Style (2007)</p> <p>Nicholas Cook: Analysis through Composition (1996)</p> <p>W. Caplin: Classical Form (2000)</p> <p>Hepokoski &amp; Darcy: Elements of Sonata Theory (2006)</p> <p>Steven vande Moortele: Two-dimensional Sonata Form (2009)</p> <p>Schönberg: Fundamentals of Musical Composition (posth., 1967)</p> <p>Clemens Kühn: Formenlehre der Musik (1998); Analyse lernen (2001)</p> <p>D. de la Motte: Musikalische Analyse (1978)</p> <p>H. Schenker: various books, a.o. Die Tonwille (1921-24), Das Meisterwerk in der Musik (1925-1926-1930) and Der Freie Satz (1935)</p> <p>Ch. Rosen: The Romantic generation (1998)</p>
Work form:	Group lesson
Assessment:	<p>At the end of each academic year a portfolio consisting of style compositions and two research papers is handed in and there is an oral exam: a presentation about a subject from the treated area, combined with the performance of one or more style compositions. The portfolio and the exam are assessed by an exam committee consisting of the core teachers of the ToM programme, at the master II exam supplemented by an external expert.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• substantive depth and level of 'craftsmanship' of the analyses and style compositions</li> <li>• knowledge of the relevant literature and awareness of the academic discourse</li> <li>• clarity of explanation in the text and the oral presentation</li> <li>• contextuality: the ability to place the work done in a broader perspective</li> </ul>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

**ANALYSIS/CREATING MUSIC/LITERATURE (ACML) OF THE 20TH AND 21ST CENTURY**

<i>KC-M-HT-ACLE</i>	<b>Analysis/Creating Music/Literature (ACML) of the 20<sup>th</sup> and early 21<sup>th</sup> century</b>
Osiris course code:	KC-M-HT-ACLE
Course content:	<p>The two year course involves three closely related and overlapping areas of study: Analysis, Creating Music and Literature. Analysis includes composition (instrumental and vocal) from the 20<sup>th</sup> and 21<sup>st</sup> century - roughly the periods of Impressionism, Expressionism, Neoclassicism, Modernism and Postmodernism – and takes as its point of departure in the first instance contemporary approaches as are to be found in the 20th and 21st century literature on composing techniques. As well as studying modern angles attention can also be paid to ‘experimental’ approaches. The intention is for you to become so familiar with the material (and often are so already) that you are capable of critically evaluating the added value of the contemporary versus the experimental approaches and are able to demonstrate this in a number of assignments. The idea is that during the two years you adequately reflect these different approaches in the various assignments.</p> <p>Directly relating to the studying of the repertoire and the accompanying literature (both primary and secondary sources) is the composition of music in various 20<sup>th</sup> and 21<sup>st</sup> century styles and genres resulting in a substantial number of ‘style studies in notes’ (style copies, historically-inspired compositions), instrumental and vocal. You are also expected to present a written account of the style compositions, explaining your choices by using the examples of compositions you have chosen.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to analyse compositions from the repertoire clearly and in-depth using contemporary and experimental approaches, all of this supported by knowledge of the relevant literature on contemporary and modern music theory;</li> <li>▪ are able to critically compare the contemporary and experimental approaches and evaluate these both orally and in writing;</li> <li>▪ are able to compose in various 20<sup>th</sup> and 21<sup>st</sup> century vocal and instrumental styles resulting in a substantial number of style studies;</li> <li>▪ are able to comment on the style compositions by giving an account of the points of departure and the choices made.</li> </ul>
Programme objectives:	<p>2.A.3, 2.A.7, 2.A.8, 2.A.9, 2.A.11, 2.A.12, 2.A.13                  2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.B.11                  2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.11, 2.C.16</p>
Type of course:	Compulsory ACML (“choice of two ACML(S) courses”) or elective (“choice of three ToM electives”)
Level:	Master I and II
Duration:	1,5 hours per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	Reading proficiency in German and French is highly recommended
Teachers:	Patrick van Deurzen

Credits:	9 ECTS per academic year
Literature:	<p>a) Primary sources:  Schönberg – Fundamentals of musical composition (1967)  Henry Cowell – New Musical Resources (1930)  Hindemith – Unterweisung im Tonsatz (1937)  Messiaen – Technique de mon Langage musical (1944)  Boulez – Penser à la musique aujourd'hui (1963)</p> <p>b) Secondary literature:  Haimo – Schönbergs transformation of musical language (2006)  Haimo - Schönbergs Serial Odysee (1990)  De Leeuw – Muziek van de 20ste eeuw (1964)  Wünsch – Satztechniken im 20. Jahrhundert (2009)  Kostka – Materials and Techniques of the 20<sup>th</sup> century (1990)  Steinitz – Georgy Ligeti (2003)  Withall – Serialism (2008)  Persichetti - 20<sup>th</sup> century Harmony (1961)  Delaere – Funktionelle Atonalität (1993)</p>
Work form:	Group lesson
Assessment:	<p>At the end of each academic year a portfolio consisting of style compositions and analyses is handed in and there is an oral exam: a presentation about a subject from the treated area, combined with the performance (by the student or another) of one or more style compositions. The portfolio and the exam are assessed by an exam committee consisting of the core teachers of the ToM programme, at the master II exam supplemented by an external expert.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• substantive depth and level of 'craftsmanship' of the analyses and style compositions;</li> <li>• knowledge of the relevant literature and awareness of the academic discourse;</li> <li>• clarity of explanation in the text and the oral presentation;</li> <li>• contextuality: the ability to place the work done in a broader perspective</li> </ul>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Patrick van Deurzen ( <a href="mailto:p.vandeurzen@koncon.nl">p.vandeurzen@koncon.nl</a> )

## ANALYSIS/CREATING MUSIC/LITERATURE (ACMLS) JAZZ

<i>KC-M-HT-ACLE</i>	<b>Analysis/Creating Music/Literature/Solfège (ACMLS) Jazz</b>
Osiris course code:	KC-M-HT-ACLF
Course content:	<p>The two year course involves three closely related and overlapping areas of study: Transcription, Analysis and Solfège. Developing sensibility of sound and listening in a detailed and technical way is done by making transcriptions: converting recordings into written notes and chords. An auditive analysis is performed using text or in combinations with musical notation. Transcription as an aid in reconstructing a score is also an option. The transcription itself serves as a point of departure for research into the different periods and genres in Jazz such as: 'Early Jazz', 'Swing Period', early 'Bebop', late fifties, the sixties, choice of later styles. The chosen pieces are placed in context e.g. (historical) background information about the composer/arranger/players, and possible relation to other pieces or elements that point ahead to future styles or pieces. Analysing the form and the relationship between melody and harmony are standard components of each assignment. Other subjects that are dealt with are: harmonisation, transforming a score to partiel/reduction, research into the literature as to how theoretical subjects are presented, classical origin of the jazz harmony, link to the way in which theory is dealt with in the Jazz Bachelor. In this regard it needs to be stressed that there is a synthesis between the theorist and teacher.</p> <p>Solfège in jazz, just as Jazz Harmony at the piano, is regarded as an active way of ear training that is indispensable for the musical imagination. Moreover, creating solfège assignments acts as a means of explaining harmonic subjects or other musical aspects such as a written solo improvisation or a new melody on a progression of chords. Comparison of existing jazz-solfège methods is also part of the classes.</p> <p>If you choose the ACMLS Jazz course, the two year courses Jazz Arranging (“choice of three courses”) and Harmony at the Piano (Jazz) (“choice of three courses) are compulsory.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to present clear assignments comprising transcription and analysis;</li> <li>▪ are able to clearly explain theoretical matters;</li> <li>▪ are able to translate the subject matter into exercises;</li> <li>▪ are able to assess the literature in relation to current jazz theory at bachelor’s level and usefulness for teaching purposes.</li> </ul>
Programme objectives:	<p>2.A.3, 2.A.7, 2.A.8, 2.A.9, 2.A.11, 2.A.12, 2.A.13                  2.B.3, 2.B.7, 2.B.8, 2.B.9, 2.B.11                  2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.11, 2.C.16</p>
Type of course:	Compulsory ACML (“choice of two ACML(S) courses”) or elective (“choice of three ToM electives”)
Level:	Master I and II
Duration:	1,5 hours per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	It is recommended that you have completed an instrumental or vocal jazz bachelor’s programme, or are at an advanced stage with this. In any case, it is very important to have ties with jazz practice by playing in ensembles in which playing together, improvisation and accompaniment are combined.

