

Curriculum Handbook Bachelor of Music – Choral / Wind Band Conducting



Academic Year 2023/24

**Royal
Conservatoire
The Hague**

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

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INTRODUCTION

CHORAL CONDUCTING

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

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

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

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

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

WIND BAND CONDUCTING

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

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

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

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

PROGRAMME OBJECTIVES BACHELOR CHORAL/WIND BAND CONDUCTING

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

The bachelor programme objectives are divided in three categories: A) practical outcomes, B) theoretical outcomes and C) generic outcomes – and are numbered for ease of reference. In the course descriptions, the field ‘programme objectives’ refers to these codes, e.g. 1.A.1, 1.B.5, 1.C.11. This means that the course contributes to obtaining the skills and knowledge described in those programme objectives. There may be several courses contributing to the same objectives.

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

A. Practical (skills-based) outcomes

- 1.A.1. Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within your discipline or genre for practical purposes and settings.
- 1.A.2. Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.
- 1.A.3. Demonstrate evidence of craft skills in relation to a variety of representative repertoire, styles, etc.
- 1.A.4. Recognise, interpret, manipulate, realise and/or memorise the materials of music through notation and/or by ear².
- 1.A.5. Engage musically in varied ensemble and other collaborative contexts.
- 1.A.7. Identify key questions about, and undertake self-reflective enquiry into, your own artistic practice.
- 1.A.8. Explore, evaluate, apply and challenge existing knowledge, research and performing practices.
- 1.A.9. Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.
- 1.A.10. Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences through a range of media and presentation formats.
- 1.A.12. Evidence skills in the use of new media for promotion and dissemination.
- 1.A.13. Demonstrate a range of communication, presentation and self-management skills associated with public performance.
- 1.A.14. Recognise and respond appropriately to a range of performing contexts, spaces and environments.
- 1.A.15. Recognise, reflect upon and develop your own personal learning style, skills and strategies.
- 1.A.16. Lead and/or support learning and creative processes in others, creating a constructive learning environment.
- 1.A.17. Engage with a range of audience and/or participant groups across a range of professional working contexts.
- 1.A.18. Exhibit awareness of, and actively engage with, issues affecting the personal physical and mental health.

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

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

1.A.19. Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.

B. Theoretical (knowledge-based) outcomes

- 1.B.1. Demonstrate knowledge of practices, languages, forms, materials, and techniques in music relevant to the discipline, and their associated texts, resources and concepts.
- 1.B.2. Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.
- 1.B.3. Exhibit comprehensive knowledge of relevant representative repertoire within your area of musical study, demonstrating the ability to create and provide coherent musical experiences and interpretations³.
- 1.B.4. Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.
- 1.B.7. Evidence understanding of the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
- 1.B.8. Demonstrate knowledge of – and ability to gather and utilise relevant information found within – libraries, internet repositories, museums, galleries and other relevant sources.
- 1.B.9. Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.
- 1.B.10. Display knowledge of how technology can be used in the creation, dissemination and performance of music.
- 1.B.11. Demonstrate knowledge of appropriate and effective communication skills.
- 1.B.12. Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.
- 1.B.13. Recognise the skill demands of local, national and international music markets.
- 1.B.14. Display basic knowledge of key financial, business and legal aspects of the music profession.
- 1.B.15. Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.
- 1.B.16. Demonstrate awareness of the legal and ethical frameworks relating to intellectual property rights.

C. Generic outcomes

- 1.C.1. Demonstrate systematic analytical and processing skills and the ability to pursue these independently.
- 1.C.2. Demonstrate self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for life-long learning in support of a sustainable career.
- 1.C.3. Demonstrate a positive and pragmatic approach to problem solving.
- 1.C.4. Evidence ability to listen, collaborate, voice opinions constructively, and prioritise cohesion over expression of individual voice.
- 1.C.5. Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.
- 1.C.6. Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts.
- 1.C.7. Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
- 1.C.8. Respond creatively and appropriately to ideas and impetus from others, exhibiting ability to digest and respond to verbal and/or written feedback.
- 1.C.9. Exhibit ability to utilise and apply a range of technology in relation to your music making, including the promotion of your professional profile.
- 1.C.11. Making use of your imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.
- 1.C.12. Recognise and reflect on diverse social, cultural and ethical issues, and apply local, national and international perspectives to practical knowledge.
- 1.C.13. Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation as required.

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

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

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

CURRICULUM OVERVIEWS

CHORAL CONDUCTING

code	Choral Conducting	Year 1	Year 2	Year 3	Year 4
Bachelor of Music 2023-2024					
KC- Artistic Development					
DI-KD	Main Subject Choral Conducting	17	16	21	38
DK-LIPR	Repertoire, Performance Practice, Programming and Method	2	2	2	2
DI-PS	Score Playing	2	2	2	2
DK-ZG	Singing	2	2	2	
	At least 2 of 3 languages:	4	4		
AZ-DU	German	2	2		
AZ-FR	French	2	2		
AZ-IT	Italian	2	2		
DK-OD	Introduction Orchestral Conducting			2	2
DI-G&K	Gregorian Chant and Choir				2
	Subtotal	27	26	29	46
KC- Musicianship Skills					
AL-K1JR	First Year Choir	2			
TH-RC	Rhythm Class	3			
TH-ASA	Aural Skills and Analysis 1-2-3	9	7	5	
TH-ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
DI-PNBV	Piano	2	2	2	
TH-KSH	Keyboard Skills and Harmony 1-2		3	3	
TD-SDKO	Ear Training for Choral Conductors	3	3	3	
-	Music Theory Elective (whole year course)			4	
	Subtotal	22	18	19	
KC- Academic Skills					
AZ-ANFO	Anatomy/Phonetics	2			
KZ-HOZG	Historical Development of Singing		2		
TH-MG	Music History	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3	2	2	2	
KI-PT	Extended Programme Notes Final Presentation				2
	Subtotal	7	6	2	2
KC- Professional Preparation					
AL-PF	Tutoring	2	2	2	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AZ-BM	<i>The Business of Music</i>			2	
DI-IS	<i>Internship</i>				2
AL-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	4	4	6
Minors/Electives					
-	Minor or Electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

WIND BAND CONDUCTING

code	Wind Band Conducting	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2023-2024				
KC- Artistic Development					
DI-HFB	Main Subject Wind Band Conducting	21	16	19	33
DH-LIPR	Repertoire and Programming Wind Band	2	2	2	2
DI-PS	Score Playing	2	2	2	2
DH-OIN	Orchestration/ Instrumentation	2	2	2	2
DI-OI	Orchestral Instrument	2	2	2	
DK-OD	Introduction Orchestral Conducting			2	2
	Subtotal	29	24	29	41
KC- Musicianship Skills					
AL-K1JR	First Year Choir	2			
TH-RC	Rhythm Class	3			
TH-ASA	Aural Skills and Analysis 1-2-3	9	7	5	
TH-ASI	Aural Skills and Improvisation 1-2-3	3	3	2	
DI-PNBV	Piano	2			
TH-KSH	Keyboard Skills and Harmony 1-2		3	3	
TD-SDHA	Ear Training for Wind Band Conductors	3	3	3	
-	Music Theory Elective (whole year course)			4	
	Subtotal	22	16	17	
KC- Academic Skills					
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3	2	2	2	
DH-GBO	Historical Development of Wind Band Music				3
KI-PT	Extended Programme Notes Final Presentation				2
	Subtotal	5	4	2	5
KC- Professional Preparation					
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
DI-OE	Orientation on Educational Projects				2
DI-PM	Production and Management				2
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	6	8
Minors/ Electives					
-	Minor or Electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT: CHORAL CONDUCTING

Main Subject Choral Conducting

Course title	Main Subject Choral Conducting
Department responsible	Conducting
OSIRIS course code	KC-DI-KD1-22;KC-DI-KD2-22;KC-DI-KD3-22;KC-DI-KD4-22
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next.
Course content	Your individual development as a choral conductor is the main focus of this course. This concerns both the applied conducting technique of choral repertoire and the interpretation of specific compositions. You are informed about rehearsal methods in vocal training, and on historically informed performance practice. The difference in approach between a cappella repertoire and mixed instrumental-vocal repertoire is an important part of the course. An important part of the main subject is gaining experience as a choral conductor and singer. You will regularly observe rehearsals of amateur and professional choirs. During internships you work as assistant conductor during choir projects. By taking part as a singer in choirs you experience a variety of repertoire, interpretation and rehearsal techniques. There are learning objectives with regard to conducting technique in general and more specific choral conducting and this course takes the development of your knowledge of repertoire into account. The focus is on your personal development as a professional musician and as an inspired and inspiring interpreter.
Programme objectives	1.A.1, 1.A.2, 1.A.4, 1.A.7, 1.A.9, 1.A.10, 1.A.13, 1.A.14, 1.A.15, 1.A.16, 1.A.17, 1.A.18, 1.A.19, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.10, 1.B.11, 1.B.12, 1.B.14, 1.B.15, 1.B.16, 1.C.1, 1.C.2, 1.C.4, 1.C.7, 1.C.8, 1.C.11, 1.C.13, 1.C.14, 1.C.16
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ can act as your own teacher, by analysing what determines the quality of your conducting and how to maintain it; ▪ have a conducting technique that can be qualified as ‘correct, communicative and consistent’; ▪ can act as your own teacher, by analysing what determines the quality of your conducting and how to maintain it; ▪ have developed effective self-practice techniques; ▪ have studied and experienced the dynamics of a choir during rehearsals and performances, and are able to establish a healthy workingrelationship; ▪ are able to convey your artistic vision through effective choir rehearsal techniques; ▪ have experienced a variety of musical styles and have studied and performed representative repertoire;

	<ul style="list-style-type: none"> ▪ are able to create and realise your own artistic concept and have developed the necessary skills for your expression; ▪ are able to communicate and cooperate at a good level with choir managements and choir members; ▪ are able to demonstrate an entrepreneurial spirit, by connecting basic research and education skills with a proactive approach; ▪ are able to reflect on your role, task and position in the profession as well as in society, and can contribute to it.
Credits	17-16-21-38 ECTS
Level	Bachelor
Work form	Weekly individual lesson, combined with group lessons with practical training
Literature	Repertoire to be discussed with teacher
Language	English or Dutch
Scheduling	75 minutes per week, 34 weeks per academic year
Date, time & venue	Schedule to be agreed upon between student and teacher.
Teachers	
Contact information	Marjolein Niels – Head of Choral Conducting (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	B1: Propaedeutic exam
Assignment description	Presentation of 20 minutes with 3 pieces of different styles.
Assignment requirements	Practical presentation with a vocal ensemble (20 minutes). Meeting with the jury (20 minutes), discussing knowledge of the repertoire and concert programme composed by the student. This exam also includes a score reading and playing test.
Assignment planning	May/June
Assessment criteria	The (final) presentation is assessed using the Assessment Criteria Bachelor Conducting that can be found in the Appendix of this Curriculum Handbook.
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department
Assignment	Assignment 2
Assignment type	B2: Presentation
Assignment description	
Assignment requirements	Practical presentation with a vocal ensemble (20 minutes). Meeting with the jury (20 minutes), discussing knowledge of the repertoire and concert programme composed by the student. This exam also includes a score reading and playing test.
Assignment planning	May/June
Assessment criteria	The (final) presentation is assessed using the Assessment Criteria Bachelor Conducting that can be found in the Appendix of this Curriculum Handbook.
Weighting	100%

Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department
Assignment	Assignment 3
Assignment type	B3: Presentation
Assignment description	
Assignment requirements	Practical presentation with a vocal ensemble (30 minutes). Meeting with the jury (30 minutes), discussing knowledge of the repertoire and concert programme composed by the student. This exam also includes a score reading and playing test.
Assignment planning	May/June
Assessment criteria	The (final) presentation is assessed using the Assessment Criteria Bachelor Conducting that can be found in the Appendix of this Curriculum Handbook.
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department
Assignment	Assignment 4
Assignment type	B4: Final Presentation
Assignment description	The Final Presentation is public.
Assignment requirements	Practical presentation with a vocal ensemble (50 minutes). Meeting with the jury (30 minutes), discussing knowledge of the repertoire and concert programme composed by the student. The final presentation requires programme notes, which could be a booklet, or oral presentation (see course description Extended Programme Notes Final Presentation). This should be of good quality, expressing knowledge of the music, ability to make a concert programme and the wish to communicate with the audience. This presentation will be assessed and the finding will influence the grade for the final presentation. The student receives two grades that together make up the final grade for the final presentation: one for the rehearsal (1/3) and one for the concert (2/3).
Assignment planning	May/June
Assessment criteria	The final presentation is assessed using the Assessment Criteria Bachelor Conducting that can be found in the Appendix of this Curriculum Handbook.
Weighting	100%
Grading scale	Numeric (using halves)
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department
Practical Information about Presentations and Final Presentations	<ul style="list-style-type: none"> Presentations and Final Presentations take place between April – July, in the larger classrooms, the studios and the conservatoire hall, or at an external venue. The date for your (Final) Presentation will be published on ASIMUT. The date and time cannot be changed and swapping with another student is <u>not</u> allowed. However, if you need to postpone your

	<p>(final) presentation due to serious circumstances, you must inform your Head of Department or coordinator as soon as possible. The Presentations and Final Presentations are usually public and announced on the KC website.</p> <ul style="list-style-type: none"> Your department will contact you regarding when to submit your programme and other documentation with regards to your (Final) Presentation. Presentation B3: <ul style="list-style-type: none"> You are advised to provide the members of the committee of examiners with a programme or programme notes at the start of your presentation. Final Presentation B4: <ul style="list-style-type: none"> If your Final Presentation takes place at the KC and if you have any requests for instruments, tuning of instruments, equipment, amplifications, lighting, etc. you need to fill out the 'Logistics Form' on the KC Portal. This form must be submitted at least three weeks before your (Final) Presentation. You are required to provide a set of programme notes. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl, or on the KC Portal.
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Repertoire, Performance Practice, Programming and Method

Course title	Repertoire, Performance Practice, Programming and Method
Department responsible	Conducting
OSIRIS course code	KC-DK-LIPR
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next
Course content	The course aims to develop your knowledge of choral repertoire and its context. Furthermore, you learn to put together innovative concert programmes that convince both creatively and artistically as well as historically. The focus is on your personal development as a professional musician and concert programmer. You are systematically informed about performance practice of choral music
Programme objectives	1.A.10, 1.A.13, 1.A.14, 1.A.15, 1.A.19, 1.B.1, 1.B.9, 1.C.1, 1.C.2, 1.C.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> are able to compile original choral concert programmes, based on relevant research as well as professional knowledge of repertoire, and taking into consideration the national concert practice and public outreach; are able to underpin, explain and motivate the choices for composing these programmes for specialist and non-specialist audiences;