	Knowledge of the jazz theory at bachelor IV level for the subjects ear training, solfège, harmony and analysis.
Teachers:	Patrick Schenkus, Erik Albjerg
Credits:	9 ECTS per academic year
Literature:	<p><b>Primary sources</b>  Elsen: Jazz Practicum deel 1 t/m 4 (1992-1997)  Elsen: Jazzharmonie aan de piano (2000-2003)  Elsen: Bebop (2014)  Mulholland/Hojnacki: The Berklee book of Jazz Harmony (2013)  Terefenko: Jazz Harmony from basic to advanced study (2014)  Levine: The Jazz Theory Book (1995)  Lawn/Helmer: Jazz: Theory and Practice (1993)</p> <p><b>Secondary literature</b>  Schuller: Early Jazz (1968)  Schuller: The Swing Era (1989)  DeVeaux: The birth of Bebop (1997)  Gioia: The history of Jazz (1997)  Gioia: The Jazz Standards. A guide to the repertoire (2012)  Berliner: Thinking in Jazz: the infinite art of jazz improvisation (1994)</p>
Work form:	Group lesson
Assessment:	<p>At the end of the year, a portfolio of assignments carried out throughout the year is handed in, and there is an oral exam. The written part involves making a transcription with analysis, composition and harmonisation. The oral exam comprises of a solfège assignment and a presentation where the student deals with a subject from jazz harmony and illustrates the implications for teaching.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• substantive depth and quality of transcriptions and analyses</li> <li>• clarity of explanation in the text and the oral presentation</li> <li>• contextuality: the ability to place the work done in a broader perspective</li> <li>• knowledge of the relevant literature</li> </ul>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Patrick Schenkus ( <a href="mailto:p.schenkus@koncon.nl">p.schenkus@koncon.nl</a> ) Erik Albjerg ( <a href="mailto:E.Albjerg@koncon.nl">E.Albjerg@koncon.nl</a> )

## ARTISTIC DEVELOPMENT: CHOICE OF THREE TOM ELECTIVES

### BASSO CONTINUO IN PERFORMANCE

<b>Course title:</b>	<b>Basso Continuo in Performance</b>
Osiris course code:	KC-M-HT-BC
Course content:	<p>This course is open to all master's students. Emphasis will be on the practical, theoretical and stylistic skills required for realizing figured and non-figured bass lines in a historically appropriate manner. We will focus on music from the beginning of the 17th until the end of the 18th centuries.</p> <p>You are expected to play prepared exercises or pre-rehearsed ensemble pieces, prepare a small research presentation based on materials discussed in class, and pass a final practical exam.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to realize a basic basso continuo line on the harpsichord with or without figures;</li> <li>▪ have an understanding of basso continuo styles of the 17th and 18th centuries;</li> <li>▪ have an understanding of the skills necessary for good ensemble playing;</li> <li>▪ have an understanding of theoretical and stylistic elements inherent in the realization of basso continuo on a keyboard instrument.</li> </ul>
Programme objectives:	<p>2.A.1, 2.A.2, 2.A.5, 2.A.6, 2.A.13                  2.B.3, 2.B.4, 2.B.6, 2.B.8                  2.C.1, 2.C.7, 2.C.9, 2.C.16</p>
Type of course:	<p>Theory of Music Elective (see "Choice of three ToM electives")                  Compulsory (both in Master I and II) for students who choose both courses ACML 14<sup>th</sup> till mid-17<sup>th</sup> and ACML second half 17<sup>th</sup> and 18<sup>th</sup> century.</p>
Level:	Master I and/or II
Duration:	Weekly lessons of 75 minutes, 2 semesters
Prior qualifications/ prerequisites:	Students must be equipped with basic keyboard skills.
Teachers:	Kathryn Cok
Credits:	3 ECTS per academic year
Literature:	Weekly hand-outs will be provided
Work form:	Group lesson
Assessment:	<p>Class participation, the completion of homework assignments, completion of a small research project and a final practical exam.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• musical/stylistic and technical level of realization of a figured bass</li> <li>• musical imagination</li> <li>• flexibility with respect to the performed styles</li> <li>• level of expression</li> <li>• ability of playing together and communication with another musician(s)</li> </ul>

Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Kathryn Cok ( <a href="mailto:k.cok@koncon.nl">k.cok@koncon.nl</a> )

## CULTURAL PHILOSOPHY

<i>Course title:</i>	<b>Cultural Philosophy</b>
Osiris course code:	KC-M-ED-FI
Course content:	As musical barriers are crumbling, we need to enlarge the perspectives through which we look and think about music. It is crucial in our time to perceive music practices in a larger cultural horizon. Professionals in the music sector (composers, performers, educators etc.) therefore need to have insights into the major themes that are debated today in the music field and to understand their underlying ideologies and their political and social implications. In this course you discover how fundamental questions of Aesthetics and Musicology regarding musical meaning reappear in different cultural contexts. Rearticulated in authenticity, identity, ownership, originality, event and gesture, these questions present themselves as: Whose music are you playing? Where does this music happen? Why, for whom and how? We will proceed by means of the introductory reading of: "Music. A very short introduction" (Cook, N.). This text will serve as a platform to deepen our investigation of these questions which will be individually explored and analysed by reading other relevant literature from contemporary philosophers, musicologists, and art critics. This debate will allow us to broaden theoretical perspectives on music practice.
Objectives:	At the end of the course you: <ul style="list-style-type: none"> <li>• are able to critically discuss the major themes and understand the dominant positions in the debates on music culture in contemporary society;</li> <li>• have deepened your acquaintance with conceptual tools for self-reflection on your practice as teacher and performer;</li> <li>• are able to read and disentangle contemporary literature concerned with cultural studies;</li> <li>• have developed a sensibility for interdisciplinary work.</li> </ul>
Programme objectives:	2.A.14 2.B.1, 2.B.3, 2.B.8, 2.B.12 2.C.1, 2.C.5, 2.C.7, 2.C.8, 2.C.9, 2.C.13, 2.C.16
Type of course:	Theory of Music Elective (see "Choice of three ToM electives")
Level:	Master I or II
Numerus Fixus:	12 students
Duration:	25 minutes per week, 36 weeks per year
Prior qualifications/ prerequisites:	-
Teachers:	Tom Dommissie, João Ferreira dos Santos
Credits:	3 ECTS per academic year
Literature:	Adorno, T. W., M. Horkheimer, Dialectic of Enlightenment (Extracts) (1947/English edition 1972) Benjamin, W., The work of art in the age of mechanical reproduction (Extracts) (1935) Cook, N., 'Music - A very short introduction': Musical Values, Back to Beethoven, A State of Crisis? An Imaginary Object, A Matter of Representation, Music and the

	Academy (2000) Danto, A., From Aesthetics to Art - Criticism and Back (1996) Eco, U., 'The Poetics of the Open Work' (Extracts) (1989) Goehr, L., 'The imaginary Museum of Musical Works' (Extracts) (2007) Kramer, L., 'Classical Music and its Values' (2009) Russolo, L., The Art of Noises, Futurist Manifesto (1913) Small C., Musicking - The Meanings of Performing and Listening - A Lecture (2006)
Work form:	Lectures, group discussions, reading assignment
Assessment:	Attendance results (80%) + Oral examination
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Adri de Vugt ( <a href="mailto:a.devugt@koncon.nl">a.devugt@koncon.nl</a> )

## GREGORIAN CHANT AND CHOIR

Course title:	<b>Gregorian Chant and Choir</b>
Osiris course code:	
Course content:	This course introduces you to the basics of Gregorian Chant: modern and historical forms of notation, interpretation, history and liturgy, modality. You explore different styles and genres of chant by singing characteristic pieces from the vast repertoire. The chants are also used to illustrate capita selecta of the early history of music. Sources and literature about Medieval Music Theory are introduced and evaluated in the context of historically informed performance practice.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to read and transcribe early chant notation forms into modern notation;</li> <li>▪ are able to perform a piece of chant and make an interpretation with the help of early neume notation;</li> <li>▪ are able to perform chant in a choir in a liturgical and historical setting;</li> <li>▪ are able to analyse a chant in terms of its structure, style and modality;</li> <li>▪ are able to place a chant in its liturgical and historical context;</li> <li>▪ have knowledge of Medieval theorists and treatises on Gregorian Chant.</li> </ul>
Program objectives:	2.A.1, 2.A.5, 2.A.13 2.B.1, 2.B.3, 2.B.4, 2.B.8, 2.C.1, 2.C.6, 2.C.7, 2.C.9, 2.C.16
Type of course:	Theory of Music Elective (see “Choice of three ToM electives”)
Level:	Master I or II
Duration:	2 hours per week, 36 weeks per year
Prior qualifications/ prerequisites:	-
Teachers:	Dr. Marcel Zijlstra
Credits:	3 ECTS per academic year
Literature:	Hiley, David, <i>Gregorian Chant</i> . Cambridge 2009 <i>Graduale Triplex</i> (Solesmes 1979)  Pesce, Dolores. “Theory and Notation.” In <i>The Cambridge Companion to Medieval Music</i> . Edited by Mark Everist, 276–290. Cambridge, UK, and New York: Cambridge University Press, 2011. Bailey, Terence (ed), <i>Commemoratio brevis de tonis et psalmis modulandis</i> . Ottawa 1979. Palisca, Claude and Babb, Warren, <i>Hucbald, Guido and John. Three Medieval Treatises</i> . New Haven-London 1978. Grijp, Louis, en Scheepers, Paul (ed.), <i>Van Aristoxenos tot Stockhausen, Deel 1: Van Oudheid tot Renaissance</i> . Groningen, Wolters-Noordhoff 1990. Huglo, Michel, <i>Grundlagen und Ansätze der mittelalterlichen Musiktheorie von der Spät-Antike bis zur Ottonischen Zeit</i> . In Erteld, Thomas, en Zamminer, Frieder (ed.), <i>Geschichte der Musiktheorie, Band 4: Die Lehre vom einstimmigen liturgischen Gesang</i> . Darmstadt, Wissenschaftliche Buchgesellschaft 2000

Work form:	Group lessons
Assessment:	<p>Written exam in March on D. Hiley, <i>Gregorian Chant</i> (Cambridge 2009) ;  Oral exam in June: A Gregorian Chant transcribed by the student from a Medieval source has to be performed and commented. Capita Selecta from the Literature List are discussed during this exam (duration: 30 minutes).</p> <p>Assessment criteria</p> <ul style="list-style-type: none"> <li>• level of understanding of the theoretical concepts</li> <li>• technical quality of the transcriptions</li> <li>• musical/stylistical level of performing Gregorian chant</li> </ul>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Marcel Zijlstra ( <a href="mailto:m.zijlstra@koncon.nl">m.zijlstra@koncon.nl</a> )

## HISTORICALLY INSPIRED EARLY MUSIC IMPROVISATION

<i>KC-M-HT-HII</i>	<b>Historically Inspired Early Music Improvisation</b>
Osiris course code:	KC-M-HT
Course content:	<p>In this course, you learn a number of improvisatory techniques reconstructed from and inspired by historical documents, with special focus on improvisation in the contrapuntal style of 16<sup>th</sup> and 17<sup>th</sup> centuries (i.e. <i>contrapunto alla mente</i>) as described in Italian and Spanish sources.</p> <p>The approach of the class is based on the assimilation of contrapuntal patterns by study, repetition, memorization and variation on models, integrating vocal/instrumental means of expression with aural intuition and abstract theoretical knowledge in order to develop a procedural, linguistic fluency with the material, and establishing a constant dialogue between "formula" and "regula". You develop these techniques both by singing and with instruments (melodic and polyphonic).</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are fluent in the language of 16<sup>th</sup> and 17<sup>th</sup> century counterpoint;</li> <li>▪ can sing (and/or play on a melodic instrument) a florid counterpoint on a cantus firmus using a number of relevant strategies;</li> <li>▪ can improvise a multipart piece (on a polyphonic instrument) in the style of a <i>ricercare</i> or <i>fantasia</i>.</li> </ul>
Programme objectives:	<p>2.A.1, 2.A.2, 2.A.5, 2.A.6, 2.A.13                  2.B.3, 2.B.4, 2.B.6, 2.B.8                  2.C.1, 2.C.7, 2.C.9, 2.C.16</p>
Type of course:	Theory of Music Elective (see "Choice of three ToM electives")
Level:	Master I and/or II
Duration:	1 hour per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	<p>This is an advanced course, aimed at Master students with an Early Music background or who follow the Early Music ACML courses. Other Master students can take the course, but they are expected to have a high level of melodic, contrapuntal and harmonic ear training, as well as good sight reading skills. They are also expected to have a working knowledge of the basic techniques relevant for historical improvisation such as basso continuo and classical counterpoint. A certain level of proficiency in a polyphonic instrument is required.</p>
Teachers:	Isaac Alonso de Molina
Credits:	3 ECTS per academic year
Literature:	<p>Class reader provided by the teacher, with examples, rules and exercises excerpted and adapted from:</p> <ul style="list-style-type: none"> <li>- Lusitano, Vicente: <i>Introduttione facilissima et novissima</i> (Venice, 1558)</li> <li>- Santa María, Tomás: <i>Arte de tañer fantasia</i> (Valladolid, 1565)</li> <li>- Montanos, Francisco: <i>Arte de musica</i> (Valladolid, 1592)</li> <li>- Tigrini, Orazio: <i>Il Compendio della musica</i> (Venice, 1588)</li> <li>- Chiodino, Giovanni Battista: <i>Arte pratica latina et volgare di far contrappunto à mente &amp; a penna</i> (Venice, 1610)</li> </ul>

	<ul style="list-style-type: none"> <li>- Cerone, Pedro: El Melopeo y maestro (Naples, 1613), book XI</li> <li>- Banchieri, Adriano: Cartella musicale (Venice, 1614)</li> <li>- Herbst, Johann Andreas: Arte prattica et poetica (Frankfurt, 1653)</li> <li>- Monte Carmelo, Spiridion: Nova instructio (Bamberg, 1669)</li> <li>- Berardi, Angelo: Documenti armonici (Bologna, 1687)</li> </ul>
Work form:	Group lessons
Assessment:	<p>Based on attendance, participation and preparation of the classes. At the end of the year there will be a practical exam.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• stylistic coherence</li> <li>• quality of musical ideas and use of fantasy</li> <li>• quality of listening</li> <li>• ability to inspire others (if appropriate)</li> </ul>
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Isaac Alonso de Molina ( <a href="mailto:alonsodemolina@koncon.nl">alonsodemolina@koncon.nl</a> )

## HISTORICALLY INSPIRED CLASSICAL IMPROVISATION

<i>KC-M-HT-HII</i>	<b>Historically Inspired Classical Improvisation</b>
Osiris course code:	KC-M-HT-
Course content:	Since elements of improvisation found their way into the bachelor curriculum for music theory, it is important that the students of music theory as a principle subject – being the future music theory teachers – are familiar with the possibilities of improvisation within this context. In this course, basic aspects of tonal improvisation are actively practised; at the same time, the didactical aspects are addressed, as well as modern and ancient literature about the topic. Improvising in a tonal style implies familiarity with figured bass. In this course, the skill to play from a figured or unfigured bass is developed in a general sense: the stress is on the technical aspect of voice leading and inventing a good melody on a given bass, rather than on stylistic aspects and the skill of ensemble playing.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to improvise in a tonal style. The level attained here depends on your facility as a musician;</li> <li>▪ are able to use improvisational elements in teaching theory subjects in the present-day theory curriculum;</li> <li>▪ have developed a reflective attitude towards this topic.</li> </ul>
Program objectives:	2.A.1, 2.A.2, 2.A.5, 2.A.6, 2.A.13 2.B.3, 2.B.4, 2.B.6, 2.B.8 2.C.1, 2.C.7, 2.C.9, 2.C.16
Type of course:	Theory of Music Elective (see “Choice of three ToM electives”)
Level:	Master I and/or II
Duration:	1 hour per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Bert Mooiman
Credits:	3 ECTS per academic year
Literature:	H. Keller: Schule des Generalbassspiels (1955) P, Boquet/G. Rebour: 50 Renaissance and Baroque standards (2007) Capita selecta from literature about improvisation.
Work form:	Group lesson
Assessment:	Practical assignment, for example, a live improvisation or an improvisation project, organised and conducted by the student.  Assessment criteria: <ul style="list-style-type: none"> <li>• stylistic coherence</li> <li>• quality of musical ideas and use of fantasy</li> <li>• quality of listening</li> <li>• ability to inspire others (if appropriate)</li> </ul>
Grading system:	Numeric

Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Bert Mooiman ( <a href="mailto:b.mooiman@koncon.nl">b.mooiman@koncon.nl</a> )

## HISTORICAL NOTATION

<i>Course title:</i>	<b>Historical Notation</b>
Osiris course code:	KC-M-HT-HNO
Course content:	<p>During the lessons you will learn the notation codes from different periods of music history. The main focus will be on the <i>White Mensural Notation</i> from ca. 1480 to 1600, its measures, figures and rests, ligatures, points, colorature and proportions. In a non-chronological order you will also learn the <i>Black Mensural Notation</i>, <i>Ars Nova</i>, and a general knowledge of the Italian <i>Trecento</i>. In parallel, the various tablature systems will be studied: keyboard tablature and German, Spanish, Italian and French luth tablature (including Italian and Spanish guitar <i>Alphabeto</i>).</p> <p>You will develop enough knowledge to make transcriptions from Mensural Notation and Tablatures and will be familiar with the manuscripts, lay-outs and the logic of every different notation system.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ have studied the Mensural White Notation in a way that you could be able to understand, transcribe and (in a basic way) sing (or play) the different voices of polyphony;</li> <li>▪ have studied the older notation systems (<i>Black Notation</i>, <i>Trecento</i>, <i>Ars Nova</i>) in order to understand the logic and the functionality of its elements;</li> <li>▪ have studied the different tablature systems, with the possibility to make transcriptions to modern notation;</li> <li>▪ are able to make presentations on related topics in a critical way (see Secondary Literature).</li> </ul>
Programme objectives:	<p>2.A.13 2.B.3, 2.B.4, 2.B.8 2.C.1, 2.C.6, 2.C.7, 2.C.9, 2.C.16</p>
Type of course:	Theory of Music Elective (see “Choice of three ToM electives”)
Level:	Master I or II
Duration:	1 hour per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Adrián van der Spoel
Credits:	3 ECTS per academic year
Literature:	<p><b>BASIC LITERATURE</b></p> <ul style="list-style-type: none"> <li>• W. Apel: <i>The Notation of Polyphonic Music, 900–1600</i> (Cambridge, MA, 1942, rev. 5/1961; Ger. trans., rev., 1970)</li> <li>• G. Reese: <i>Music in the Renaissance</i>, J.M. Dent &amp; Sons Ltd (London, 1954)</li> <li>• A.M. Busse Berger: <i>Mensuration and Proportion Signs: Origins and Evolution</i> (Oxford, 1993)</li> <li>• S. Sadie, ed., "Notation", <i>The New Grove Dictionary</i>, N<sup>o</sup>13, Macmillan, London, 1980</li> </ul>