	<ul style="list-style-type: none"> ▪ are able to design and develop a good, complete and effective rehearsal plan; ▪ are able to use and integrate knowledge about voice types, voice techniques and voice training; ▪ are able to act as your own teacher, by analysing what determines the quality of your programming.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Group lesson
Literature	t.b.d.
Language	English or Dutch
Scheduling	70 minutes per week, 36 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	Jos Vermunt and guest teachers
Contact information	Marjolein Niels - Head of Choral Conducting (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Concert programmes + panel discussion
Assignment description	Active participation & students are asked to prepare and submit several concert programmes. These will be assessed by a panel via a meeting that takes place between panel and student.
Assignment requirements	Active participation & students are asked to prepare and submit several concert programmes. These will be assessed by a panel via a meeting that takes place between panel and student.
Assignment planning	The panel discussion will take place between April – June.
Assessment criteria	<ul style="list-style-type: none"> • Knowledge and understanding of the repertoire; • Ability to design a practical rehearsal schedule; • Understanding the relation between repertoire and the level of the choir; • Quality of the verbal skills/argument.
Weighting	100%
Grading scale	Qualifying
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher

Score Playing

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

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

Grading scale	Numeric
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher
Assignment	Assignment 3
Assignment type	Bachelor IV: Individual test
Assignment description	Individual test, assessed by a jury.
Assignment requirements	You are expected to play different scores, among which compositions with C clefs and transposing instruments. Besides this, you have to prepare fragments of choir and/or orchestral compositions.
Assignment planning	This test will take place between April-June.
Assessment criteria	<ul style="list-style-type: none"> - combining all techniques (multiple voices, transposing, and C clefs if wind band conductor) - ability to play score fragments for choir or orchestra (e.g. Brahms, Mahler) - musical expression - musical timing
Weighting	100%
Grading scale	Numeric
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher

Singing

Course title	Singing
Department responsible	Conducting
OSIRIS course code	KC-DK-ZG
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next.
Course content	You receive a weekly individual lesson in which you develop the ability to sing. By doing so, you will gradually increase your ability in singing vocal repertoire. Special interest will be given to choral repertoire. The course is adjusted to your individual technical and musical level.
Programme objectives	1.A.1, 1.A.2, 1.A.4, 1.A.7, 1.A.15, 1.B.2, 1.C.1
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to sing with musical quality, at your own technical level; ▪ can act as your own teacher, by analysing what determines the quality of your singing and how to maintain and develop it.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Individual lesson
Literature	t.b.d.
Language	English or Dutch
Scheduling	25 minutes per week, 34 weeks per academic year
Date, time & venue	Individual appointment with teacher
Teachers	Various vocal teachers

Contact information	Marjolein Niels - Head of Choral Conducting (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Bachelor I & II: Individual test
Assignment description	Compulsory attendance: 80%, active participation and preparation.
Assignment requirements	Bachelor I&II: individual test of 10 minutes, assessed by the teacher.
Assignment planning	The assessments will take place between April-June.
Assessment criteria	<ul style="list-style-type: none"> • control of voice • quality and variety of sound • mastering of rhythm and tempo • level of pronunciation and articulation of text • poetic imagination and expression • stylistic awareness and imaginative use of stylistic and musical language • ability to engage an audience. • ability to compose an attractive programme that is well-chosen within your possibilities
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Bachelor III: Individual test
Assignment description	Compulsory attendance: 80%, active participation and preparation.
Assignment requirements	Bachelor III: individual test of 25 minutes, assessed by a jury.
Assignment planning	The assessments will take place between April-June
Assessment criteria	<ul style="list-style-type: none"> • control of voice • quality and variety of sound • mastering of rhythm and tempo • level of pronunciation and articulation of text • poetic imagination and expression • stylistic awareness and imaginative use of stylistic and musical language • ability to engage an audience. • ability to compose an attractive programme that is well-chosen within your possibilities
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

German/French/Italian

Course title	German/French/Italian
Department responsible	Vocal Studies
OSIRIS course code	KC-AZ-DU/KC-AZ-FR/KC-AZ-IT
Type of course	Compulsory course
Prerequisites	
Course content	You are required to enrol in at least two of the following three language classes: German, French or Italian. The Choral Conducting Department will contact you at the start of the B1 academic year to collect your choices. You are asked to choose your two languages for both academic years B1 and B2. If you choose to do all three languages, you may drop one language in B2 if desired. For more information, please see the course descriptions in the Bachelor Vocal Studies Classical Music Curriculum Handbook on the KC Portal.

Introduction Orchestral Conducting

Course title	Introduction Orchestral Conducting
Department responsible	Conducting
OSIRIS course code	KC-DK-OD-11; KC-DK-OD2-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course is a group lesson for all choral and wind band conducting students in Bachelor III and IV. The course focuses on building practical knowledge of the specific demands of orchestral playing, and on developing the skills needed for conducting an orchestra.
Programme objectives	1.A.10, 1.A.13, 1.A.14, 1.A.16, 1.A.17, 1.B.1, 1.B.9, 1.C.1, 1.C.2, 1.C.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have experienced conducting an orchestra, and are able to reflect on the different skills needed for orchestral and choral/wind band conducting; ▪ are able to rehearse with an orchestra, taking the technical and musical qualities of the orchestra into account; ▪ are able to conduct an orchestra in a musically stimulating way.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Group lesson
Literature	To be determined by teacher
Language	English
Scheduling	50 minutes per week (in case of only one student the duration will be discussed with the Coordinator)
Date, time & venue	Schedule provided by teacher
Teachers	Various teachers

Contact information	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical test
Assignment description	Active participation and preparation. At the end of each year a practical test will take place with ensemble, orchestra or piano.
Assignment requirements	Practical presentation with a ensemble, orchestra or piano (15 minutes). Meeting with the jury (15 minutes), discussing knowledge and development.
Assignment planning	Between April and June
Assessment criteria	<ul style="list-style-type: none"> • musical awareness: the student shows personal approach and sufficient ways of expression. The student shows clear understanding of instrumentation. • communication: the student has sufficient means to make their ideas clear to the ensemble • conducting technique: the student shows good understanding of the score, clear beating technique • understanding of stylistic characteristics
Weighting	100%
Grading scale	Qualifying
Re-assignment description	See assignment 1
Re-assignment planning	Between June and September

Gregorian Chant and Choir

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

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

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

Main Subject Wind Band Conducting

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

	<ul style="list-style-type: none"> ▪ can show a sense of craftsmanship, which enables you to realise your musical intentions; ▪ are able to convey your artistic vision through effective wind band rehearsal techniques; ▪ have experienced a variety of musical styles and have studied and performed representative repertoire; ▪ have knowledge of the historical background of the works you perform; ▪ are able to create and realise your own artistic concept and have developed the necessary skills for your expression; ▪ are able to communicate and cooperate at a good level with wind band managements and members; ▪ are able to demonstrate an entrepreneurial spirit, by connecting basic research and education skills with a proactive approach; ▪ are able to reflect on your role, task and position in the profession as well as in society, and can contribute to it.
Credits	21-16-19-33 ECTS
Level	Bachelor
Work form	Weekly individual lesson, combined with group lessons with practical training
Literature	Repertoire to be discussed with teacher
Language	English or Dutch
Scheduling	75 minutes per week, 34 weeks per academic year
Date, time & venue	Schedule to be agreed upon between student and teacher
Teachers	Alex Schillings and guest teachers
Contact information	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	B1: Propaedeutic exam
Assignment description	
Assignment requirements	Practical presentation with a wind ensemble (20 minutes). Meeting with the jury (20 minutes), discussing knowledge of the repertoire and concert programme composed by the student.
Assignment planning	May/June
Assessment criteria	The (final) presentation is assessed using the Assessment Criteria Bachelor Conducting that can be found in the Appendix of this Curriculum Handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department
Assignment	Assignment 2
Assignment type	B2: Exam
Assignment description	
Assignment requirements	Practical presentation with a wind ensemble (20 minutes). Meeting with the jury (20 minutes), discussing knowledge of the repertoire and concert programme composed by the student.

Assignment planning	May/June
Assessment criteria	The final presentation is assessed using the Assessment Criteria Bachelor Conducting that can be found in the Appendix of this Curriculum Handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department
Assignment	Assignment 3
Assignment type	B3: Presentation
Assignment description	
Assignment requirements	Practical presentation with a wind band (30 minutes). Meeting with the jury (30 minutes), discussing knowledge of the repertoire and concert programmes composed by the student.
Assignment planning	May/June
Assessment criteria	The (final) presentation is assessed using the Assessment Criteria Bachelor Conducting that can be found in the Appendix of this Curriculum Handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department
Assignment	Assignment 4
Assignment type	B4: Final Presentation
Assignment description	The Final Presentation is public.
Assignment requirements	Practical presentation with a high level orchestra (50 minutes). Meeting with the jury (30 minutes), discussing knowledge of the repertoire and concert programme composed by the student. Programme to consist of a concerto and a symphonic wind band work. The final presentation is a public examination and requires programme notes, which could be a booklet, or oral presentation (see course description Extended Programme Notes Final Presentation). This should be of good quality, expressing knowledge of the music, ability to make a concert programme and the wish to communicate with the audience. This presentation will be assessed and the finding will influence the grade for the final presentation. The student receives two grades that together make up the final grade for the final presentation: one for the rehearsal (1/3) and one for the concert (2/3).
Assignment planning	May/June
Assessment criteria	The final presentation is assessed using the Assessment Criteria Bachelor Conducting that can be found in the Appendix of this Curriculum Handbook.
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department

<p>Practical Information about Presentations and Final Presentations</p>	<ul style="list-style-type: none"> • Presentations and Final Presentations take place between April – July, in the larger classrooms, the studios and the conservatoire hall, or at an external venue. The date for your (Final) Presentation will be published on ASIMUT. The date and time cannot be changed and swapping with another student is <u>not</u> allowed. However, if you need to postpone your (final) presentation due to serious circumstances, you must inform your Head of Department or coordinator as soon as possible. The Presentations and Final Presentations are usually public and announced on the KC website. • Your department will contact you regarding when to submit your programme and other documentation with regards to your (Final) Presentation. • Presentation B3: <ul style="list-style-type: none"> - You are advised to provide the members of the committee of examiners with a programme or programme notes at the start of your presentation. • Final Presentation B4: <ul style="list-style-type: none"> - If your Final Presentation takes place at the KC and if you have any requests for instruments, tuning of instruments, equipment, amplifications, lighting, etc. you need to fill out the 'Logistics Form' on the KC Portal. This form must be submitted at least three weeks before your (Final) Presentation. - You are required to provide a set of programme notes. • For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl, or on the KC Portal.
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Repertoire and Programming Wind Band

Course title	Repertoire and Programming Wind Band
Department responsible	Conducting
OSIRIS course code	KC-DH-LIPR
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next.
Course content	The course aims to develop your knowledge of wind band repertoire and its context. Furthermore, you learn to put together innovative concert programmes that convince both creatively as well as artistically and historically. The focus is on your personal development as a professional musician and concert programmer.
Programme objectives	1.A.10, 1.A.13, 1.A.14, 1.A.15, 1.A.19, 1.B.1, 1.B.9, 1.C.1, 1.C.2, 1.C.7
Course objectives	At the end of this course, you:

	<ul style="list-style-type: none"> ▪ are able to compile original orchestral concert programmes, based on relevant research as well as professional knowledge of repertoire, taking into consideration the national concert practice; ▪ are able to underpin, explain and motivate the choices for composing this programme; ▪ are able to communicate about repertoire and the choices for programming with specialist and non-specialist audiences; ▪ are able to act as your own teacher, by analysing what determines the quality of your programming.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Group lesson
Literature	t.b.d.
Language	English or Dutch
Scheduling	50 minutes per week, 36 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	Alex Schillings
Contact information	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Panel discussion
Assignment description	1) Active participation. 2) Concert programmes.
Assignment requirements	1) Active participation. 2) Concert programmes. Students are asked to prepare several concert programmes. These will be assessed by a panel via a meeting that takes place between panel and student.
Assignment planning	The panel discussion will take place between April – June.
Assessment criteria	<ul style="list-style-type: none"> • knowledge and understanding of the repertoire • ability to design a practical rehearsal schedule • understanding the relation between repertoire and the level of the wind band • quality of the verbal skills/argument
Weighting	100%
Grading scale	Numeric
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher

Score Playing

Course title	Score Playing
Department responsible	Conducting
OSIRIS course code	KC-DI-PS
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next.

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

	<ul style="list-style-type: none"> - ability to play basic score fragments for choir or orchestra (e.g. Haydn, Mozart) - musical expression - musical timing
Weighting	100%
Grading scale	Numeric
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher
Assignment	Assignment 3
Assignment type	Bachelor IV: Individual test
Assignment description	Individual test, assessed by a jury.
Assignment requirements	You are expected to play different scores, among which compositions with C clefs and transposing instruments. Besides this, you have to prepare fragments of choir and/or orchestral compositions.
Assignment planning	This test will take place between April-June.
Assessment criteria	<ul style="list-style-type: none"> - combining all techniques (multiple voices, transposing, and C clefs if wind band conductor) - ability to play score fragments for choir or orchestra (e.g. Brahms, Mahler) - musical expression - musical timing
Weighting	100%
Grading scale	Numeric
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher

Orchestration/Instrumentation

Course title	Orchestration/Instrumentation
Department responsible	Conducting
OSIRIS course code	KC-DH-OIN1-11; KC-DH-OIN2-11; KC-DH-OIN3-11; KC-DH-OIN4-11
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next.
Course content	During this four-year course, you learn how to orchestrate compositions for wind band. You make orchestrations/instrumentations of a variety of works in different styles, for wind bands, fanfare orchestras and brass bands.
Programme objectives	1.A.1, 1.A.4, 1.B.3, 1.C.5, 1.C.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to orchestrate compositions for wind bands of a diverse nature, and in a variety of genres.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Group lesson
Literature	t.b.a.