	<p><b>SECONDARY LITERATURE (possible assignments):</b></p> <ul style="list-style-type: none"> <li>• F. Noske: 'Two Problems in Seventeenth Century Notation (Constantijn Huygens' "Pathodia sacra et profana", 1647)', <i>AcM</i>, xxvii (1955), 113–20; xxviii (1956), 55 only</li> <li>• R. Donington: <i>The Interpretation of Early Music</i> (London, 1963, rev. 3/1974)</li> <li>• A. Mendel: 'Some Ambiguities of the Mensural System', <i>Studies in Music History: Essays for Oliver Strunk</i>, ed. H.S. Powers (Princeton, NJ, 1968/R), 137–60</li> <li>• J.A. Bank: <i>Tactus, Tempo and Notation in Mensural Music from the 13th to the 17th Century</i> (Amsterdam, 1972)</li> <li>• E. Schroeder: 'The Stroke Comes Full Circle: Ø and C̣ in Writings on Music, ca. 1450–1540', <i>MD</i>, xxxvi(1982), 119–66</li> <li>• R. Rastall: <i>The Notation of Western Music</i> (London, 1983; rev. 2/1998)</li> <li>• A.M. Busse Berger: 'The Myth of <i>diminutio per tertiam partem</i>', <i>JM</i>, viii (1990), 405–10</li> <li>• E. Blackwood and others: 'How do you Notate your Music?', <i>PNM</i>, xxix (1991), 189–96</li> <li>• R.C. Wegman: 'What is "acceleratio mensurae"?', <i>ML</i>, lxxiii (1992), 515–23</li> <li>• A. Blachly: <i>Mensuration and Tempo in 15th-Century Music: Cut Signatures in Theory and Practice</i> (diss., Columbia U., 1995)</li> <li>• R. DeFord: 'Tempo Relationships between Duple and Triple Time in the Sixteenth Century', <i>EMH</i>, xiv(1995), 1–51</li> <li>• M. Bent: 'The Early Use of the Sign φ', <i>EMC</i>, xxiv (1996), 199–225</li> <li>• M. Bent: 'The Use of Cut Signatures in Sacred Music by Ockeghem and his Contemporaries', <i>Johannes Ockeghem: Tours 1997</i>, 641–680</li> <li>• B.J. Blackburn: 'Did Ockeghem Listen to Tinctoris?', <i>Johannes Ockeghem: Tours 1997</i>, 597–640</li> <li>• J. V. González Valle: "El compás en la época del <i>Compendio de Música</i> Hernando de Cabezón", <i>Anuario Musical N° 69</i> (2014)</li> </ul>
Work form:	Group lessons, presentations, making transcriptions
Assessment:	<p>- Spread throughout the year, students will realise a portfolio consisting of a quantity of transcriptions as a proof of their individual skills.</p> <p>- During the year the students will also do two thematic presentations.</p> <p>- At the end of the lessons period, and assessed by the Committee of Examiners (consisting of the teacher and the ToM coordinator), students will do an assessment consisting of one or more transcriptions.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• the ability to solve basic transcriptions problems</li> </ul>
Grading system:	Numeric
Language:	English, Dutch (or Spanish)
Schedule, time, venue:	See ASIMUT
Information:	Adrián van der Spoel ( <a href="mailto:a.vanderspoel@koncon.nl">a.vanderspoel@koncon.nl</a> )

## INSTRUMENTATION AND ARRANGING

<i>Course title:</i>	<b>Instrumentation and Arranging</b>
Osiris course code:	KC-M-HT-INAR
Course content:	The course is designed to learn instrumentation, mainly of piano music, for small and large ensembles. The basic principle is that you will learn to write your own scores for historically valid ensembles. For this, the style aspect is an important evaluation criterion. Every aspect of writing scores is covered, including knowledge of instruments, notation conventions and creative strategies. Creating a dynamic balance and organising the playing in the ensemble in the form of the score are important factors alongside the choice of instruments. Attention will also be devoted to the instrumentation aspect of existing works.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> <li>▪ are capable of producing musically sounding instrumentations on the basis of your insight and skill (already partly acquired during the Bachelor phase) to complete and enhance your craft as a theoretician;</li> <li>▪ are capable of assessing existing instrumentations expertly.</li> </ul>
Programme objectives:	2.A.1, 2.A.3, 2.A.13 2.B.1, 2.B.3, 2.B.4, 2.B.8, 2.C.1, 2.C.6, 2.C.7, 2.C.9, 2.C.16
Type of course:	Theory of Music Elective (see “Choice of three ToM electives”)
Level:	Master I and/or II
Duration:	25 minutes per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	Bachelor Theory of Music level knowledge of orchestral instruments and ensembles, experience with the orchestration of classical music in a broader sense
Teachers:	Patrick van Deurzen
Credits:	3 ECTS per academic year
Literature:	Adler, S. <i>The Study of Orchestration</i> . New York: W.W. Norton, 1982. Bekker, P. <i>The Orchestra</i> . New York: W.W. Norton, 1963 Berlioz, H. <i>Treatise on Instrumentation</i> . Enl. and rev. by R. Strauss. Transl. by Theodore Front. New York: E.F. Kalmus, 1948. Blatter, A. <i>Instrumentation/Orchestration</i> . New York: Macmillan, 1980. Carse, A. <i>History of Orchestration</i> . New York: Dover Publications, 1964. Casella, A. <i>La tecnica dell’orchestra contemporanea</i> . Milan: Ricordi, 1959. Erpf, H. <i>Lehrbuch der Instrumentation</i> . Mainz: B. Schott’s Söhne, 1959. Gevaert, F.A. <i>Nouveau Traité d’instrumentation</i> . Paris: Lemaine, 1885. Gevaert, F.A. <i>Cours méthodique d’orchestration</i> . Paris: Lemaine, 1890. Humperdinck, E. <i>Instrumentationslehre</i> . Cologne: Verlag der Arbeitsgemeinschaft für rheinische Musikgeschichte, 1981. Jacob, G. <i>The Elements of Orchestration</i> . Westport: Greenwood Press, 1976. Jacob, G. <i>Orchestral Technique</i> . London: Oxford University Press, 1931. Koechlin, C.L.E. <i>Traité de l’orchestration</i> . 4 Vol. Paris: Max Eschig, 1954-1959. Peinkofer, K., and F. Tannigel. <i>Handbook of Percussion Instruments</i> . Trans. K. and E. Stone. Mainz: B. Schott’s Söhne, 1976.

	<p>Read, G. <i>Thesaurus of Orchestral Devices</i>. New York. Pitman, 1953.</p> <p>Rimski-Korsakov, N. <i>Principles of Orchestration</i>. Transl. by Edward Agate. New York: Dover, 1953.</p> <p>Sadie, S. ed. <i>The New Grove Dictionary of Musical Instruments</i>. New York: Grove's Dictionaries of Music, Inc., 1984.</p> <p>Stiller, A. <i>Handbook of Instrumentation</i>. Berkeley and Los Angeles: University of California Press, 1985.</p>
Work form:	Individual lesson
Assessment:	<p>A written exam during which an instrumentation has to be produced in four hours. Students must also submit their assignments in a portfolio. The exam and portfolio will be assessed by ToM teachers. The weighting of the exam and portfolio is 50/50.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• substantive depth of instrumentation</li> <li>• level of craftsmanship in the instrumentations</li> <li>• 'playability' of the instrumentations</li> </ul>
Grading system:	Numeric
Language:	Dutch or English
Schedule, time, venue:	See ASIMUT schedule
Information:	Patrick van Deurzen ( <a href="mailto:p.vandeurzen@koncon.nl">p.vandeurzen@koncon.nl</a> )

## RHETORIC

<b>Course title:</b>	<b>Rhetoric</b>
Osiris course code:	KC-EL-RE-11
Course content:	This course examines the 18 <sup>th</sup> century application of rhetorical principles to musical composition and performance. It seeks to look broadly at the idea of music as a language, and to go beyond the study of mere musical figures and structures by placing the 18 <sup>th</sup> century discourse on actio in a rich and diverse context. By examining ideals of expression, content and structure on various performing arts and media, including dance, film and popular songs as well as the music of Baroque composers, the course encourages students to look creatively at the rhetoric of daily life all around them.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to analyse the structural and performance elements of a musical composition along the lines of its rhetorical effectiveness;</li> <li>▪ have the basic tools to understand the performance of 18<sup>th</sup> century music by the application of generic rhetorical means.</li> </ul>
Program objectives:	2.A.1, 2.A.13 2.B.1, 2.B.3, 2.B.4, 2.B.8 2.C.1, 2.C.6, 2.C.7, 2.C.9, 2.C.16
Type of course:	Theory of Music Elective (see “Choice of three ToM electives”)
Level:	Master I or II
Duration:	11 lessons of 120 minutes, 2nd semester
Prior qualifications/ prerequisites:	A good command of English is essential.
Teachers:	Jed Wentz
Credits:	3 ECTS per academic year
Literature:	Chapters of M. Conley, Rhetoric in the European Tradition and a special reader
Work form:	Group lesson
Assessment:	Active participation, a written assignment and an oral presentation.  Assessment criteria: <ul style="list-style-type: none"> <li>• the level of understanding of the theoretical concepts</li> <li>• the ability to link theoretical concepts to performance practice</li> </ul>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT
Information:	Jed Wentz ( <a href="mailto:j.wentz@koncon.nl">j.wentz@koncon.nl</a> )

## JAZZ ARRANGING (FOR JAZZ THEORY OF MUSIC STUDENTS)

Course title:	<b>Jazz Arranging (for Jazz Theory of Music students)</b>
Osiris course code:	KC-HT-1819-.....
Course content:	<p>In this course you will learn how to arrange the Jazz-repertoire for large and small ensembles. The course will focus on writing for the 'regular' jazz instrumentation (saxes, trumpets, trombones and rhythm-section) but also will go deeper into arranging for woodwinds and strings.</p> <p>Every aspect of writing scores is covered, including knowledge of instruments, notation conventions and creative strategies.</p> <p>Analysis of existing arrangements is also part of the course. We will also deal with different styles and we will compare arrangements (or arranging techniques) of different time-periods.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to write arrangements for diverse ensembles;</li> <li>▪ are able to create (organically) material from an existing composition;</li> <li>▪ are able to write in specific styles.</li> </ul>
Program objectives:	<p>2.A.1, 2.A.3, 2.A.4, 2.A.5, 2.A.13                  2.B.1, 2.B.3, 2.B.4, 2.B.8, 2.B.10                  2.C.1, 2.C.6, 2.C.7, 2.C.9, 2.C.16</p>
Type of course:	<p>Theory of Music Elective (see "Choice of three ToM electives")                  Compulsory (during two years) for ToM students who choose the ACMLS Jazz course</p>
Level:	Master I and/or II
Duration:	1 hour per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	Bachelor ToM or a music theory course comparable to that and experience with arranging for Jazz-ensemble.
Teachers:	Henk Huizinga
Credits:	3 ECTS per academic year
Literature:	<p>Inside the Score – Rayburn Wright (2000)                  Changes over Time: The Evolution of Jazz Arranging – Fred Sturm (1995)                  Exploring Jazz Arranging – Chuck Israels (2011, also online)                  Instrumental Jazz Arranging – Mike Tomaro and John Wilson (2009)</p>
Work form:	Individual lesson
Assessment:	<p>A portfolio with (at least) two arrangements for small ensemble and two arrangements for large ensemble.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• organic development of the main material of the original composition</li> <li>• stylistic unity</li> <li>• level of craftsmanship of the instrumentations</li> <li>• 'playability' of the instrumentations</li> </ul>
Grading system:	Numeric

Language:	Dutch or English
Schedule, time, venue:	See ASIMUT schedule
Information:	Henk Huizinga ( <a href="mailto:h.huizinga@koncon.nl">h.huizinga@koncon.nl</a> )

## HARMONY AT THE PIANO (FOR JAZZ THEORY OF MUSIC STUDENTS)

Course title:	<b>Harmony at the Piano (for Jazz Theory of Music students)</b>
Osiris course code:	KC-HT-1819-....
Course content:	This two-year course is a follow-up to the HAP 3 Bachelor course. The emphasis is on harmonisation and reharmonisation with traditional functional and less traditional non-functional harmonies (polychords, slash chords). You study linear voice leading, chord combinations in less obvious configurations, and 'negative harmony' (Jakob Collier, Steve Coleman). Transcriptions and analyses are made of harmonically interesting and challenging pieces; harmonic exercises of Clare Fisher and Russel Ferante are used among other as material for playing.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to harmonise with usual functional harmonies;</li> <li>▪ are able to harmonise with non-functional chords;</li> <li>▪ are able to write and play linear harmonisations;</li> <li>▪ are able to apply 'negative harmony'.</li> </ul>
Program objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.6, 2.A.13 2.B.3, 2.B.3, 2.B.4, 2.B.6, 2.B.8 2.C.1, 2.C.7, 2.C.9, 2.C.16
Type of course:	Theory of Music Elective (see "Choice of three ToM electives") Compulsory (during two years) for ToM students who choose the ACMLS Jazz course
Level:	Master I and/or master II
Duration:	1 hour per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Eric Gieben
Credits:	3 ECTS per academic year
Literature:	<i>Bill Dobbins</i> : transcriptions of Clare Fisher's albums 'Just me' and 'Alone together'. <i>Laurence Fish / Eric Gieben</i> : transcriptions of Frans Elsen's album: solo piano 'Jazz at the Pinehill' <i>Bill Dobbins</i> : Jazz arranging and composing (2012) <i>David Liebman</i> : A chromatic approach to jazz harmony and melody (2015) <i>Frans Elsen</i> : Jazz harmony at the piano volumes 1 & 2 (2001) <i>Ernst Levy</i> : A theory of harmony (1985) <i>Clare Fisher</i> : Harmonic Exercises for Piano (2010)
Work form:	Individual lesson
Assessment:	At the end of the year students are asked to perform some of the material that has been dealt with during the course. This will be done at the piano by means of three of students' own arrangements of existing pieces or their own compositions incorporating the subject matter treated. The pieces have to be performed in tempo.

	Assessment criteria: <ul style="list-style-type: none"><li>• quality of the arrangement based on the use of functional harmonies, non-functional chords, linear harmonisations and 'negative harmony'</li></ul>
Grading system:	Numeric
Language:	Dutch or English
Schedule, time, venue:	See ASIMUT schedule
Information:	Eric Gieben ( <a href="mailto:e.gieben@koncon.nl">e.gieben@koncon.nl</a> )

## MUSIC PERFORMANCE KEYBOARD

Course title:	<b>Music Performance Keyboard</b>
Osiris course code:	KC-HT-1819-.....
Course content:	In this course you continue the process (already started in the bachelor) to learn to play the piano/harpsichord/organ as an aid in your practical studies and future professional life. Important elements of this course are practising several pieces from different style periods, developing technique and playing skills, playing etudes and short exercises, musical imagination skills, sight reading skills (built up in phases towards 4 voiced pieces), improvisation skills, transposing (as a preparation to play parts of instrument groups students), accompanying singers (especially with regard to accompanied solfeggio), studying harmony at the piano with a focus on correct and convincing fingering and pedalling.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have developed flexibility at the piano;</li> <li>▪ have developed musical imagination and the ability to express yourself musically within the boundaries of the style elements;</li> <li>▪ have developed insight into harmony and harmonisation and are able to implement this;</li> <li>▪ are able to transpose music at the piano;</li> <li>▪ have developed ensemble skills at the piano and are able to provide accompaniment for singers and for solfeggio;</li> <li>▪ are able to apply all these things in a convincing and inspiring way in the context of theory lessons.</li> </ul>
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.5, 2.A.6 2.B.3, 2.B.4, 2.B.6, 2.B.8 2.C.1, 2.C.7, 2.C.9, 2.C.16
Type of course:	Theory of Music Elective (see “Choice of three ToM electives”)
Level:	Master I and/or II
Duration:	25 minutes per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	Bachelor Theory of Music or a comparable course in Theory of Music
Teachers:	Rixt van der Kooij, Wim Voogd
Credits:	3 ECTS per academic year
Literature:	Literature is related to the Free Choice Subject (see Assessment C)
Work form:	Weekly individual lesson, 25 minutes, 36 weeks a year
Assessment:	<b>Compulsory attendance: 80%.</b>  <i>The exam consists of three parts:</i> A: performance of several works: a polyphonic solo piece, a piece in sonata form, a piece in contrasting style to the other pieces of the exam, an etude and an accompaniment in in which a fellow student is involved: a singer, wind player, string player or a piano player (four-handed piano).

	<p>B: practical assignments at the piano: to play the themes of a composition (for example a sonata, or a fugue), to play an accompanied solfeggio, to play <i>a prima vista</i> a four voices homophonic piece (choral) and to play <i>a prima vista</i> a three voices polyphonic piece (fugue). <i>NB: Elements of part B might be exempted depending on the students' level.</i></p> <p>C: A free choice subject, for example concentrated on developing a certain technique, the use of pedal in a certain style, improvisation, sight reading, specialization on one composer or a research in which the piano plays an important role.</p> <p>Exam schedule: 25 minutes + 10 minutes committee discussion</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• musical imagination</li> <li>• flexibility with respect to the performed styles</li> <li>• level of expression</li> <li>• level of technique</li> <li>• ability of playing together and communication with another musician(s)</li> </ul>
Grading system:	Numeric
Language:	Dutch or English
Schedule, time, venue:	See ASIMUT schedule
Information:	Rixt van der Kooij ( <a href="mailto:r.vanderkooij@koncon.nl">r.vanderkooij@koncon.nl</a> )

## MUSIC PERFORMANCE INSTRUMENT

<i>HT-ZGBV</i>	<b>Music Performance Instrument</b>
Osiris course code:	KC-M-HT-ZGBV
Course content:	The course allows you to raise your instrumental skills to the highest possible artistic and technical level. Here too (see 'Singing for Master TM students'), the relationship with the teaching of music theory plays an important role: how can you - while studying an instrument such as violin, clarinet or horn as a 'secondary subject' - use this instrument in the classroom? Special attention is devoted to improvisation.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ can consciously use the potential of your instrument in repertoire from a range of different styles;</li> <li>▪ can express yourself in a colourful and exciting manner in playing when giving lessons;</li> <li>▪ are able to play while teaching a group of students for a lengthy period without causing signs of tiredness and/or wearing out of your voice or those of the members of the group;</li> <li>▪ have sufficient knowledge of the developments of playing technique through the ages.</li> </ul>
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.5, 2.A.6, 2.A.13 2.B.3, 2.B.4, 2.B.8 2.C.1, 2.C.7, 2.C.9, 2.C.16
Type of course:	Theory of Music elective (see "Choice of three ToM electives")
Level:	Master I and/or II
Duration:	Weekly (individual) lessons of ½ hour, for 36 weeks a year.
Prior qualifications/ prerequisites:	Successful completion of a previous course in playing an orchestral instrument as a secondary subject (or as a main subject) at the Conservatoire or another college of music, attested to by a certificate.
Teachers:	Various instrumental teachers
Credits:	3 ECTS per academic year
Literature:	Repertoire to be jointly determined by the teacher and student.
Work form:	Individual lessons, 25 minutes per week, 36 weeks per academic year
Assessment:	Individual test of 20 minutes at the end of the academic year, assessed by the teacher and the Theory of Music coordinator.  Assessment criteria: <ul style="list-style-type: none"> <li>• musicality</li> <li>• intonation</li> <li>• musical imagination</li> <li>• technical command</li> </ul>
Grading system:	Numeric
Language:	Dutch or English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