Language	English or Dutch
Scheduling	50 minutes per week, 36 weeks per academic year
Date, time & venue	Schedule provided by teacher
Teachers	Alex Schillings
Contact information	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Orchestrations/Instrumentations assignments
Assignment description	Throughout the year, students are asked to make orchestrations/instrumentations. These are assessed by the teacher of the course at the end of each year. At the bachelor IV final presentation, students are required to submit all their assignments of these four years, which are then assessed by the committee.
Assignment requirements	
Assignment planning	
Assessment criteria	The student: <ul style="list-style-type: none"> • shows thorough understanding of the instruments of the wind band, including harp, cello, double bass and piano • shows artistic awareness in the choice of repertoire • is able to think beyond standard instrumentation rules
Weighting	100%
Grading scale	Numeric
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher

Orchestral Instrument

Course title	Orchestral Instrument
Department responsible	Conducting
OSIRIS course code	KC-DI-OI1-11; KC-DI-OI2-17; KC-DI-OI3-17
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next.
Course content	You receive a weekly individual lesson in which you develop the ability of playing an orchestral instrument. By doing so, you will gradually increase your ability in playing instrumental repertoire. Special interest will be given to orchestral repertoire. The course is adjusted to your individual technical and musical level.
Programme objectives	1.A.1, 1.A.2, 1.A.4, 1.A.15, 1.B.1, 1.B.2, 1.C.2
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to play an orchestral instrument with musical quality, at your own technical level; ▪ can act as your own teacher, by analysing what determines the quality of your playing and how to maintain and develop it.
Credits	2 ECTS per academic year
Level	Bachelor

Work form	Individual lesson
Literature	To be discussed with teacher
Language	English or Dutch
Scheduling	25 minutes per week, 34 weeks per academic year
Date, time & venue	See ASIMUT
Teachers	Depends on the choice of instrument
Contact information	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Individual exam
Assignment description	Bachelor I+II: individual test of 10 minutes, assessed by a jury. Bachelor III: individual test of 25 minutes, assessed by a jury.
Assignment requirements	
Assignment planning	This test will take place between April-June
Assessment criteria	<ul style="list-style-type: none"> • Progress on the instrument • Understanding of the possibilities and the technical difficulties of the instrument
Weighting	100%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	In consultation with the department

Introduction Orchestral Conducting

Course title	Introduction Orchestral Conducting
Department responsible	Conducting
OSIRIS course code	KC-DK-OD-11; KC-DK-OD2-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course is a group lesson for all choral and wind band conducting students in Bachelor III and IV. The course focuses on building practical knowledge of the specific demands of orchestral playing, and on developing the skills needed for conducting an orchestra.
Programme objectives	1.A.10, 1.A.13, 1.A.14, 1.A.16, 1.A.17, 1.B.1, 1.B.9, 1.C.1, 1.C.2, 1.C.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have experienced conducting an orchestra, and are able to reflect on the different skills needed for orchestral and choral/wind band conducting; ▪ are able to rehearse with an orchestra, taking the technical and musical qualities of the orchestra into account; ▪ are able to conduct an orchestra in a musically stimulating way.
Credits	2 ECTS per academic year
Level	Bachelor
Work form	Group lesson
Literature	To be determined by teacher

Language	English
Scheduling	50 minutes per week (in case of only one student the duration will be discussed with the Coordinator)
Date, time & venue	Schedule provided by teacher
Teachers	Various teachers
Contact information	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical test
Assignment description	Active participation and preparation. At the end of each year a practical test will take place with ensemble, orchestra or piano.
Assignment requirements	Practical presentation with a ensemble, orchestra or piano (15 minutes). Meeting with the jury (15 minutes), discussing knowledge and development.
Assignment planning	Between April and June
Assessment criteria	<ul style="list-style-type: none"> • musical awareness: the student shows personal approach and sufficient ways of expression. The student shows clear understanding of instrumentation. • communication: the student has sufficient means to make their ideas clear to the ensemble • conducting technique: the student shows good understanding of the score, clear beating technique • understanding of stylistic characteristics
Weighting	100%
Grading scale	Qualifying
Re-assignment description	See assignment 1
Re-assignment planning	Between June and September

MUSICIANSHIP SKILLS

First Year Choir

Course title	First Year Choir
Department responsible	Theory
OSIRIS course code	KC-AL-K1JR-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	The First Year Choir consists of all first year students from various departments. In weekly rehearsals you learn basic singing techniques and aural awareness, and work on choral repertoire. Sectional rehearsals can be part of the process. It is important to practice the repertoire at home, and be well-prepared for every rehearsal. The First Year Choir performs several times during the academic year, with two final concerts in March/April.
Programme objectives	1.A.1, 1.A.4, 1.A.5, 1.A.14, 1.B.2, 1.B.3, 1.B.4, 1.C.11
Course objectives	At the end of this course, you:

	<ul style="list-style-type: none"> ▪ have gained general choral singing experience; ▪ have experience in singing and performing classical choral music; ▪ have encountered basic singing techniques, such as posture, breath streaming, tone resonance, articulation, etc.; ▪ have had the opportunity to improve the quality of your singing voice; ▪ have practically applied sight-singing skills as well as listening skills and intonation; ▪ have experienced singing as a means of musical expression; ▪ have learned to work together with students from other departments in an artistic context.
Credits	2 ECTS
Level	Bachelor
Work form	Choral rehearsal, section rehearsal, individual study of choral parts and concerts
Literature	t.b.d. - At the beginning of the academic year every choir singer has to buy a personal copy of the scores and is asked to bring it to every rehearsal and concert.
Language	English
Scheduling	Weekly rehearsals of 90 minutes, September to April
Date, time & venue	See ASIMUT
Teachers	Daniël Salbert
Contact information	Marijke van den Bergen (m.vdbergen@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active participation & concert attendance
Assignment description	A minimum of 80% attendance at the rehearsals, concerts are compulsory.
Assignment requirements	
Assignment planning	The First Year Choir performs several times during the academic year, with two final concerts in March/April.
Assessment criteria	<ul style="list-style-type: none"> • the ability to sing choir parts • the ability to use your voice in a proper way for choral singing • the ability to both follow the conductor and listen to the choir while singing
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	
Re-assignment planning	

Rhythm Class 1

Course title	Rhythm Class 1
Department responsible	Theory
OSIRIS course code	KC-TH-RC
Type of course	Compulsory course
Prerequisites	

Course content	<p>In this course, you will explore rhythm by doing practical exercises played on djembe (African hand drum), by using the voice and by playing your own instrument. Focus is on understanding and performing basic rhythms within a steady pulse and within different meter. Various rhythmic matters are trained by doing relevant exercises and playing rhythmic ensemble pieces that contain specific rhythmic challenges. Exercises and assignments are weekly evaluated. The course alternates between weekly online and live classes. The content of the online classes:</p> <ul style="list-style-type: none"> ▪ Theoretical explanation and discussing of various rhythmical issues. ▪ Discussing various rhythmic difficulties by using existing literature (music samples) ▪ Handing out practical exercises, to be practiced and prepared for the live class. <p>The content of the live classes:</p> <ul style="list-style-type: none"> ▪ Performing rhythmical exercises with specific content regarding relevant rhythmic issues. ▪ Ensemble playing of various rhythmic pieces with relevant rhythmic content. ▪ Discussing various rhythmic difficulties by using existing literature (music samples) ▪ Rhythmic ear training by using 'play & replay'. ▪ Rhythmical group playing (groove based) <p>Content of the exams:</p> <ul style="list-style-type: none"> ▪ General rhythmic skill exercises: <ul style="list-style-type: none"> Playing, tapping, clapping or singing: <ul style="list-style-type: none"> ▪ specific rhythms in the range of whole note to 32nd notes. ▪ tuplets (in the range of triplets to quintuplets) ▪ rhythms in different meter (simple / compound / irregular) ▪ metric modulations ▪ polyrhythms ▪ in time with a metronome and/or accompaniment ▪ Ensemble playing exercises: <ul style="list-style-type: none"> Playing, tapping, clapping or singing: <ul style="list-style-type: none"> ▪ relevant rhythmical ensemble pieces. ▪ in time with a metronome and/or accompaniment (live and/or soundfile)
Programme objectives	1.A.1, 1.A.4
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are experienced in playing rhythmically from sheet music and by memory ▪ are able to read rhythm notation (individually and in groups). ▪ are able to execute basic and advanced rhythms within a given meter (individually and in groups). ▪ Know how to handle and approach various rhythmic issues. ▪ have gained a strong awareness of time and timing (with or without a given (written) rhythm)
Credits	3 ECTS

Level	Bachelor
Work form	Group lesson
Literature	Duos, trios and quartets and exercises in pieces for one voice to be handed out by the teacher. Syllabus by Niels van Hoorn and compositions by Marc Zoutendijk
Language	English or Dutch
Scheduling	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Niels van Hoorn
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical exam semester 1
Assignment description	Practical exam in which the elements as described under ‘course objectives’ are tested.
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	The mark for the exam in semester 1 counts for 33% of the final mark
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Practical exam semester 2
Assignment description	Practical exam in semester 2, in which the elements as described under ‘course objectives’ are tested.
Assignment requirements	
Assignment planning	Semester 2
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	The mark for the exam in semester 2 counts for 67% of the final mark.
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Aural Skills and Analysis 1

Course title	Aural Skills and Analysis 1
Department responsible	Theory
OSIRIS course code	KC-TH-ASA1-14

Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>You develop your analytical and practical musicianship skills needed for high quality music making: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. You practice these musicianship skills through singing, playing and listening. The starting point is your own and other relevant repertoire, which will gradually become more complex during the course. The repertoire will be chosen from different styles and time periods. Solfège skills are developed so that the class as a group or you individually can ‘sound’ music through singing and/or playing, with good intonation and musical understanding. In analysis activities, you learn to understand musical constructs and concepts from the inside of a composition. The aural skills and analysis activities are not only tools, but represent artistic value in themselves. In the beginning activities will be mainly initiated by the teacher, but you can take initiative in choosing repertoire and practical assignments.</p> <p>ASA1: General analysis course ASA2 semester 1: Baroque and Classical ASA2 semester 2: Classical and Early Romanticism ASA3 semester 1: Late Romanticism and Early Modernism ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
Programme objectives	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.6, 1.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ show a reliable level of basic skills in musical literacy, analysis and musicianship; ▪ have a basic understanding of elementary concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture); ▪ are able to use basic music theoretical terminology for musical concepts as a beginning professional musician; ▪ are able to connect analytical thinking and aural skills; ▪ are able to reflect on what has been learned.
Credits	9 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Leon Stein: Structure & Style Jeffrey Evans: Exploring Music Theory with Practica Musica
Language	English or Dutch
Scheduling	Lessons of 150 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks exam weeks).
Date, time & venue	See ASIMUT
Teachers	various theory teachers
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)

Assessment	This course is assessed using the following assignments. Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Assignment	Assignment 1
Assignment type	Solfege semester 1
Assignment description	Aural skills: solfege
Assignment requirements	
Assignment planning	January
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	11%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Dictation semester 1
Assignment description	Written aural skills exam: dictation
Assignment requirements	
Assignment planning	January
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	11%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Analysis exam semester 1
Assignment description	Written General Music Theory (GMT) exam
Assignment requirements	
Assignment planning	January
Assessment criteria	
Weighting	11%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	Solfege semester 2
Assignment description	Aural skills: solfege
Assignment requirements	
Assignment planning	May/June
Assessment criteria	
Weighting	22%

Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 5
Assignment type	Dictation semester 2
Assignment description	Aural skills: dictation
Assignment requirements	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Assignment planning	May/June
Assessment criteria	
Weighting	22%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 6
Assignment type	Analysis exam semester 2
Assignment description	Written analysis paper or video presentation
Assignment requirements	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Assignment planning	May/June
Assessment criteria	Analysis Presentation/Paper: The student chooses the composition for the presentation (in agreement with the teacher) at the beginning of the second semester. The presentation and documentation show the understanding of analytical skills applicable to (relevant for) the chosen composition, and shows that the student is able to communicate clearly the findings of the analysis. The student is obliged to provide an annotated score. The presentation/paper includes the use of literature and/or other sources, with comments and/or own written texts/analysis. A live performance can be part of the presentation, to demonstrate a possible relation between analysis and performance. It is also possible to hand in a video-presentation.
Weighting	23%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	May/June

Aural Skills and Analysis 2

Course title	Aural Skills and Analysis 2
Department responsible	Theory
OSIRIS course code	KC-TH-ASA2-20
Type of course	Compulsory course
Prerequisites	Aural Skills and Analysis 1
Course content	Following the first year classes in Aural Skills and Analysis you further develop your analytical and practical musicianship skills

	<p>needed for high quality music making: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. You practice these musicianship skills through singing, playing and listening. Your cognitive development is seen as a result of these practical skills, connected to the musical repertoire that again is gradually becoming more complex during the course. Other repertoire than your own repertoire can be studied. It will be chosen from different styles and time periods. Solfège skills are further developed so that the class as a group or you individually can 'sound' music through singing and playing, with good intonation and musical understanding. Students take initiative in choosing repertoire and designing practical assignments.</p> <p>ASA1: General analysis course ASA2 semester 1: Baroque and Classical ASA2 semester 2: Classical and Early Romanticism ASA3 semester 1: Late Romanticism and Early Modernism ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
Programme objectives	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.6, 1.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ show an intermediate level of skills in musical literacy, analysis and musicianship, and are beginning to integrate these skills in your own practising and rehearsing techniques; ▪ have an intermediate level of understanding of concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture); ▪ are able to use music theoretical terminology for musical concepts as a professional musician; ▪ have knowledge of what has been learned and are able to reflect on it.
Credits	7 ECTS
Level	Bachelor
Work form	Group lesson
Literature	t.b.a.
Language	English or Dutch
Scheduling	Lessons of 150 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Date, time & venue	See ASIMUT
Teachers	Various theory teachers
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark. Please see the Assessment

	Criteria Musicianship Skills Courses in this Curriculum Handbook.
Assignment	Assignment 1
Assignment type	Solfege semester 1
Assignment description	Aural skills: solfege
Assignment requirements	
Assignment planning	January
Assessment criteria	
Weighting	11%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Dictation semester 1
Assignment description	Aural Skills: dictation
Assignment requirements	
Assignment planning	January
Assessment criteria	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	11%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Analysis exam semester 1
Assignment description	Written Analysis exam
Assignment requirements	
Assignment planning	January
Assessment criteria	
Weighting	11%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	Solfege semester 2
Assignment description	Aural skills: solfege
Assignment requirements	
Assignment planning	May/June
Assessment criteria	
Weighting	22%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	See Year Schedule for exact weeks
Assignment	Assignment 5
Assignment type	Dictation semester 2

Assignment description	Aural Skills: dictation
Assignment requirements	
Assignment planning	May/June
Assessment criteria	
Weighting	22%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	See Year Schedule for exact weeks.
Assignment	Assignment 6
Assignment type	Analysis exam semester 2
Assignment description	Written analysis paper which forms the basis for a live presentation
Assignment requirements	Analysis Presentation/Paper: The student chooses the composition for the presentation (in agreement with the teacher) at the beginning of the second semester. The presentation and documentation show the understanding of analytical skills applicable to (relevant for) the chosen composition, and shows that the student is able to communicate clearly the findings of the analysis. The student is obliged to provide an annotated score. The presentation/paper includes the use of literature and/or other sources, with comments and/or own written texts/analysis. A live performance can be part of the presentation, to demonstrate a possible relation between analysis and performance. It is also possible to hand in a video-presentation.
Assignment planning	May/June
Assessment criteria	
Weighting	23%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	May/June

Aural Skills and Analysis 3

Course title	Aural Skills and Analysis 3
Department responsible	Theory
OSIRIS course code	KC-TH-ASA3-14
Type of course	Compulsory course
Prerequisites	Aural Skills and Analysis 2
Course content	Building on the first and second year classes in Aural Skills and Analysis you further develop your analytical and practical musicianship skills needed for high quality music making: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. Other, more advanced, repertoire than your own repertoire will be studied. It will be chosen from different styles and time periods. Solfège skills are developed to a high level so that the class as a group or you individually can 'sound' music through singing and playing, with good intonation

	<p>and musical understanding. You are required to take initiative in choosing repertoire and designing practical assignments.</p> <p>ASA1: General analysis course ASA2 semester 1: Baroque and Classical ASA2 semester 2: Classical and Early Romanticism ASA3 semester 1: Late Romanticism and Early Modernism ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
Programme objectives	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.6, 1.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ show a high level of skills in musical literacy, analysis and musicianship, and are able to integrate these skills in your own practising and rehearsing techniques; ▪ have a professional understanding of concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture); ▪ are able to use terms for musical concepts as a professional musician; ▪ are able to connect analytical thinking and aural skills; ▪ are able to reflect on what has been learned.
Credits	5 ECTS
Level	Bachelor
Work form	Group lesson
Literature	t.b.a.
Language	English or Dutch
Scheduling	Lessons of 100 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Date, time & venue	See ASIMUT
Teachers	Various theory teachers
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark. Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Assignment	Assignment 1
Assignment type	Solfege semester 1
Assignment description	Aural skills: solfege
Assignment requirements	
Assignment planning	Semester 1
Assessment criteria	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	11%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Dictation semester 1
Assignment description	Aural Skills: dictation
Assignment requirements	
Assignment planning	January
Assessment criteria	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	11%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Analysis exam semester 2
Assignment description	Written Analysis exam
Assignment requirements	
Assignment planning	January
Assessment criteria	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	11%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	Solfege semester 2
Assignment description	Aural skills: solfege
Assignment requirements	
Assignment planning	May/June
Assessment criteria	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	22%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	See the Year Schedule for the exact weeks
Assignment	Assignment 5
Assignment type	Dictation semester 2
Assignment description	Aural Skills: dictation
Assignment requirements	
Assignment planning	May/June
Assessment criteria	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.

Weighting	22%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	See the Year Schedule for the exact weeks
Assignment	Assignment 6
Assignment type	Analysis exam semester 2
Assignment description	A written analysis paper which forms the basis for a live presentation
Assignment requirements	Analysis Presentation/Paper: The student chooses the composition for the presentation (in agreement with the teacher) at the beginning of the second semester. The presentation and documentation show the understanding of analytical skills applicable to (relevant for) the chosen composition, and shows that the student is able to communicate clearly the findings of the analysis. The student is obliged to provide an annotated score. The presentation/paper includes the use of literature and/or other sources, with comments and/or own written texts/analysis. A live performance can be part of the presentation, to demonstrate a possible relation between analysis and performance. It is also possible to hand in a video-presentation.
Assignment planning	May/June
Assessment criteria	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	23%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	May/June

Guidelines for Aural Skills and Analysis 2 and 3 Exam

Portfolio (in digital form)

- Assessment reports (or marks) of aural skills assignments during the year
- Assessment reports (or marks) of analysis assignments during the year
- Transcripts, dictations
- Own work: texts, recordings
- Writing exercises
- Homework
- Lesson materials
- Recordings of aural skills (dictation and solfège) assignments

Deadline for handing in the portfolio: one month before the presentation

Missing assignments will be marked with grade '1'

Presentation

- The student shows the use of appropriate tools for analysis
- The student shows aural understanding of the chosen composition
- The student chooses the composition for the presentation (in agreement with the teacher) at the beginning of the second semester
- The student provides an annotated score

- The student includes literature with comments and / or own written texts /analysis
- A live performance can be part of the presentation, to demonstrate a possible relation between analysis and performance

In general: the presentation and documentation show the understanding of analytical skills applicable to/relevant for the chosen composition and shows that the student is able to communicate clearly the findings of the project.

- One analysis project/presentation during the second semester of the 2nd and the 3rd year
- All students in the group have listened to the music that will be presented before the exam

No presentation when there is no portfolio!

Aural Skills and Improvisation 1

Course title	Aural Skills and Improvisation 1
Department responsible	Theory
OSIRIS course code	KC-TH-ASI1-14
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>In this course, you will learn to recognise and manipulate characteristic melodic and harmonic progressions encountered in the repertoire. You will play variations based on these melodic and harmonic models through studying and improvising in group activities and individual exercises. Musical examples will be played by ear and transposed to other keys or transformed into a different mode. Terms and concepts will be connected to what is learned in the practical activities. For all activities you will use your own instrument or voice.</p> <p>Examples of classroom activities and assignments are:</p> <ul style="list-style-type: none"> - Continuous canon playing and other group exercises based on simultaneous listening and playing in real time - Transposing / manipulating of short new musical fragments and studied fragments - Playing from memory: simple models from music literature - Creating spontaneous variations on short musical fragment - Melodic and harmonic / contrapuntal sequences
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.B.6, 1.C.6, 1.C.11
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have developed an aural musical imagination and strengthened your aural skills; ▪ have developed the relation of the ear and instrument/voice: the ability to execute on the instrument/voice what one imagines; immediately, effortlessly and in time; ▪ have developed knowledge of materials and concepts (learning the grammar and vocabulary); • have developed general skills: memorization, transposition, development and variation of musical materials; ▪ have developed basic improvisational skills.
Credits	3 ECTS
Level	Bachelor
Work form	Group lesson

Literature	50 Renaissance & Baroque Standards Gjerdingen: Music in the Galant Style Peter van Tour, "Improvised and Written Canons in Eighteenth-Century Neapolitan Conservatories," Journal of the Alamire Foundation 10, no. 1 (March 2018): 133–46.; Ed Sarath: Music Theory Through Improvisation; Jean-Paul Montagnier, "Le Chant Sur Le Livre Au XVIIIe Siècle: Les Traités de Louis-Joseph Marchand et Henry Madin," Revue de Musicologie 81, no. 1 (1995): 37-63
Language	English
Scheduling	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Date, time & venue	See ASIMUT
Teachers	Arjen Berends, Inés Costales, Bert Mooiman, Pim Witvrouw, Ward Spanjers
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam semester 1
Assignment description	Practical exam, consisting of a selection of any of the items listed below: - Group exercises: call and response, continuous canons with duos, general exercises - General skill exercises: transposing, developing of short musical fragments and prepared fragments, playing sequences - Playing an improvised melody over a harmonic scheme
Assignment requirements	
Assignment planning	End of Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	The mark for assignment 1 counts for 33% of the final mark
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Exam semester 2
Assignment description	Practical exam, consisting of a selection of any of the items listed below: - Group exercises: call and response, continuous canons with duos, general exercises - General skill exercises: transposing, developing of short musical fragments and prepared fragments, playing sequences - Playing an improvised melody over a harmonic scheme
Assignment requirements	

Assignment planning	End of Semester 2, see the Year Schedule for the exact weeks
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	The mark for assignment 2 counts for 67% of the final mark
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Aural Skills and Improvisation 2

Course title	Aural Skills and Improvisation 2
Department responsible	Theory
OSIRIS course code	KC-TH-ASI2-14; KC-HT-ASI2-17
Type of course	Compulsory course
Prerequisites	Aural Skills and Improvisation 1
Course content	<p>In this course, you continue working on recognition and manipulation of characteristic melodic and harmonic progressions encountered in the repertoire. You will improvise on these melodic and harmonic models through studying and improvising in group activities and individual exercises. You will learn to engage in a musical conversation with others. Terms and concepts will be connected to what is learned in the practical activities. For all activities you will use your own instrument or voice.</p> <p>Examples of classroom activities and assignments are:</p> <ul style="list-style-type: none"> - Continuous canon playing and other group exercises based on simultaneous listening and playing in real time - Transposing / transforming of short new musical fragments and studied fragments - Playing from memory: various models from music literature - Creating spontaneous variations and expanding upon musical fragments - Partimento-exercises: rule of the octave, melodic and harmonic / contrapuntal sequences, schemata
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.B.6, 1.C.6, 1.C.11
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have further developed your aural musical imagination and strengthened your aural skills; ▪ have further developed the relation of the ear and instrument/voice: the ability to execute on the instrument/voice what one imagines; immediately, effortlessly and in time; ▪ have further developed Knowledge of materials and concepts (learning the grammar and vocabulary); • have further developed general skills: memorization, transposition, development and variation of musical materials; ▪ have learnt to improvise, generate musical ideas, play with them and communicate them.
Credits	3 ECTS

Level	Bachelor
Work form	Group lesson
Literature	50 Renaissance & Baroque Standards, Gjerdingen: Music in the Galant Style, Sanguinetti: The Art of Partimento, material from the music literature
Language	English
Scheduling	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Date, time & venue	See ASIMUT
Teachers	Arjen Berends, Inés Costales, Bert Mooiman, Pim Witvrouw, Ward Spanjers
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam semester 1
Assignment description	Practical exam, consisting of a selection of any of the items listed below: <ul style="list-style-type: none"> - Group exercises: call and response, continuous canons with duos, general exercises - General skill exercises: transposing, developing of short musical fragments and prepared fragments, playing sequences - Partimento-exercises: rule of the octave, melodic and harmonic/contrapuntal sequences^[1]_{SEP} - Duo improvisation with the teacher or fellow student.
Assignment requirements	
Assignment planning	End of Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	The mark for assignment 1 counts for 33% of the final mark
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Exam semester 2
Assignment description	Practical exam, consisting of a selection of any of the items listed below: <ul style="list-style-type: none"> - Group exercises: call and response, continuous canons with duos, general exercises - General skill exercises: transposing, developing of short musical fragments and prepared fragments, playing sequences - Partimento-exercises: rule of the octave, melodic and harmonic/contrapuntal sequences - Duo improvisation with the teacher or fellow student.
Assignment requirements	

Assignment planning	Semester 2
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook
Weighting	The mark for assignment 2 counts for 67% of the final mark
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Aural Skills and Improvisation 3

Course title	Aural Skills and Improvisation 3
Department responsible	Theory
OSIRIS course code	KC-TH-ASI3-20
Type of course	Compulsory course
Prerequisites	Aural Skills and Improvisation 2
Course content	After ASI1 and 2, in this course the focus shifts from a more technical and knowledge perspective to improvisation and collaboration. The course is structured as a series of lessons in the first semester, followed by an intensive collaborative project in the second semester. The collaborative project is finalized by means of a concert or a video registration. During the lessons, you will learn how to generate musical ideas and materials, develop them and take ownership of them. You learn to work collaboratively, generating and sharing ideas and negotiating their development. This goes hand in hand with the training of improvisation skills, compositional thinking, development of structural awareness and development of expressive singing, or playing on your own instrument.
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.B.6, 1.C.6, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have learnt to work in a collaborative and experiential setting; ▪ have developed improvisation skills, compositional thinking and structural awareness; ▪ have further developed a direct and fast link from hearing, and imagining aurally to acting on your own instrument; ▪ have developed to spontaneously generate compelling musical ideas, play them using your instrument/voice, and communicate them;
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Derek Bailey: BBC series on improvisation Karst de Jong: Collaborative Music Creation, Research Catalogue
Language	English
Scheduling	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during 1 semester and an intensive project during one week.

Date, time & venue	See ASIMUT
Teachers	Karst de Jong, Bert Mooiman
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Portfolio
Assignment description	Portfolio of solo-improvisation work and a reflection
Assignment requirements	
Assignment planning	
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Project
Assignment description	Collaborative creative project (ensemble)
Assignment requirements	
Assignment planning	Exam to take place in April during the intensive project week.
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Piano

Course title	Piano
Department responsible	Classical Music
OSIRIS course code	KC-KI-PNBV1-11; KC-HT-PNBV1-20; KC-DI-PNBV1-16; KC-KI-PNBV2-11; KC-HT-PNBV2-20; KC-DI-PNBV2-16; KC-KI-PNBV3-11; KC-HT-PNBV3-20; KC-DI-PNBV3-16; KC-KI-PNBV4-11; KC-HT-PNBV4-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In this course, you learn to play the piano (or continue your learning process). In weekly individual lessons, you develop (basic) piano skills, learn more about different musical styles and basic harmony at the piano, and learn how to accompany your own melodic instrument. These skills support your main subject as well as your possible (future) teaching activities. PROTOCOL PIANO

	<p>Class protocol</p> <p>Beginning of the school year: Once you have received your timetable get in touch with the piano teacher to whom you have been allocated within a week. Send a message in Teams or by koncon.mail. Even if you are unable to start straightaway you should nevertheless report to your teacher so that he or she knows you plan to come and can make a class schedule. Students failing to report to their piano teacher before 1 October run the risk of only being able to start their classes a year later.</p> <p>Attendance: There are 34 classes per academic year. In the case of an injury or long term illness please contact Miss Rixt van der Kooij. Classes can only be missed for a good reason and with advance notice.</p> <p>Notification: Let your own piano teacher know if you are unable to attend. Do not wait until the class begins but notify the teacher as soon as you know you cannot make it. Try and swap with someone else. If you are ill on a day when there is a class, let the teacher know before the class so that the teacher does not wait in vain and can adjust his or her timetable.</p> <p>Examination protocol</p> <p>Exemption: You can apply for an exemption by stating your wish to the exam committee. This committee will in case of doubt ask for advice from the committee of examiners and a test of proficiency can be demanded. If you can't meet the demands partly, you can take some lessons to only focus on those particular demands and do an exam on appointment. Report your wish for exemption at the first class with the teacher.</p> <p>Examination: The final examination is in June. You will receive an invitation via the koncon mail to sit the examination a month before the date at the latest. If you cannot sit the examination on the given date you have a week after the date of the notice to fix another date with the chair of the committee of examiners Ms Rixt van der Kooij, r.vanderkooij@koncon.nl. Exchange of examination times is allowed within the class of your own piano teacher. You can consult the piano teacher and the teacher arranges this with the chair of the committee of examiners. Make sure you are on time. At least 15 minutes beforehand. There is a practice room available. If you are ill on the day of the examination or you cannot sit the examination for another reason, notify this as soon as possible to your own piano teacher. The teacher passes this on to the</p>
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	<p>chair of the committee of examiners.</p> <p>Resits: If you fail your final examination an estimate is made of the time you will need to attain the required standard. A resit is usually scheduled in December or a year later in June. The chair of the committee of examiners plans the resits. NB If you fail an examination because your initial level was too low but you have nevertheless put in the requisite effort this is noted at your examination and the next examination will then count as the first examination. The maximum length of time allowed for finishing this course is two years.</p>
Programme objectives	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.B.1, 1.B.2, 1.B.3
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have reached a basic level of playing the piano; ▪ are able to play a simple composition a prima vista; ▪ are able to accompany a melodic instrument in various styles and at a basic level; ▪ have developed insight into harmony and harmonisation and are able to implement this.
Credits	3 ECTS
Level	Bachelor;
Work form	Individual lessons
Literature	-
Language	English or Dutch
Scheduling	30 minutes per week, 34 weeks per academic year
Date, time & venue	Schedule to be agreed upon with the teachers. Royal Conservatoire.
Teachers	Kamilla Bystrova, Diana Djindjikasvili, Thomas Herrmann, Emiel Janssen, Rixt van der Kooij, Ksenia Kouzmenko, Katia Mauro Correa, Jean-Baptiste Milon, Heleen Nijenhuis, Tim Sabel, Laura Sandee, Claudette Verhulst, Wim Voogd, Bastiaan van der Waals
Contact information	Rixt van der Kooij (r.vanderkooij@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam part A: solo piece & accompaniment. Exam part B: two assignments
Assignment description	<p>A</p> <ul style="list-style-type: none"> • The student is required to play a solo piece at his/her own level, taking into consideration musicality, correctness and style. • The student is required to accompany a fellow student, preferably in a composition of the student's main melodic instrument. <p>B</p> <ol style="list-style-type: none"> 1. a prima vista playing 2. transposition 3. harmonic reduction/harmonisation of a melody