## MUSIC PERFORMANCE VOICE

<i>M-HT-ZGBV</i>	<b>Music Performance Voice</b>
Osiris course code:	KC-M-HT-ZGBV
Course content:	Singing plays an important role in the practice of a teacher of music theory, for example in the subjects solfege and ensemble singing, but also in relation to analysis and improvisation. To be able to provide guidance in these activities, to set a good example, to stimulate the inner ear in solfege and to use the voice properly during a lesson, the teacher must have vocal training. The ToM elective 'Singing for Theory of Music' – which could be a follow-up to the Singing course in the bachelor's programme – provides that training. In weekly lessons, students are taught, on the basis of singing exercises and classical compositions, about the formation of sounds, the development of articulation, the inner ear, a sensible method of studying, sensitivity to the text, intonation and ensemble singing. Special attention is devoted to improvisation; with regard to this, for example, Circle singing from the Kodaly School is used. The master's student will acquire knowledge of the developments of singing technique through the ages, from Caccini, via Manuel Garcia to contemporary techniques such as EVTS and CVT. In combination with this, the anatomy of the tuner is also examined. Knowledge of the voice classifications will be developed as well.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ can consciously use the potential of your voice in repertoire from a range of different styles;</li> <li>▪ can express yourself in a colourful and exciting manner in speech and singing when giving lessons;</li> <li>▪ are able to speak and sing while teaching a group of students for a lengthy period without causing signs of tiredness and/or wearing out of your own voice or those of the members of the group.</li> <li>▪ have sufficient knowledge of the developments of singing technique through the ages and the anatomy of the tuner.</li> </ul>
Programme objectives:	2.A.1, 2.A.2, 2.A.3, 2.A.5, 2.A.13 2.B.3, 2.B.4, 2.B.8 2.C.1, 2.C.7, 2.C.9, 2.C.16
Type of course:	Theory of Music elective (see "Choice of three ToM electives")
Level:	Master I and/or II
Duration:	Weekly (individual) lessons of ½ hour, 36 weeks per academic year
Prior qualifications/ prerequisites:	-
Teachers:	Kees Jan de Koning
Credits:	3 ECTS per academic year
Literature:	Song book compiled and provided by the teacher and exercises from the singing lessons. A selected bibliography, consisting of treatises and books/articles about the history of singing technique and anatomic aspects. Singing lessons can also be recorded by the student as an aid to their study.

Work form:	Individual lessons, also duet and ensemble singing
Assessment:	<p>A singing test at the end of an academic year; in the interim participation in an evening singing recital organised by the teacher. The exam is assessed by the teacher and the Theory of Music Coordinator.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• musicality</li> <li>• intonation</li> <li>• technical voice control</li> <li>• the handling of text (diction)</li> </ul>
Grading system:	Numeric
Language:	Dutch or English
Schedule, time, venue:	See ASIMUT schedule
Information:	Kees Jan de Koning ( <a href="mailto:k.dekoning2@koncon.nl">k.dekoning2@koncon.nl</a> )

## RESEARCH

### INTRODUCTION TO RESEARCH IN THE ARTS

<i>M-AL-IRB</i>	<b>Introduction to Research in the Arts</b>
Osiris course code:	KC-M-AL-IRB
Course content:	<p>During the first semester of year one, there will be a series of sessions on research in the arts, compiled by Kathryn Cok, Head of Master Research. The sessions will cover a range of different types of research, giving you the opportunity to discover which type of research is most suitable for you, including an introduction to the nine research areas we have set up to facilitate the research projects of our Master students:</p> <ol style="list-style-type: none"><li>1. Art of Interpretation: historically/contextually informed performance practice</li><li>2. Instruments &amp; Techniques: instrumental design/techniques/acoustics</li><li>3. Music in Public Space: diversity/interculturality/social engagement</li><li>4. Creative Practice: improvisation/composition/experimental practice</li><li>5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice</li><li>6. Musical Training, Performance &amp; Cognition</li><li>7. Aesthetics &amp; Cultural Discourse</li><li>8. Educational Settings</li><li>9. Music Theory &amp; Aural Skills</li></ol> <p>There will also be an exploration of the various methods of documenting and presenting your research, addressing questions such as: ‘How do I formulate a viable research question that is close to my own artistic practice?’ and ‘What sources can I use and where can I find them?’</p> <p>Furthermore, you will receive an introduction to the use of the Research Catalogue through a series of workshops by Casper Schipper. The Research Catalogue (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>) is an international online repository for the documentation and publication of artistic research results, which you will use it to document and present your research.</p> <p>During the course, you will be required to complete assignments incorporating the various research skills and strategies that were discussed during the sessions. In addition, you will present your Research Proposal on the Research Catalogue, indicating your plan for undertaking and completing this important element of the Master programme.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"><li>▪ are able to demonstrate an understanding of what research in the master’s programme of the conservatoire comprises;</li><li>▪ show an understanding of the use of source material;</li><li>▪ show an understanding of the skills required to document your research results;</li><li>▪ are able to demonstrate skills of formulating a research proposal and abstract;</li><li>▪ are able to document your research process and results on the Research Catalogue.</li></ul>

Programme objectives:	2.A.7, 2.A.9, 2.A.12, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.8, 2.C.9, 2.C.16
Type of course:	Compulsory
Level:	Master I
Duration:	5 meetings during the first semester + 1 workshop Research Catalogue
Prior qualifications/ Pre-requisites:	-
Teachers:	Kathryn Cok, Casper Schipper and others
Credits:	2 ECTS
Work form:	Seminar, individual study and workshops
Assessment:	<p>1. Home assignments (50%) You will be informed about these assignments by the teacher during the course. For a detailed assessment rubric including the exact assessment criteria for the Home Assignments, see Appendix 1 of this curriculum handbook.</p> <p>2. A written Research Proposal (50%) The requirements for the Research Proposal can be found in the Master of Music Handbook 2020-2021. For a detailed assessment rubric including the exact assessment criteria for the Research Proposal, see Appendix 2 of this curriculum handbook.</p> <p>Both assessments must be passed in order to pass this course.</p>
Grading system:	Numeric
Language:	English
Schedule, time, venue:	Via ASIMUT ( <a href="https://koncon.asimut.net">https://koncon.asimut.net</a> ) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning department) and/or the teacher.
Information:	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)

## MASTER CIRCLE

<i>M-AL-MCB</i>	<b>Master Circle</b>
Osiris course code:	KC-M-AL-MCB1 KC-M-AL-MCB2
Course content:	<p>Throughout the two years of the master programme, students will participate in a monthly Master Circle of first- and second-year students, under the guidance of the Head of a Department or a specially invited chairman who is knowledgeable in the focus research area of that circle. At meetings of the Master Circles, students will discuss the Research Proposals of the first-year students, while the second-year students report on the progress with their own research and any problems they have encountered, and the group discusses possible solutions. Guest lecturers, speakers from the professional field and alumni of the conservatoire can also be invited and interviewed. Students will also be given presentation training and the opportunity to practice their research presentation before the Master Symposium takes place during year 2 of their studies.</p> <p>From January on, trial research presentations for all second-year students will be held in the Master Circles. You are required to invite your supervisor(s) to this trial presentation. In May, the First Year Research Presentations (short presentations about the progress of the first-year students' research) will take place in the Master Circles.</p> <p>You will be assigned a Master circle depending on your chosen research area. The Master Circles are based on the following research areas:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation: historically/contextually informed performance practice</li> <li>2. Instruments &amp; Techniques: instrumental design/techniques/acoustics</li> <li>3. Music in Public Space: diversity/interculturality/social engagement</li> <li>4. Creative Practice: improvisation/composition/experimental practice</li> <li>5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ will develop the skills to be able to give and receive feedback on the research plans of your fellow students as well as on your own;</li> <li>▪ will be aware of how your particular research project fits in the research area of which you are a part;</li> <li>▪ will be aware of the skills required to successfully communicate the results of your research to your fellow students and a wider audience.</li> </ul>
Programme objectives:	<p>2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14</p>