	<p>4. improvisation/variation</p> <p>At the exam, two assignments are chosen. The student is allowed to choose between assignment 1 or 2, and 3 or 4. Assignments 3 and 4 can be prepared in advance, assignments 1 and 2 are assigned on the spot.</p>
Assignment requirements	<p>A The solo piece and accompaniment should be in two contrasting styles.</p> <p>B Only two out of 4 subjects are tested. One out of subject 1 or 2 and one out of subject 3 or 4. Subject 1 and 2 are on the spot. Subject 3 and 4 can be prepared at home.</p> <p>Total duration of the exam (A&B): 15 minutes.</p>
Assignment planning	The exam takes place in June.
Assessment criteria	<p>A</p> <ul style="list-style-type: none"> • the ability to play in style (e.g. articulation, use of the pedal, the indicated tempo) • musicality and expression <p>the relationship between level of playing and the difficulty of the piece should correspond with each other</p> <ul style="list-style-type: none"> • use of fingerings <p>both hands should be able to change from position and the left hand should be able to play at least in a range of a 10th</p> <p>B</p> <p>Assessment criteria 1. a prima vista playing:</p> <ul style="list-style-type: none"> • reading accuracy in tonality as well as rhythm and the tempo should be in line with the tempo indication <p>Assessment criteria 2. transposition:</p> <ul style="list-style-type: none"> • accuracy of transposition and the tempo should be in line with the indicated tempo <p>Assessment criteria 3. harmonic reduction/harmonisation of a melody:</p> <ul style="list-style-type: none"> • accuracy of harmonic progressions in the choice of chords as well as in correct chord connections and fingering <p>Assessment criteria 4. improvisation/variation:</p> <ul style="list-style-type: none"> • freedom of improvisation and expression • ability to create three variations • ability to follow harmonic conventions in the chosen style (e.g. avoidance of fifth and octave parallels)
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place before 1 October. If more time is needed to meet the demands the student can do the resit a year later in June. For more information see the PROTOCOL PIANO.

Keyboard Skills and Harmony 1

Course title	Keyboard Skills and Harmony 1
Department responsible	Theory
OSIRIS course code	KC-TH-KSH1-17
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	Following the piano lessons and aural skills lessons in the first year of the bachelor's programme, you learn to apply and recognize common harmonic structures and patterns by writing and playing cadences, sequences and other progressions. You develop your harmonic hearing and imagination, as well as a sense of voice leading, resulting in an increased awareness in the tonal language of music. During the first year, you will mainly explore diatonic harmony by writing and playing assignments in different textures, for example choral and/or keyboard textures.
Programme objectives	1.A.1, 1.A.4, 1.B.1, 1.B.2
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to harmonise simple melodies and bass lines; ▪ have developed harmonic hearing (incl. imagination) and awareness on a basic level; ▪ have developed awareness in voice leading principles on a basic level; ▪ have developed and are able to apply basic keyboard-harmony skills.
Credits	3 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Materials will be provided by the teacher and may include (amongst other things) exercises from: Shumway: Harmony and Ear Training at the Keyboard Brings: A New Approach to Keyboard Harmony Morris: Figured Harmony at the Keyboard
Language	English
Scheduling	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Arjen Berends, Inés Costales, Bert Mooiman, Santo Militello, Pim Witvrouw, Patrick van der Linden, Ward Spanjers, Ida Vujovic
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam
Assignment description	Written exam

	Three main assessment criteria for the written work: <ul style="list-style-type: none"> • correctness of voice leading • choice of chords • musicality and creativity
Assignment requirements	
Assignment planning	End of Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	The mark for assignment 1 counts for 16,5% of the final mark
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Exam
Assignment description	Practical exam Three main assessment criteria for the written work: <ul style="list-style-type: none"> • correctness of voice leading • choice of chords • musicality and creativity
Assignment requirements	
Assignment planning	End of Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	The mark for assignment 2 counts for 16,5% of the final mark
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Final Exam
Assignment description	Written exam Three main assessment criteria for the written work: <ul style="list-style-type: none"> • correctness of voice leading • choice of chords • musicality and creativity
Assignment requirements	
Assignment planning	End of Semester 2, see the Year Schedule for the exact weeks
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	The mark for assignment 3 counts for 33,5% of the final mark
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	Final exam
Assignment description	Practical exam

	Three main assessment criteria for the written work: <ul style="list-style-type: none"> • correctness of voice leading • choice of chords • musicality and creativity
Assignment requirements	
Assignment planning	End of Semester 2, see the Year Schedule for the exact weeks
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	The mark for assignment 4 counts for 33,5% of the final mark
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Keyboard Skills and Harmony 2

Course title	Keyboard Skills and Harmony 2
Department responsible	Theory
OSIRIS course code	KC-TH-KSH2-17
Type of course	Compulsory course
Prerequisites	Keyboard Skills and Harmony 1
Course content	You learn to apply and recognize more complex harmonic structures and patterns by writing and playing cadences, sequences and other progressions. You further develop your harmonic hearing and imagination, as well as control of voice leading, resulting in an increased awareness in the tonal language of music. During the second year, you will expand your harmonic vocabulary (exploring chromatic and enharmonic harmony) by writing and playing assignments in different textures, for example choral and/or keyboard textures.
Programme objectives	1.A.1, 1.A.4, 1.B.1, 1.B.2
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to harmonise more complex melodies and bass lines; ▪ have developed harmonic hearing (incl. imagination) and awareness on a more advanced level; ▪ have developed awareness in voice leading principles on a more advanced level; ▪ have developed and are able to apply more advanced keyboard-harmony skills.
Credits	3 ECTS
Level	Bachelor
Work form	Group lesson
Literature	Materials will be provided by the teacher and may include (amongst other things) exercises from: Shumway: Harmony and Ear Training at the Keyboard Brings: A New Approach to Keyboard Harmony Morris: Figured Harmony at the Keyboard
Language	English

Scheduling	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Arjen Berends, Inés Costales, Bert Mooiman, Santo Militello, Pim Witvrouw, Patrick van der Linden, Ward Spanjers, Ida Vujovic
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Exam
Assignment description	Written exam Three main assessment criteria for the written work: <ul style="list-style-type: none"> • correctness of voice leading • choice of chords • musicality and creativity
Assignment requirements	
Assignment planning	End of Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	The mark for assignment 1 counts for 16,5% of the final mark
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Exam
Assignment description	Practical exam Three main assessment criteria for the written work: <ul style="list-style-type: none"> • correctness of voice leading • choice of chords • musicality and creativity
Assignment requirements	
Assignment planning	End of Semester 1, see the Year Schedule for the exact weeks
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	The mark for assignment 2 counts for 16,5% of the final mark
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Final exam
Assignment description	Written exam Three main assessment criteria for the written work: <ul style="list-style-type: none"> • correctness of voice leading • choice of chords

	<ul style="list-style-type: none"> • musicality and creativity
Assignment requirements	
Assignment planning	End of Semester 2, see the Year Schedule for the exact weeks
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	The mark for assignment 3 counts for 33,5% of the final mark
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 4
Assignment type	Final exam
Assignment description	<p>Practical exam</p> <p>Three main assessment criteria for the written work:</p> <ul style="list-style-type: none"> • correctness of voice leading • choice of chords • musicality and creativity
Assignment requirements	
Assignment planning	End of Semester 2, see the Year Schedule for the exact weeks
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	The mark for assignment 4 counts for 33,5% of the final mark
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Ear Training for Choral Conductors

Course title	Ear Training for Choral Conductors
Department responsible	Theory
OSIRIS course code	KC-TD-SDKO1-22;KC-TD-SDKO2-22;KC-TD-SDKO3-22
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In this course you will receive weekly group lessons in which you develop a professional ability in solfège and inner hearing. This ability is necessary for the rehearsal process: does the produced sound correspond with the inner representation of what I am reading in the score?
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.9, 1.C.1, 1.C.7
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to write down a performed polyphonic piece, at least three-part (from sound to sign); ▪ are able to recognise faults in a performed score (sound versus sign); ▪ are able to sing a part from a performed score (from sign to sound); ▪ can act as your own teacher, by analysing what determines the quality of your hearing and how to maintain and develop it.
Credits	3 ECTS per academic year

Level	Bachelor
Work form	Group lesson
Literature	To be determined by teacher
Language	English
Scheduling	Lessons of 75 minutes per week, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	via theory department
Contact information	Suzanne Konings (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical exam
Assignment description	
Assignment requirements	
Assignment planning	January
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	33%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	During the 2nd semester, following the year schedule
Assignment	Assignment 2
Assignment type	Practical exam
Assignment description	
Assignment requirements	
Assignment planning	May/June
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	67%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	June

Ear Training for Wind Band Conductors

Course title	Ear Training for Wind Band Conductors
Department responsible	Theory
OSIRIS course code	KC-TD-SDHA1-22;KC-TD-SDHA2-22;KC-TD-SDHA3-22
Type of course	Compulsory course
Prerequisites	You need to finish each year of this course before being allowed to enter the next.
Course content	This is a course for wind band conductors. You receive weekly group lessons in which you develop a professional ability in inner hearing. This ability is necessary for the rehearsal processes: does the produced sound correspond with the inner representation of what I am reading in the score?
Programme objectives	1.A.1, 1.A.3, 1.A.4, 1.A.9, 1.C.1, 1.C.7
Course objectives	At the end of this course, you:

	<ul style="list-style-type: none"> ▪ are able to write down a performed polyphonic piece of at least three parts (from sound to sign); ▪ are able to recognise faults in a performed score (sound versus sign); ▪ are able to sing a part from a score (from sign to sound); ▪ can act as your own teacher, by analysing what determines the quality of your hearing and how to maintain and develop it.
Credits	3 ECTS per academic year
Level	Bachelor
Work form	Group lesson
Literature	To be determined by teacher
Language	English or Dutch
Scheduling	Lessons of 75 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Via theory department
Contact information	Suzanne Konings (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Practical exam
Assignment description	
Assignment requirements	
Assignment planning	January
Assessment criteria	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
Weighting	33%
Grading scale	Numeric
Re-assignment description	
Re-assignment planning	Same as above
Assignment	Assignment 2
Assignment type	Practical exam
Assignment description	
Assignment requirements	
Assignment planning	May/June
Assessment criteria	
Weighting	67%
Grading scale	Numeric
Re-assignment description	Same as above
Re-assignment planning	June

Music Theory Elective

Course title	Music Theory Elective
Department responsible	Theory
OSIRIS course code	KC-TE-xx
Type of course	Compulsory course
Prerequisites	Aural Skills and Analysis 1 and 2, Aural Skills and Improvisation 1 and 2, Keyboard Skills and Harmony 1

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

ACADEMIC SKILLS

Anatomy/Phonetics (for Choral conductors only)

Course title	Anatomy/Phonetics
Department responsible	Vocal Studies
OSIRIS course code	KC-AZ-ANFO-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	During group lessons all subjects concerning the speaking and singing voice are discussed in theoretical and practical work forms. Subjects are: posture, breath, articulation and articulators, anatomy of the larynx breathing apparatus, vocal tract, vocal health, care of the voice and development and pathology of the voice. Principles of healthy speaking will be practised. You will give two short presentations showing a well-supported speaking voice and clear diction. Attention is given to the scientific principles of vocal acoustics including some practical work on subjects like harmonics, formants, and resonance strategies. As part of this course you will be invited for an examination of the vocal cords by an ENT specialist.
Programme objectives	1.A.2, 1.A.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ understand the function of the anatomy, the physiology and the pathology of the voice- and breath system in singing and speaking; ▪ are aware of the principles of vocal health; ▪ are able to practice the speaking voice with the knowledge and principles of phonetics, and are able to use diction skills in proper speech.

Credits	2 ECTS
Level	Bachelor;
Work form	Group lesson, when necessary individual lessons
Literature	Theodore Demon – Anatomy of the voice (ISBN 978-1-62317-197-1) Ken Bozeman: Practical vocal Acoustics
Language	English or Dutch
Scheduling	28 group lessons of 90 minutes
Date, time & venue	See ASIMUT
Teachers	Martine Straesser
Contact information	Marjolein Niels – Head of Vocal Studies Department (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course. Compulsory attendance: 80% (absence in consultation with teacher)
Assignment	Assignment 1
Assignment type	Written exam 1
Assignment description	Written examination on the subjects of anatomy, physiology, development and pathology of the voice. Based on ‘Anatomy of the voice’ by Theodore Demon and the power-points provided by the teacher.
Assignment requirements	The average score of exam 1 and 2 needs to be at least 5.5. to pass.
Assignment planning	First examination in December
Assessment criteria	A clear understanding of the function of the anatomy, physiology and pathology of the voice- and breath system in singing and speaking, shown in both written exams.
Weighting	50%
Grading scale	Numeric
Re-assignment description	If the average score of both exams is below 5.5 the student will be able to take a re-exam that includes subjects of exam 1 and 2.
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Written exam 2
Assignment description	Written examination on the subjects of anatomy, physiology, development and pathology of the voice. Based on ‘Anatomy of the voice’ by Theodore Demon and the power-points provided by the teacher.
Assignment requirements	The average score of exam 1 and 2 needs to be at least 5.5. to pass.
Assignment planning	Second examination end of April/beginning of May
Assessment criteria	A clear understanding of the function of the anatomy, physiology and pathology of the voice- and breath system in singing and speaking, shown in both written exams.
Weighting	50%
Grading scale	Numeric

Re-assignment description	If the average score of both exams is below 5.5 the student will be able to take a re-exam that includes subjects of exam 1 and 2.
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Historical Development (Voice) (for Choral conductors only)

Course title	Historical Development (Voice)
Department responsible	Various
OSIRIS course code	KC-KZ-HOZG-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>Historical Development is an introductory course of one year, that provides you with basic professional knowledge about your main subject and its context. The course aims to broadly cover the documented history of Western singing practices ranging from the ninth century with Notker's famous <i>litterae significativae</i> to the advent of commercial recording technology.</p> <p>Throughout the course you are guided through close readings of a number of influential primary sources as well as being introduced to some of the central debates in current musicology surrounding historical vocal practices, including issues in registration, timbre, ornamentation, the validity of historical recordings as historical sources, historical vocal pedagogy and rhetorical delivery.</p> <p>Many items will require you to also investigate via your voice so you will learn to translate research into your vocal practice. For these investigations you work together with other students and react to each other's contributions. At the end of the course, you will create a short article in an encyclopaedia format about a topic of your own choice, which after approval will be published internally on the Research Catalogue.</p> <p>Additionally, you are required to perform regularly throughout the year, experimenting with decoding historical annotated scores, performing ornamented songs and arias, and demonstrating vocal exercises found in historical sources.</p>
Programme objectives	1.A.8, 1.A.10, 1.B.4, 1.B.7, 1.C.1, 1.C.7
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to follow up your own questions related to your field/instrument/subject with search actions; ▪ are able to share some historical expertise of the musical voice with peers; ▪ have acquired basic knowledge about performance conditions and circumstances in the historical contexts of your vocal practice.
Credits	2 ECTS
Level	Bachelor
Work form	Group Lesson

Literature	t.b.a.
Language	English or Dutch
Scheduling	36 lessons of 60 minutes
Date, time & venue	See ASIMUT
Teachers	Tim Braithwaite
Contact information	Johannes Boer (j.boer@koncon.nl) Marjolein Niels – Head of Vocal Studies Department (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. Attendance 80%.
Assignment	Assignment 1
Assignment type	Presentation
Assignment description	Students submit two recorded presentations/performances.
Assignment requirements	The presentations consist of performing and recording several pieces from historical sources which include annotations, ornamentation, or performance instructions of some kind relating to the topics that have been discussed during the lessons. The formats are to be decided by the teacher.
Assignment planning	During the year.
Assessment criteria	You have to <ul style="list-style-type: none"> • demonstrate an active engagement with the historical sources that are discussed • show the ability to reconstruct various performance instructions from large bodies of pedagogical texts • show imagination and flexibility in your approach to possible interpretative techniques
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks.
Assignment	Assignment 2
Assignment type	Article
Assignment description	Next to the presentations, every student is required to produce a short article in an encyclopaedia format about a chosen topic.
Assignment requirements	The short article needs to be submitted on the Research Catalogue (RC).
Assignment planning	At the end of the course.
Assessment criteria	<ul style="list-style-type: none"> • the RC article reveals a clear insight in the chosen subject • the RC article is shaped in a communicative way in language and/or visual documentation • the RC article shows an awareness of the historical and/or other context of the chosen subject • the RC article gives sufficient justification of the sources that are involved
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above

Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
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Music History 1

Course title	Music History 1
Department responsible	Theory
OSIRIS course code	KC-TC-MG1-17
Type of course	Compulsory course
Prerequisites	n/a
Course content	In this first year cross-genre Music History course we will zoom in on the 20th and 21st centuries. Departing from a number of themes we will discover relevant repertoire, techniques and practices, as well as relevant cultural, social, economical and political circumstances. In the first semester we will be addressing a wide range of questions, including: what role does music play in political debates? How does musical notation impact the way we make and think about music? Several broad themes will form the starting point for the lectures in the 1st semester (teacher: Loes Rusch), such as Music and Technology, Music and Social Change, and Music and Writing In the 2nd semester (teacher: Aart Strootman) the focus lies on musical developments since the fall of the Berlin wall in 1989.
Programme objectives	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are familiar with certain important technological and cultural developments in the twentieth and twenty-first century and how these developments impacted musical practices; ▪ are able to reflect on your own musicianship in light of the topics discussed; ▪ are able to communicate about this with colleagues.
Credits	3 ECTS
Level	Bachelor
Work form	Lectures and individual study
Literature	- Rutherford-Johnson, Tim; Music after the Fall (University of California Press, 2017) - Material assigned by teacher, such as copies of score fragments and text written by composers. These materials will be handed out during the lessons and will also be shared via Teams.
Language	English or Dutch
Scheduling	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Loes Rusch and Aart Strootman
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.

Assignment	Assignment 1
Assignment type	Exam semester 1
Assignment description	Written exam about the content of the lessons and lectures, and the assigned literature.
Assignment requirements	Both exams need to be passed with a minimal result of 5,5 in order to pass this course.
Assignment planning	Semester 1
Assessment criteria	
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Exam semester 2
Assignment description	Portfolio consisting of various written assignments.
Assignment requirements	Both exams need to be passed with a minimal result of 5,5 in order to pass this course.
Assignment planning	Semester 2
Assessment criteria	With regards to essay assignments in the exam, please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	50% (minimum grade required: 5,5)
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Music History 2

Course title	Music History 2
Department responsible	Theory
OSIRIS course code	KC-TC-MG2-17; KC-TC-MG2-20; KC-TL-MG2-11
Type of course	Compulsory course
Prerequisites	Music History 1
Course content	In this second year we offer a critical view on the panorama of the History of Western Art Music. What is a canon and how is it constructed? The two semesters are both divided in two blocks covering four stylistic periods. Besides the regular teachers several experts are invited to reflect and give insights in their field of specialization. In addition, the students will explore and present various case studies through collaborative presentations.
Programme objectives	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have insight in and an overview of significant developments in music from the Middle Ages until the 21st century; ▪ are able to critically reflect on music historiography; ▪ are able to communicate about this to various audiences;

	<ul style="list-style-type: none"> are able to reflect on your own musicianship in light of the topics discussed.
Credits	2 ECTS
Level	Bachelor
Work form	Lectures and individual study
Literature	<p>Grout, Donald Jay, Donald Jay Grout, and Claude V. Palisca. A History of Western Music. New York: W.W. Norton & Company, 2010.</p> <p>Ross, Alex, The rest is noise. Material assigned by teacher, such as copies of score fragments and text written by composers. Additional materials will be handed out during the lessons and will also be shared via Teams.</p> <p>Possible further reading: Bohlman, Philip V., ed. The Cambridge History of World Music. Cambridge: Cambridge University Press, 2013.</p> <p>Cook, Nicholas. Music: a very short Introduction, 51-73. Oxford: Oxford University Press, 1998.</p> <p>DeVeaux, Scott. 'Constructing the Jazz Tradition: Jazz Historiography,' Black American literature forum 25-3 (1991): 525-560.</p> <p>Kelly, Thomas Forrest. Early Music: A Very Short History. Oxford: Oxford University Press, 2011.</p> <p>Rutherford-Johnson, Tim. Music after the Fall: Modern Composition and Culture since 1989. Oakland, California: California University Press, 2017.</p> <p>Stanbridge, Alan. "Burns, Baby, Burns: Jazz History as a Contested Cultural Site," Jazz Research Journal 1/ 1 (2004), 82-100.</p> <p>Stroh, Reinhard. "The Balzan Musicology Project Towards a Global History of Music, the Study of Global Modernisation, and Open Questions for the Future." mu3nkologicha/Musicology 27 (2019): 1-29.</p> <p>Taruskin, Richard. Music in the Late Twentieth Century: The Oxford History of Western Music. Oxford: Oxford University Press, 2010</p>
Language	English or Dutch
Scheduling	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks)
Date, time & venue	See ASIMUT
Teachers	Loes Rusch and Aart Strootman
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Written exam semester 1

Assignment description	Written exam about the content of the lessons and lectures, and the assigned literature.
Assignment requirements	Both exams need to be passed with a minimal result of 5,5 and the compulsory assignments need to be completed in order to pass this course.
Assignment planning	Semester 1
Assessment criteria	Assessment criteria: With regards to essay assignments in the exam, please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Written exam semester 2
Assignment description	Written exam about the content of the lessons and lectures, and the assigned literature.
Assignment requirements	Both exams need to be passed with a minimal result of 5,5 and the compulsory assignments need to be completed in order to pass this course.
Assignment planning	Semester 2
Assessment criteria	Assessment criteria: With regards to essay assignments in the exam, please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Critical Music Studies 1 (Classical Music)

Course title	Critical Music Studies 1 (Classical Music)
Department responsible	Theory
OSIRIS course code	KC-TH-CMS1-14; KC-TM-CMS1-22
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In the classes you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on writing, listening and reading as academic skills. A collection of texts with various topics (introductions, newspaper articles, concert reviews, etc.) will be composed by the lecturers and will be collected by each CMS1 group. Lessons will be about reading these texts, how to make a good summary, about the relevant sources and where to find them. In these lessons, students also will compile an individual listening list.
Programme objectives	1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11

Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have a basic understanding, through close reading, of (music) literature; ▪ are able to find and use relevant sources ▪ are able to reflect on audio recordings in a critical way
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	t.b.a.
Language	English or Dutch
Scheduling	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.
Date, time & venue	See ASIMUT
Teachers	tba
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Written summary
Assignment description	A written summary of three of the prescribed texts
Assignment requirements	
Assignment planning	At the end of the semester
Assessment criteria	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	33,3%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Related text
Assignment description	Based on the texts from assignment 1, you have to find one other related text, and must be able to justify why you choose this text
Assignment requirements	
Assignment planning	At the end of the semester
Assessment criteria	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	33,3%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Critical review

Assignment description	A written critical review of an audio recording.
Assignment requirements	
Assignment planning	At the end of the semester
Assessment criteria	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	33,3%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Critical Music Studies 2 (Classical Music)

Course title	Critical Music Studies 2 (Classical Music)
Department responsible	Theory
OSIRIS course code	KC-TH-CMS2-20; KC-TM-CMS2-22
Type of course	Compulsory course
Prerequisites	Critical Music Studies 1
Course content	In the classes you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on using sources, critical evaluation, presenting and writing as academic skills. In Critical Music Studies 2, a theme is chosen as the starting point for the lessons and the assignments, ideally a KC project from the various departments. The teacher will invite specialists from that particular department to come and talk about the project. These guest teachers also give attention to relevant sources, and you will be encouraged to do interviews with your fellow students who participate in the project.
Programme objectives	1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to choose relevant sources in relation to a theme; ▪ are able to justify how the chosen sources are related to the theme; ▪ are able to correctly refer to various sources; ▪ are able to give a short presentation about the theme, using the collected sources.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	t.b.a.
Language	English or Dutch
Scheduling	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.
Date, time & venue	See ASIMUT
Teachers	tba

Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Written essay
Assignment description	You have to choose four different and diverse sources (texts, images, auditory sources, newspapers, video, etc.) that are related to the chosen theme. You must be able to justify why you have chosen these sources and correctly use these sources in a short written essay.
Assignment requirements	
Assignment planning	At the end of the semester
Assessment criteria	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Presentation
Assignment description	A presentation about the theme, making use of four sources.
Assignment requirements	The presentation must have a length of 15-20 minutes
Assignment planning	At the end of the semester
Assessment criteria	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Critical Music Studies 3 (Classical Music)

Course title	Critical Music Studies 3 (Classical Music)
Department responsible	Theory
OSIRIS course code	KC-TH-CMS3-20; KC-TM-CMS3-22
Type of course	Compulsory course
Prerequisites	Critical Music Studies 2
Course content	In these classes you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on critical thinking, writing and presenting as academic skills. In Critical Music Studies 3, you are prepared to write programme notes as will be required in the Extended Programme Notes Final Presentation course in BMus4. Attention is paid to research at Master level and the possibilities for publications of written work are examined. You

	can collaborate in small groups: for example attend the same concert, discuss the concert together and write a review individually.
Programme objectives	1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to design programme notes for a recital; ▪ are able to write according to the criteria for different formats, such as concert or CD reviews, articles for a journal or a magazine, or a call for papers for a conference.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	t.b.a
Language	English or Dutch
Scheduling	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.
Date, time & venue	See ASIMUT
Teachers	tba
Contact information	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Programme notes
Assignment description	Design programme notes for your BMus3 recital, taking into account your own artistic reflection on the programme
Assignment requirements	
Assignment planning	At the end of the semester
Assessment criteria	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
Weighting	50%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Written work
Assignment description	Choose a format that could be published (concert or CD review, magazine article, call for papers) and use this format as a model for a new text about a chosen topic. The text is to be submitted on the Research Catalogue.
Assignment requirements	
Assignment planning	At the end of the semester

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

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

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

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

Extended Programme Notes Final Presentation

Course title	Extended Programme Notes Final Presentation
Department responsible	Various
OSIRIS course code	KC-AZ-PT-16; KC-KI-PT-16
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	As part of your bachelor's Final Presentation, you need to develop a set of programme notes, written in your own words.
Programme objectives	1.A.8, 1.A.9, 1.A.10, 1.A.19, 1.B.1, 1.B.2, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.C.1, 1.C.6, 1.C.8, 1.C.11
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to programme a final presentation in the form of a concert and explain the artistic and programmatic choices that have been made; ▪ are able to reflect on your artistic development; ▪ are able to put the concert programme into a wider context and underpin the programme with information relevant to the music presented; ▪ are able to present the programme, its rationale and its context in an attractive way to a wider public.
Credits	2 ECTS
Level	Bachelor;
Work form	Individual coaching
Literature	t.b.a.
Language	English or Dutch
Scheduling	t.b.a
Date, time & venue	
Teachers	Various
Contact information	Classical Music students: Marlon Titre (m.titre@koncon.nl) Vocal Studies students and Choral Conducting students: Marjolein Niels (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Programme notes
Assignment description	The quality of the programme notes will be assessed during the final presentation by the committee of examiners.
Assignment requirements	Your programme notes should contain: <ul style="list-style-type: none"> • a reflection on your artistic development over the past years, and your future artistic visions; • relevant information on the compositions on the programme and the performers; • information about the historical context of the programme; • information on the rationale for the choice of repertoire.
Assignment planning	