Type of course:	Compulsory
Level:	Master I-II
Duration:	10 sessions throughout the year
Prior qualifications/ Pre-requisites:	-
Teachers:	Depending on research area. (Kathryn Cok, Johannes Boer, Bart van Oort, Wieke Karsten, Susan Williams, Gerda van Zelm, Martin Prchal, Anna Scott, Adri de Vugt, Suzanne Konings, Patrick van Deurzen, Wim Vos, Yvonne Smeets, Marlon Titre, Peter Adriaansz, Yannis Kyriakides)
Credits:	3 ECTS per academic year
Work form:	Group sessions
Assessment:	<p>Master I:</p> <ul style="list-style-type: none"> <li>• Participation/Attendance (at least 80% attendance)</li> <li>• First Year Research Presentation: Prepare a short presentation of 10 minutes on your research so far in which you answer a set of questions. The presentations take place in your Master Circle in May. The set of questions can be found in the Master of Music Handbook 2020-2021.</li> </ul> <p>Master II:</p> <ul style="list-style-type: none"> <li>• Participation/Attendance (at least 80% attendance), including a trial presentation</li> </ul> <p>For a detailed assessment rubric including the exact assessment criteria for the First Year Research Presentation, see Appendix 3 of this curriculum handbook.</p> <p>The Master circle leader keeps a record of attendance in ASIMUT. Only two absences from the Master circle are permitted per academic year. Absences will only be permitted on the basis of:</p> <ul style="list-style-type: none"> <li>• An outside concert that was organised prior to you receiving the Master circle schedule (this must be agreed upon with the Master circle leader before the date in question).</li> <li>• A previously scheduled in-school project (but not one organized by the student).</li> <li>• Illness (extended illness must be accompanied by a doctor's note).</li> <li>• Death or illness in the family of the student.</li> </ul> <p>Absences will not be permitted due to main subject lessons (also not late arrivals or early departures), or rehearsals (unless part of a previously scheduled school project). Any expected absences must be communicated directly to the Master circle leader <u>before</u> the date in question. Too much absence will lead to substantial additional assignments.</p>
Grading system:	<p>First year:</p> <ul style="list-style-type: none"> <li>• Participation/Attendance (at least 80% attendance): Pass/Fail</li> <li>• First Year Research Presentation: Numeric</li> </ul> <p>Second year:</p>

	<ul style="list-style-type: none"> <li>• Participation/Attendance (at least 80% attendance): Pass/Fail</li> </ul> <p>In the first year, both assessments must be passed in order to pass the first year of the course.</p>
Language:	English / Dutch
Schedule, time, venue:	See ASIMUT schedule
Contact:	Roos Leeftang - Coordinator Master Research (r.leeftang@koncon.nl)

## INDIVIDUAL RESEARCH TRAJECTORY

<i>M-HT-IRT</i>	<b>Individual Research Trajectory</b>
Osiris course code:	KC-M-HT-IRT1 KC-M-HT-IRT2
Course content:	<p>Research and entrepreneurship training in the master's programme centres on undertaking and completing a Master Project, where you specialise in your own field. As a rule, your artistic/musical practice will be the point of departure when choosing a topic for your Master Project and when formulating a research question.</p> <p><b>Individual research and presentation:</b> In order to complete the requirements of the Master of Music programme, you must successfully undertake an individual Master Project, and present the findings of this project on the Research Catalogue and in a public presentation during the Master Research Symposium, which is held in March or April of each year. The format of the final presentation can vary.</p> <p><b>Individual supervising:</b> The curriculum provides that you will have a personal research supervisor from October in the first semester of the first year up to your research presentation in March or April of the second year (15 hours over the entire course of the programme). You will be assigned a research supervisor, who will be knowledgeable in your research area. Both you and your supervisor use the online Research Catalogue as collaborative workspace (<a href="http://www.researchcatalogue.net">www.researchcatalogue.net</a>).</p> <p>Please read the Master of Music Handbook for more detailed information.</p>
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to formulate a clear research question, focus or problem, leading to relevant outcomes for your own practice as well as for the artistic field;</li> <li>▪ are aware of what others have done in this area and are able to relate the research to the field of inquiry, with due regard to the correct use of sources;</li> <li>▪ are able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection;</li> <li>▪ are able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.</li> </ul>
Programme objectives:	2.A.7, 2.A.9, 2.A.12, 2.A.13, 2.A.14 2.B.7, 2.B.8, 2.B.9 2.C.1, 2.C.6, 2.C.7, 2.C.8, 2.C.11, 2.C.14
Type of course:	Compulsory
Level:	Master I-II
Duration:	Individual supervision: 15 hours over two years
Prior qualifications/ Pre-requisites:	–
Teachers:	Each student will be assigned a research supervisor selected from a pool consisting of both teachers whose duties also include research supervision, as well as specialised supervisors.

Credits:	Master I: 16 ECTS, Master II: 21 ECTS
Work form:	The individual research supervising will occur on a one to one basis and/or in groups. Students are required to maintain regular contact with supervisors and work independently on their research.
Assessment:	<p>Master I: Individual progress, assessed by your research supervisor. Your supervisor will base their assessment on the following questions:</p> <ol style="list-style-type: none"> <li>1. <i>How would you describe the communication and working relationship between you and the student so far?</i></li> <li>2. <i>Has the student settled on a viable research topic?</i></li> <li>3. <i>Does the student show insight into what steps to take in order to answer their research question?</i></li> <li>4. <i>How would you describe the student's motivation in moving forward at this point in the development of their research?</i></li> </ol> <p>Master II: Presentation of your project results on the Research Catalogue and during the Master Research Symposium. For a detailed assessment rubric including the exact assessment criteria for the Master Research Presentation, see Appendix 4 of this curriculum handbook.</p> <p>The final presentation of the research is given before a committee of examiners consisting of three or more persons, including:</p> <ol style="list-style-type: none"> <li>1. A chairman (generally the Head of a Department or the Head of Master Research);</li> <li>2. Your own research supervisor(s);</li> <li>3. If possible, your Master Circle leader;</li> <li>4. If possible, your main subject teacher;</li> <li>5. An external member, usually from an institution abroad;</li> <li>6. If possible, first year master students who are invited to attend the research presentation and participate in the deliberations of the committee. However, their assessment is not binding and they may not award a grade.</li> </ol>
Grading system:	Master I: Pass/Fail Master II: Numeric
Language:	English
Schedule, time, venue:	<p>Individual research supervision takes place based on appointments made between the student and his or her supervisor(s).</p> <p>Research presentations: 12 – 16 April 2021, Studio 1 and 3, 9:00 a.m. to 20:00 p.m. Detailed schedule via ASIMUT (<a href="https://koncon.asimut.net">https://koncon.asimut.net</a>) at the beginning of 2021. Any changes will be communicated via Asimut (Planning department) and the Coordinator Master Research.</p>
Information:	Roos Leeftang – Coordinator Master Research (r.leeftang@koncon.nl)

## MASTER ELECTIVE

	<b>Master Elective</b>
Course content:	<p>The Master Electives provide you with insight into a specific musical subject or practical skill, with a focus on relevant research literature or other source materials and the use of different research methodologies. Not only is there an opportunity to take part in one of the Royal Conservatoire's electives, you may also choose from a range of courses available at Leiden University. You are encouraged to select an elective that is connected to your chosen research area. The research areas are as follows:</p> <ol style="list-style-type: none"> <li>1. Art of Interpretation: historically/contextually informed performance practice</li> <li>2. Instruments &amp; Techniques: instrumental design/techniques/acoustics</li> <li>3. Music in Public Space: diversity/interculturality/social engagement</li> <li>4. Creative Practice: improvisation/composition/experimental practice</li> <li>5. Beyond Discipline: multi-inter-transdisciplinarity/collaborative practice</li> <li>6. Musical Training, Performance &amp; Cognition</li> <li>7. Aesthetics &amp; Cultural Discourse</li> <li>8. Educational Settings</li> <li>9. Music Theory &amp; Aural Skills</li> </ol> <p>You must register for a Master Elective via <a href="#">Osiris</a> in November 2020. Your Master Elective normally takes place in semester two of your first study year.</p> <p>You will find more information about registration and the course descriptions in the Master Electives Handbook 2020/21 (<a href="http://www.koncon.nl/masterelectives">www.koncon.nl/masterelectives</a> and via <a href="https://intranet.koncon.nl/master">https://intranet.koncon.nl/master</a>).</p>
Schedule, time, venue:	Via ASIMUT ( <a href="https://koncon.asimut.net">https://koncon.asimut.net</a> ) at the beginning of the school year. Any changes will be communicated via ASIMUT (Planning Department) and/or the teacher.
Information:	Roos Leeftang - Coordinator Master Research ( <a href="mailto:r.leeftang@koncon.nl">r.leeftang@koncon.nl</a> )

**PROFESSIONAL INTEGRATION****TEACHING SKILLS AND INTERNSHIP**

<i>KC-M-HT-METH</i>	<b>Teaching Skills and Internship</b>
Osiris course code:	KC-M-HT-METH
Course content:	In this course students learn to develop their own ideas on a chosen topic in relation to their specialisation as a teacher in music theory. Students write and present a paper on this chosen theme with a clear focus on pedagogical and methodological issues. The paper should provide a clearly argued vision on the theme and must include a list of sources and references. Activities, lessons plans and reflections on practice based experiences with the teaching materials (possibilities to do so are internships at the KC or another school of music) must be included in the portfolio underlying the written paper.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to formulate (orally and written) your own ideas about teaching and learning skills and knowledge in a specialised area within the field of music theory;</li> <li>▪ are able to teach this topic in a convincing, innovative and inspiring way to students and colleagues on a professional level;</li> <li>▪ are able to answer a call for papers to present the topic on a conference in the field of interest for the chosen topic.</li> </ul>
Program objectives:	2.A.5, 2.A.7, 2.A.11, 2.A.12, 2.A.13 2.B.3, 2.B.7, 2.B.8, 2.B.11, 2.B.12 2.C.1, 2.C.2, 2.C.3, 2.C.5, 2.C.6, 2.C.7, 2.C.9, 2.C.10, 2.C.11, 2.C.12, 2.C.13, 2.C.16
Type of course:	Compulsory
Level:	Master I and II
Duration:	50 min. per week, 36 weeks per academic year
Prior qualifications/ prerequisites:	Bachelor Music Theory degree or a comparable music theory course
Teachers:	Arjen Berends, Suzanne Konings
Credits:	7 ECTS per academic year
Literature:	Books and articles on methods from the past and the present, related to the chosen topic for the paper.
Work form:	Group lessons and individual lessons; internship
Assessment:	<ol style="list-style-type: none"> <li>1. The article (paper), oral presentation and portfolio will be assessed by the examination committee (consisting of the main ToM teachers + an external committee member) at the end of Master II</li> <li>2. The paper of the student must be accepted and presented at a conference in the field of interest for the chosen topic (call for papers)</li> </ol> <p>Assessment criteria:</p> <ul style="list-style-type: none"> <li>• substantive depth and clarity of explanation in the written texts and the oral presentation</li> </ul>