Assessment criteria	
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

PROFESSIONAL PREPARATION

Tutoring

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

Literature	Handouts from your tutor, the tutoring toolbox and the reflective practicing journal 'Musician's Log' by Susan Williams. These can be found in the Tutoring Team on MS Teams.
Language	English or Dutch
Scheduling	Group meetings: in September, additional meetings to be decided by the tutor Private meetings: by appointment (at least three, but more individual meetings can take place if required)
Date, time & venue	Group and individual sessions. As for the individual meetings, both you and your tutor can take the initiative
Teachers	Daniël Brügger, Lilita Dunska, Carolien Drewes, Noa Frenkel, Manon Heijne, Miro Herak, Jarmo Hoogendijk, Anne La Berge, Gabriel Paiuk, Roger Regter, Ana Sanchez Donate, Yvonne Smeets, Julia Stegeman, Rixt van der Kooij, Susan Williams
Contact information	Yvonne Smeets – coordinator Tutoring (y.smeets@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Self-regulation skills and habits.
Assignment description	Your tutor will assess your development related to your self-regulation skills and habits. Together with your tutor you will design a custom assignment that addresses those elements from the tutoring toolbox that are most relevant for your development. The assignment can lead to evidence through activities, assignments and study habits in which you show that you have monitored and engaged with your personal development in a professional, autonomous and critical manner.
Assignment requirements	
Assignment planning	At the end of each academic year.
Assessment criteria	<ul style="list-style-type: none"> • reflective skills • strategic pursuit of goals • initiative • communication
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Educational Skills 1 (for Wind Band conductors only)

Course title	Educational Skills 1
Department responsible	Education
OSIRIS course code	KC-ED-ES1-19; KC-ED-ES1-22
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>Teaching can be an inspiring process for both teacher and learner. The Education Programme will invite you to experience how you can pass on your passion for music to others. Educational Skills 1 is the first part of a three-part programme, which runs over two years and contains three semesters: Educational Skills 1, 2 and 3.</p> <p>At the end of the Educational Programme you will have expanded your knowledge of the present-day work field of musicians, and developed basic skills to set up your own teaching practice.</p> <p>You will explore learning processes from different perspectives and learn about the various roles of musicians in an educational context.</p> <p>In Educational Skills 1 you practise work forms, used for giving instruction and feedback, with fellow students.</p> <p>You will acquire knowledge about the learning process in relation to your own development as a student and musician, as well as from a teaching perspective. You will learn about teacher-pupil interaction and about creating positive learning environments. With your fellow students, you will practise providing and receiving feedback and instruction, coached by Educational Skills teachers. Furthermore, you will visit an educational activity and discover how education plays an important role in the present-day field of work.</p> <p>This course consists of two strands:</p> <ul style="list-style-type: none"> - Methods and Didactics (lessons about education in relation to your own instrument) - Pedagogy (self-study of material about teaching and learning processes)
Programme objectives	1.A.2, 1.A.7, 1.A.15, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.7, 1.C.8
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> • demonstrate a basic understanding of your own musical learning process; • demonstrate an awareness of the development of instrument-related motorical skills; • have engaged with fellow students to explore your passion for learning and playing music; • display an awareness of the characteristics of a positive learning environment; • understand some well-known theories about learning and teaching; • can utilize basic skills in providing instruction and feedback and are able to use simple activating work forms;

	<ul style="list-style-type: none"> • deepened your awareness of the broad employability of artists in an educational context.
Credits	3 ECTS
Level	Bachelor
Work form	Group lessons and self-study
Literature	Pedagogy materials shared in Teams
Language	English
Scheduling	semester 1 Methods and Didactics: 12 lessons of 60 minutes + educational field visit Pedagogy: self-study (approx. 8 hours)
Date, time & venue	See ASIMUT
Teachers	Various
Contact information	Marijke van den Bergen (m.vdbergen@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Methods & Didactics reflective report
Assignment description	Reflective report about your own musical development, your teaching experiences during the course and your educational field visit. This report should also include a description of feedback you received from your teacher, for instance about how you provided instructions and used work forms, with fellow students during the Methods and Didactics lessons.
Assignment requirements	700 words, minimum Active participation in the lessons / attendance 80%
Assignment planning	The report is due in January
Assessment criteria	Assessment criteria (reflective report): <ul style="list-style-type: none"> • level of understanding of and reflective thinking about (your) musical learning processes and about artisticity in music education • ability to provide instruction and feedback and to use simple work forms • observation and reflection on educational field visit
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in the last week of January
Assignment	Assignment 2
Assignment type	Pedagogy essay
Assignment description	An essay describing your views, examples of learning and teaching practices or illustrations of topics that have been presented in the course.
Assignment requirements	750-1250 words
Assignment planning	The essay is due in December
Assessment criteria	Assessment criteria (essay): <ul style="list-style-type: none"> • degree of theoretical and practical understanding • degree of argumentation • quality of writing

Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Educational Skills 2 (for Wind Band conductors only)

Course title	Educational Skills 2
Department responsible	Education
OSIRIS course code	KC-ED-ES2-19; KC-ED-EDS-20
Type of course	Compulsory course
Prerequisites	Educational Skills 1
Course content	<p>Educational Skills 2 is the second part of a three-part programme, which runs over two years and contains three semesters: Educational Skills 1, 2 and 3.</p> <p>In Educational Skills 2 you analyse the skills needed to play your own instrument, furthermore you explore various ways to teach these skills to a pupil. General educational skills that have been covered in Educational Skills 1, such as interacting with different types of pupils, formulating questions and giving instructions will be put into practice during this course. Together with your Methods and Didactics teacher and your fellow students you will have the opportunity to put these skills into practice by working with test pupils. You will also follow lessons on the practical application of music theory in the educational context and design your own flash card/music theory exercise.</p> <p>After having visited the educational field in Educational Skills 1, you will investigate another specific music education activity in a different setting. This assignment will be related to the Methods & Didactics lessons and the assignment type will be specified by your M&D-teacher.</p> <p>There are two parallel strands of lessons:</p> <ul style="list-style-type: none"> - Methods and Didactics (lessons about teaching in relation to your own instrument) - Music Theory in Education (lessons about teaching and understanding music theory with a musically practical approach)
Programme objectives	1.A.7, 1.A.10, 1.A.15, 1.A.16, 1.B.2, 1.B.4, 1.B.9, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.14
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> • have an understanding of the stages of learning in your own discipline; • engage with test pupils in an inspirational manner when teaching music; • understand the importance of taking into account the level and needs of a pupil in your approach; • are able to design/use a framework for an annotated repertoire list;

	<ul style="list-style-type: none"> • are able to provide instruction and feedback and to use various work forms; • are able to apply the flash card you designed for Music Theory in Education in practice; • recognize different approaches in the field of music education.
Credits	3 ECTS
Level	Bachelor;
Work form	Group lessons, self-study and peer learning in teaching experiences
Literature	Susan Williams, Quality Practice
Language	English
Scheduling	semester 2 Methods and Didactics: 12 lessons of 60 minutes + educational field visit Music Theory in Education: 6 lessons of 60 minutes
Date, time & venue	See ASIMUT
Teachers	Various
Contact information	Marijke van den Bergen (m.vdbergen@koncon.nl)
Assessment	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
Assignment	Assignment 1
Assignment type	Framework for an annotated repertoire list
Assignment description	In this framework you are asked to structure the methods and music analysed during the lessons in a methodical way (this framework can be developed further in your future teaching).
Assignment requirements	
Assignment planning	The assignments are due in June
Assessment criteria	Ability to recognise the level of methods and techniques
Weighting	33,3%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Music theory exercise / flash card, designed by yourself
Assignment description	You will design a music theory exercise / flash card, including a quick application guide and will put this in practice.
Assignment requirements	Active participation / attendance 80%
Assignment planning	The assignment is due in April
Assessment criteria	Understanding of the use of music theory work forms
Weighting	33,3%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 3
Assignment type	Reflective report

Assignment description	Reflective report on your teaching experiences with your test pupils and an analysis of your educational field visit.
Assignment requirements	700 words, minimum Active participation in the lessons / attendance 80%
Assignment planning	The assignments are due in June
Assessment criteria	<ul style="list-style-type: none"> • awareness of the level and needs of a test pupil • ability to formulate clear questions, give apt instructions and employ work forms to develop a variety of skills, including music theory • level of reflective thinking about music education and past and future teaching experiences
Weighting	33,3%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Educational Skills 3 (for Wind Band conductors only)

Course title	Educational Skills 3
Department responsible	Education
OSIRIS course code	KC-ED-ES3-19
Type of course	Compulsory course
Prerequisites	Educational Skills 2
Course content	<p>Educational Skills 3 is the last part of a three-part programme, which runs over two years and contains three semesters: Educational Skills 1, 2 and 3.</p> <p>In Educational Skills 3 you will explore how to pass on your passion for learning and playing music by teaching your own pupil throughout the semester. Your focus will be on the use of teaching materials, planning and preparing lessons, and putting to practice acquired knowledge and skills explored in Educational Skills 1 and 2. During the process of preparing and evaluating your lessons you will receive coaching from your teacher and feedback from fellow students.</p> <p>In the Ensemble Teaching lessons you will develop skills specific for working with groups: how to musically lead a group of pupils, how to select, adapt or create apt material and how to recognise and handle group dynamics. In this semester the educational field visit will be related to group teaching. You will put this into practice by working with a group of amateur musicians.</p> <p>There are three parallel strands of lessons:</p> <ul style="list-style-type: none"> - Internship (15 weekly lessons, in which you teach one pupil) - Methods, Didactics & Coaching (lessons about teaching in relation to your internship, including coaching time) - Ensemble Teaching (lessons about teaching and leading groups with students of your own department plus a practical assignment in the workplace)

Programme objectives	1.A.7, 1.A.10, 1.A.15, 1.A.16, 1.B.2, 1.B.4, 1.B.9, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.14
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> • will have taught your internship pupil for a semester and are able to employ objectives, a lesson plan, methods and homework assignments; • displays understanding of the importance of creating an inspiring learning environment and of ways to achieve this; • are able to show understanding of the musical learning process of your pupil; • are able to select appropriate repertoire and methodological materials for your pupil; • are able to write a short arrangement for a group of pupils; • have learned some basic conducting techniques, worked with a group of amateurs and provided them with instruction and feedback; • are able to reflect upon your own learning process as a teaching musician; • recognize music-education related possibilities and demonstrate skills relevant to the workplace
Credits	4 ECTS
Level	Bachelor;
Work form	Group lessons, self-study and internship with coaching
Literature	t.b.d.
Language	English
Scheduling	Semester 1 Internship: 15 lessons of 50 minutes (or shorter, depending on the age of your pupil) Methods, Didactics & Coaching: <ul style="list-style-type: none"> • coaching through watching video material together and/or through visits from your MD&C-teacher to your internship lessons • amount of lessons depending on your above mentioned coaching setup Ensemble Teaching: 6 lessons of 90 minutes + 1 work field experience
Date, time & venue	See ASIMUT
Teachers	Various
Contact information	Marijke van den Bergen (m.vdbergen@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Methods, Didactics & Coaching
Assignment description	Teaching report & presentation
Assignment requirements	Teaching report: <ul style="list-style-type: none"> o a learning trajectory of a series of lessons for your pupil; o video material of one or more lessons you taught; o a reflection on your teaching experiences during Educational Skills 3 Presentation:

	During the final lesson Methods, Didactics & Coaching, you will give a 10-minute presentation on your internship, in a format to be decided by your teacher. After the presentation you will receive feedback and answer questions about your presentation from your teacher and from fellow students
Assignment planning	The teaching report and presentation are due in January.
Assessment criteria	<ul style="list-style-type: none"> • methodical insight • using a considered approach when teaching • being able to employ objectives, lesson plans, methods and homework assignments • ability to choose apt musical material • reflective thinking about music education and past and future teaching experiences • ability to give a clear picture of your teaching experiences and to answer critical questions
Weighting	66%
Grading scale	Qualifying
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
Assignment	Assignment 2
Assignment type	Ensemble Teaching
Assignment description	Arranging and Leading
Assignment requirements	A short arrangement of a piece of music for a group of pupils; Working with a group of amateur musicians during a rehearsal. Active participation / attendance 80%
Assignment planning	The arrangement is due in December.
Assessment criteria	<ul style="list-style-type: none"> • ability to choose and adapt material for a group of amateurs • understanding of group dynamics • ability to lead an amateur group rehearsal
Weighting	33%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Orientation on Educational Projects (Wind Band conductors only)

Course title	Orientation on Educational Projects (Wind Band conductors only)
Department responsible	Conducting
OSIRIS course code	KC-DI-OE-11
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course consists of fulfilling project tasks at professional institutions (choirs and/or orchestras). You visit the Educational Department of an institution, study their programmes, join one or two specific programmes and talk with professionals in this

	field. You complete this course by writing a critical selfevaluation in connection with conducting and education.
Programme objectives	1.A.7, 1.A.9, 1.A.14, 1.A.16, 1.A.17, 1.A.19, 1.B.15, 1.C.1, 1.C.7, 1.C.8, 1.C.13
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have observed and participated in a professional educational programme and are able to reflect on it; ▪ can identify the various elements that make up a solid educational programme; ▪ are able to design and review an educational programme in a professional way.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	To be determined by teacher
Language	English
Scheduling	One full week outside the conservatoire
Date, time & venue	By individual appointment
Teachers	Various teachers
Contact information	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Reflective written report
Assignment description	A reflective written report, demonstrating your knowledge and professional opinions regarding educational projects. This report consist of three parts: <ol style="list-style-type: none"> 1) an elaborated description of the educational framework of the visited organisation 2) a detailed description of the project which you have participated in, combined with a critical self-reflection of this participation 3) the outlines of a personal educational vision (you in the position of a manager of a professional orchestra or choir)
Assignment requirements	
Assignment planning	The report is due in June. The report will be assessed by the coordinator of the conducting department and a teacher
Assessment criteria	
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Production and Management (for Wind Band conductors only)

Course title	Production and Management (for Wind Band conductors only)
Department responsible	Conducting
OSIRIS course code	KC-DI-PM-17

Type of course	Compulsory course
Prerequisites	Non applicable
Course content	During this course you work on your musical and personal development as conductor, artistic leader, independent musician and entrepreneur. These lessons will also prepare you to work with (amateur) wind band orchestras. Topics will include organisation and communication skills for artistic leaders, how to commission a piece from start to finish (choice of composer, funding applications, premiere of the piece), and realising theatre productions with an orchestra. Additionally, you will work on your stage presence, learn how to promote yourself and learn how to find a personal coach.
Programme objectives	1.A.10, 1.A.13, 1.A.14, 1.A.15, 1.B.9, 1.B.13, 1.B.14, 1.B.16, 1.C.1, 1.C.2, 1.C.3, 1.C.4, 1.C.8, 1.C.13
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to self-reflect as artistic leader of a wind band; ▪ know how to balance your musical and personal development; ▪ are aware of the different organisations in the wind band scene and you are able to communicate with them (e.g. BvO&I, Certamen de Bandas, CISM, EBBA, KNMO, ONFK, ONHK, WASBE, WMC); ▪ are able to facilitate a commission from start to finish; ▪ are able to be artistically responsible for the organisation of a multidisciplinary project with your wind band; ▪ know how to present yourself on stage; ▪ are able to promote yourself as an independent conductor.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	To be determined by teacher
Language	English or Dutch
Scheduling	60 minutes per week
Date, time & venue	Schedule provided by teacher, Royal Conservatoire
Teachers	Alex Schillings
Contact information	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Project plan
Assignment description	Students are required to submit a project plan in which they describe how they will approach various topics discussed in the class and how they act as artistic leader of a wind band in relation to the course objectives.
Assignment requirements	1) Active participation. 2) Project plan. Students are required to submit a project plan in which they describe how they will approach various topics discussed in the class and how they act as artistic leader of a wind band in relation to the course objectives.
Assignment planning	April-June

Assessment criteria	Students are required to submit a project plan in which they describe how they will approach various topics discussed in the class and how they act as artistic leader of a wind band in relation to the course objectives.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Career Skills: Start-Up!