	<ul style="list-style-type: none"> <li>• knowledge of the relevant literature and the academic discourse</li> <li>• contextuality: the ability to place the work done in a broader perspective</li> <li>• a call for papers following its relevant criteria</li> </ul>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Arjen Berends ( <a href="mailto:a.berends@koncon.nl">a.berends@koncon.nl</a> ), Suzanne Konings – Head of Music Theory Department ( <a href="mailto:s.konings@koncon.nl">s.konings@koncon.nl</a> )

## APPENDIX 1: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: HOME ASSIGNMENTS

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is aware of how artistic research can be used to develop skills as a reflective practitioner	The student has demonstrated an awareness of the <b>role artistic research</b> plays in the development of reflective skills	Currently no evidence of understanding or awareness of the benefits of the role of artistic research as a reflective skill.	Limited understanding or limited awareness is evident. However, student is in contact with head of research.	Student has demonstrated a willingness to improve understanding or awareness and is in contact with head of research	Good understanding and awareness evident and student has taken the necessary steps to apply themselves to the course-work.	Excellent understanding and awareness evident and student is on track towards developing a viable research topic and to complete the course-work.	25%
The student understands how to use source materials correctly	The student has demonstrated the correct <b>use of source materials</b>	No evidence or understanding of the use of source materials in the documentation of artistic research	Incorrect use of source materials demonstrated in the assignments, but student has sought advice/help in this area	Adequate use and understanding of source materials demonstrated and student is showing more dedication to the requirements of the course-work	Correct and fitting use of source materials have been demonstrated and student has shown considerable improvement in this important area of the course	Excellent use of source materials demonstrated. Student is able to work independently and apply their understanding to a high level	25%
The student is aware of the possibilities for effectively documenting research results	The student has demonstrated an understanding of the skills required to <b>document</b> their <b>research results</b>	No awareness of skills needed for research documentation	Limited understanding of skills needed for documentation and help is needed	Adequate understanding of skills needed for documentation and student is demonstrating improvement in this area of the coursework.	Good understanding and demonstration of skills needed for documentation and student is able to function independently in the documentation of their artistic research discoveries/results	Excellent understanding and demonstration of skills needed for documentation and student is able to apply themselves accordingly	25%
The student is able to document their project process and results on the	The student has demonstrated the ability to document their project process and results	Research Catalogue is not used	Research Catalogue is used ineffectively	Research Catalogue is used adequately	Research Catalogue is used well	Research Catalogue is used well and creatively	25%

Research Catalogue	on the <b>Research Catalogue</b>						
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**APPENDIX 2: ASSESSMENT CRITERIA & RUBRIC | INTRODUCTION TO RESEARCH IN THE ARTS: RESEARCH PROPOSAL**

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to write a complete, feasible and clearly formulated research plan	The student has written a <b>complete, feasible and clearly formulated</b> research plan	No research plan has been submitted	The research plan is incomplete, unrealistic and/or unclear	The research plan is complete, feasible and adequately formulated	The research plan is complete, feasible and clearly formulated	The research plan is complete, feasible and clearly formulated, with all elements worked out carefully and in detail	60%
The student is able to create an innovative research plan, of which the outcomes could be relevant for the student's own practice and the artistic field	The student has created an <b>innovative</b> research plan, of which the outcomes could be <b>relevant</b> for the student's own practice and for the artistic field	No research plan has been delivered or the research plan is not viable	Very similar research has already been done	The research offers new elements and is relevant for the student's own practice	The research is innovative and relevant for the student's own practice as well as for the artistic field	The research is very innovative and very relevant for the student's own practice as well as for the artistic field	40%

**APPENDIX 3: ASSESSMENT CRITERIA & RUBRIC | MASTER CIRCLE: FIRST YEAR RESEARCH PRESENTATION**

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to communicate with their research supervisor about current progress and future planning	The student <b>communicates with their research supervisor</b> about current progress and future planning	Communication is lacking	Unclear or infrequent communication	Adequate and frequent communication, plan is still in development	Adequate and frequent communication, plan is developed	Clear and frequent communication, plan is strong and fully developed	40%
The student is able to verbally communicate their engagement with their research during a presentation	The student has verbally communicated their engagement with their research during the <b>presentation</b>	Non-engagement	Limited engagement and unclear communication	Sufficient engagement and adequate verbal communication	High level of engagement and clear verbal communication	Very high level of engagement and excellent verbal communication	20%
The student is in the process of executing their research	The student has made <b>progress</b> in the execution of their research since handing in their Research Proposal	Student has yet to demonstrate any evidence of progress or commitment towards completing their research	Limited progress and/or student dedication currently evident. Supervisor advice is needed to assist in getting the research back on track	Sufficient progress is evident and student is working hard, but still requires assistance and/or advice to make research project feasible	Good progress and development evident, however still work to be done before progress can be considered excellent	Excellent progress and development evident	40%

**APPENDIX 4: ASSESSMENT CRITERIA & RUBRIC | INDIVIDUAL RESEARCH TRAJECTORY: MASTER RESEARCH PRESENTATION**

Learning objectives	Assessment criteria	Points					%
		1	2	3	4	5	
The student is able to formulate a clear research question, focus or problem, leading to relevant outcomes for the student's own practice as well as for the artistic field.	The student has formulated a clear <b>research question, focus or problem,</b> leading to <b>relevant</b> outcomes for the student's own practice and for the artistic field.	No clear focus, or relevant questions or problems are formulated.	Inadequate research questions, lack of focus. The relevance for the student's own practice is unclear.	Adequate research focus, questions or problems, with potentially relevant outcomes for the student's own practice.	Good research focus, questions or problems with relevant outcomes for the student's own practice and potential relevance for the artistic field.	Excellent research focus, original questions or problems leading to new knowledge and innovative outcomes that are relevant for the student's own practice as well as for the artistic field.	20%
The student is aware of what others have done in this area and is able to relate the research to the field of inquiry, with due regard to the correct use of sources.	The student is <b>aware of what others have done</b> in this area and has related his/her research <b>to the field of inquiry,</b> with due regard for the correct use of sources.	The student is unaware of what others have done in this area; no relation with the field of inquiry is mentioned, sources are lacking.	The student has not enough awareness of what others have done in this area; the relation between the research and the field of inquiry is mentioned, but unclear or with inaccurate use of sources.	The student is sufficiently aware of what others have done in this area. Sources are used properly and the relation between this research and the field of inquiry is mentioned, though in an incomplete way.	The student has good awareness of what others have done in this area and has made clear the relation between this research and the field of inquiry; sources are used properly.	The student provides an excellent contextualization and has made the relationship between this research and the field of inquiry very clear, the use of sources complies with academic norms.	20%
The student is able to apply research methods adequate to the research focus, questions or problems, based on a dialogue between artistic practice and reflection.	The student has applied <b>research methods</b> adequate to the research focus, questions or problems and based on a <b>dialogue between artistic practice and reflection.</b>	No clear choice of research method or plan. No dialogue between artistic practice and reflection.	Inadequate application of research methods, with unclear dialogue between artistic practice and reflection.	Adequate application of research methods, although the dialogue between artistic practice and reflection remains too superficial.	Good application of research methods, based on a convincing dialogue between artistic practice and reflection.	Excellent and creative application of research methods, based on a strong interaction between artistic practice and reflection.	30%

<p>The student is able to apply a form of documentation and presentation that supports the aims and objectives of the research, making use of both verbal/textual and non-verbal artistic material.</p>	<p>The student has applied a form of <b>documentation and presentation</b> that supports the <b>aims and objectives</b> of the research, making use of both <b>verbal/textual and non-verbal artistic material</b>.</p>	<p>No description or proper documentation and presentation of the research process and outcomes.</p>	<p>The research process is insufficiently documented and presented; the documentation and presentation do not yet support the aims and objectives of the research.</p>	<p>The research process is sufficiently documented and presented, although the verbal and artistic material are not yet in balance or need improvement to adequately support the aims and objectives of the research.</p>	<p>The research process is documented and presented convincingly, with a good balance between verbal and artistic materials; the documentation and presentation support the aims and objectives of the research.</p>	<p>The research process is documented and presented in a compelling and creative way, with an inspiring dialogue between verbal and artistic materials; the documentation and presentation admirably support the aims and objectives of the research.</p>	<p>30%</p>
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## APPENDIX 5: 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