Course title	Start-Up!
Department responsible	Various
OSIRIS course code	KC-AL-FYF
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	<p>The 2023 edition of Start-Up! is shaped around the word 'connectivity' as it focuses on:</p> <ul style="list-style-type: none"> - Connecting with KC, its portal, and its community - Connecting with body, practice, and wellbeing - Connecting with the city of The Hague - Connecting with new fellow students through creative music making <p>Start-Up! introduces new students to the Royal Conservatoire and its practical, educational, creative, social and artistic possibilities. During a full week of music making, attending lectures, cooperating and exploring future educational opportunities, Start-Up! engages you right from the start. StartUp! consists of daily Collaborative Music Creation sessions, as well as many workshops, lectures, meetings and performances.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p> <p>Students who enter the bachelor programme in year 2 will participate in Start-Up! They are required to participate in the Entrepreneurial Bootcamp in year 3.</p>
Programme objectives	1.A.5, 1.C.4, 1.C.11, 1.C.13
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ know your way around the Royal Conservatoire; ▪ have started to build your network of fellow students from all departments; ▪ are well-informed about your study programme; ▪ have gained greater awareness of what is required to be a successful student;

	<ul style="list-style-type: none"> ▪ have a greater awareness of health & wellbeing in the music profession (e.g. you know how to protect your ears); ▪ have gained insight into how the Royal Conservatoire could contribute to reaching your goals as a professional musician.
Credits	2 ECTS
Level	Bachelor;
Work form	Plenary sessions, workshops, group lessons
Literature	Information can be found on the KC Portal. A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Language	English
Scheduling	One week full-time
Date, time & venue	Monday to Friday during the first week of the academic year, at the Royal Conservatoire, The Hague
Teachers	A large variety of teachers from the Royal Conservatoire and from the professional field related to your future practice.
Contact information	Samuele Riva (startup@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Attendance
Assignment description	Attendance during Start-Up! week
Assignment requirements	A minimum of 80% attendance
Assignment planning	
Assessment criteria	
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	Written report
Re-assignment planning	By the end of semester 1

Career Skills: Entrepreneurial Bootcamp

Course title	Entrepreneurial Bootcamp
Department responsible	Various
OSIRIS course code	KC-AL-EB-20
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In an intensive week, you will work in small groups to prepare short musical performances or musical interventions. These performances will be created for and presented in specific social contexts with the aim to reach out to new audiences. Performances can take place in unusual venues and spaces thus exploring new markets for and exposure of musical creations. You will run your own 'businesses' and acquire hands-on experiences with career skills such as project management, communication and presentation. You will film your performances and interventions and present your projects to an audience of first year Bachelor students at the end of this week.

	This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.
Programme objectives	1.A.5, 1.A.13, 1.A.14, 1.A.17, 1.A.19, 1.B.12, 1.C.4, 1.C.11, 1.C.13, 1.C.14
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to take initiative and recognise opportunities as a performing musician; ▪ have explored your artistic identity in a social context; ▪ have developed your collaborative skills; ▪ have developed your communication skills.
Credits	2 ECTS
Level	Bachelor;
Work form	Workshops, laboratory, coaching
Literature	A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Language	English
Scheduling	A five day intensive course, plus two online meetings
Date, time & venue	Two online meetings for preparation, a five day intensive course from Monday 28 August to Friday 1 September 2023 from 09:00 till 22:00 every day, venue t.b.a.
Teachers	Renee Jonker and others
Contact information	Isa Goldschmeding (i.goldschmeding@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Participation
Assignment description	80% attendance
Assignment requirements	
Assignment planning	
Assessment criteria	Focus/open attitude: ability to concentrate, willingness to expand your horizons Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others. Attendance (at least 80%): includes punctuality.
Weighting	100%
Grading scale	Participation sufficient/insufficient
Re-assignment description	In consultation with the department
Re-assignment planning	In consultation with the department

Career Skills: The Business of Music

Course title	The Business of Music
Department responsible	Vocal Studies

OSIRIS course code	KC-AZ-BM
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	In this course you learn about the entrepreneurial and organisational aspects of a musician's career. What are your career opportunities, how do you (want to) present yourself and how can you develop a recognisable identity as a musician. What are the requirements for cv/website/audio and video material etc. We discuss how to use social media and the importance of 'networking'. Practical issues such as starting your own company, fees, contracts, invoices, taxes, work permit and other rules and regulations are addressed. Attention is paid to the importance of professional communication with concert organisers and other connections in the professional world. This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to learn skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.
Programme objectives	1.A.12, 1.A.13, 1.B.8, 1.B.9, 1.B.13, 1.B.14, 1.C.1
Course objectives	At the end of the course, you: <ul style="list-style-type: none"> ▪ are able to critically reflect on your artistic and business attitude and identity; ▪ are able to apply the necessary practical and organisational skills on your present and future performance opportunities; ▪ are given the right tools to start developing your future career plans and your position in the profession; ▪ are able to independently search for information about the music profession and know where to go for advice.
Credits	2 ECTS
Level	Bachelor
Work form	Group lesson
Literature	A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Language	English
Scheduling	12 hours
Date, time & venue	See ASIMUT
Teachers	Renee Coolen
Contact information	M. Niels - Head of Vocal Studies Department (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Active attendance
Assignment description	Practical assignments during the course.
Assignment requirements	1) Identify your career opportunities, making clear why they are potentially successful. Oral presentation . 2) Write a CV for a specific audition or performance opportunity.

	3) Critically reflect on your networking activities. Written assignment or an oral presentation. 4) Show understanding of the concept of being an 'entrepreneur' in relation to the career opportunities you identified. Written assignment or oral presentation.
Assignment planning	
Assessment criteria	<ul style="list-style-type: none"> • The ability to reflect critically on yourself and your field • The ability to reflect on your present and future career, practices, skills and needs • To show knowledgeability in working on professional identity and visibility, both conceptually as well as practically • To understand how to get 'from dream to production', using a variety of concepts, beliefs and tools including relevant practical know-how like legal structures, taxes, funding and fair practice.
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

Career Skills: Internship (for Choral conductors only)

Course title	Internship (for Choral conductors only)
Department responsible	Conducting
OSIRIS course code	KC-DI-IS-21
Type of course	Compulsory course
Prerequisites	Non applicable
Course content	This course consists of fulfilling project tasks in the working field. You will decide together with your main subject teacher and the department staff where you will fulfil this course. You can do an internship at the educational department of a professional choir, but you can also decide to broaden your knowledge by focusing on working with children's choirs or specialising in community projects. You complete this course by writing a critical selfevaluation in connection to your internship. This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.
Programme objectives	1.A.7, 1.A.10, 1.A.13, 1.A.14, 1.A.16, 1.A.17, 1.A.19, 1.B.9, 1.B.15, 1.C.1, 1.C.2, 1.C.3, 1.C.11, 1.C.13
Course objectives	At the end of this course, you: <ul style="list-style-type: none"> ▪ have observed and participated in a professional educational programme and are able to reflect on it; ▪ can identify the various elements that make up a solid educational programme; ▪ are able to design and review an educational programme in a professional way.
Credits	4 ECTS

Level	Bachelor
Work form	Group and individual lessons. Internship within a professional educational programme.
Literature	To be determined by the teacher. A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Language	English or Dutch
Scheduling	t.b.a
Date, time & venue	By individual appointment
Teachers	Various teachers
Contact information	Jaike Bakker – Coordinator Conducting Department (j.bakker@koncon.nl) Marjolein Niels – Head of Choral Conducting (m.niels@koncon.nl)
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	Presence, no assignment, feedback by the conductor of the designated choir. Writing an evaluation report about the internship.
Assignment description	A written report, demonstrating your knowledge and professional opinions regarding educational projects. This report consists of three parts: 1) an elaborated description of the educational framework of the visited organisation 2) a detailed description of the project which you have participated in, combined with a critical self-reflection of this participation 3) the outlines of a personal educational vision (you in the position of an artistic manager of an orchestra or choir)
Assignment requirements	Presence, no assignment, feedback by the conductor of the designated choir. Writing a evaluation report about the internship.
Assignment planning	The written report is due in June.
Assessment criteria	Clear evaluation about what the student experienced in working with the choir and the conductor of the choir, written in English or Dutch.
Weighting	100%
Grading scale	Numeric
Re-assignment description	In consultation with the teacher
Re-assignment planning	In consultation with the teacher

Career Skills: Preparation for Professional Practice

Course title	Preparation for Professional Practice
Department responsible	Various
OSIRIS course code	KC-AL-VBP-16
Type of course	Compulsory course
Prerequisites	Non applicable

Course content	<p>The cultural field is in a constant state of change. For musicians young and old, there is an increasing demand for new approaches, not only to ensure life sustainability but also to realise artistic goals. It is not only about playing your instrument really well; being successful in your professional career these days is built on a strong foundation that consists of many components. Building that architecture takes time; this course addresses the building blocks and helps you to start realising your own foundation.</p> <p>The objective of this course is to support you in your professional career from an organisational and life skills perspective: “What do you need to make it these days?”. In order to address this question, we will look into tools and tricks that can be beneficial, building an appropriate mind-set for the challenges ahead, and share experiences, life stories and best practices between ourselves and interesting guest speakers.</p> <p>The course is structured around eight collective sessions build around a specific theme. In addition to these sessions there are two rounds of workgroups with a more dynamic approach in which the students will work together on important issues. As part of the course, you are required to write a Personal Activities Plan, consisting of several assignments. The approach to compiling this Personal Activities Plan may differ per department.</p> <p>We will reflect on your assignments in two 30-minute coaching sessions, one mid-term and one at the end, where we will not only address your plan, but also other ideas and questions related to your personal professional practice. From developing a business perspective, reflecting on current and future professional practices, looking at identity and visibility, to practical sides of organising yourself and realising dreams and productions, this course aims to help you on your way in the present musical field. You will have analysed your personal strengths and weaknesses, gained industry awareness and developed a richer understanding of the music field, you will have worked on your promotion material, taken steps in giving a pitch, you will have worked with planning tools, learned about project applications and funding organisations, and so on.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
Programme objectives	1.A.10, 1.A.12, 1.B.7, 1.B.8, 1.B.12, 1.B.13, 1.B.14, 1.C.1, 1.C.2, 1.C.4, 1.C.8, 1.C.9, 1.C.16
Course objectives	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to critically reflect on your artistic identity and future career plans; ▪ have a better understanding on how to get started with your projects and how to fuel your ideas;

	<ul style="list-style-type: none"> ▪ have learned and worked with concepts, skills, and tools that constitute an entrepreneurial hands-on approach ▪ are able to independently search for information about the music profession and know where to go for advice; ▪ are able to critically reflect on your role in the profession as well as in society, and can contribute to it; ▪ have an understanding of action strategies, how to raise industry awareness, organisation, mindset and production tools; ▪ have considered your professional identity; ▪ have constructed your own Personal Activity Plan that can serve as a starting point for enhancing your career.
Credits	4 ECTS
Level	Bachelor;
Work form	Group sessions and individual supervision
Literature	To be determined by the teacher. A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal.
Language	English or Dutch
Scheduling	Eight sessions of 1,5 hours, two 2-hour long workgroups, two 30-minute 1-on1 talks
Date, time & venue	See ASIMUT All students have to personally register for workgroups and individual talks, as they are not scheduled in ASIMUT. Students will receive an invitation to sign up through an online form
Teachers	To be announced
Contact information	To be announced
Assessment	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	A Personal Activities Plan
Assignment description	A Personal Activities Plan, which consists of the following elements: Introduction/preface Chapters: 1. You 2. The Field 3. Your Professional Practices 4. Organizing Yourself 5. From Spark to Spotlight 6. Marketing 7. Mindset 8. Wrapping up Conclusion
Assignment requirements	Attention is also given to writing an artistic vision, your future plans or Master Project Plan. Attendance:

	<p>The collective sessions are mandatory: you have to attend at least 6 out of 8 sessions to finish the course successfully. If you are unable to attend one of the sessions you are still required to submit the corresponding assignment. The workgroups and individual talks take place twice each and are also compulsory. To finish the course you need to hand in all eight assignments that together constitute your PAP. The final mark of your assignments is as follows: per assignment you can get 100 points (a 10). With six assignments the maximum is 600 points. Your final mark = (score based upon your assignments/6) X 0,1. For the deductions: you get one full point deduction per:</p> <ul style="list-style-type: none"> • Missed deadline (there are two deadlines so max -2) • Missed attendance rate (when there are more than 2 missed sessions) • Missed workgroup (two occasions, max -2) • Missed one-on-one coaching session (two occasions, max -2) <p>If your final mark is below a 5.5 you have the chance to do a retake before the start of the new academic year.</p>
Assignment planning	The deadlines are scheduled twice a year; once after the first four sessions and before the first individual coaching session, the second after the last four sessions and before the final coaching session.
Assessment criteria	<ul style="list-style-type: none"> • The ability to reflect critically on yourself and your field • The ability to reflect on your present and future career, practices, skills and needs • To have an understanding of practical know-how that is relevant for our field – such as legal structures, freelancing, taxes, funding and fair practice • To show knowledgeability in working on professional identity and visibility, both conceptually as well as practically • To understand how to get ‘from dream to production’, using a variety of concepts, beliefs and tools <p>In order to complete the course, your final mark has to be at least 5.5 out of 10. The mark is constructed as follows: Final mark = mark based upon your assignments – deductions</p>
Weighting	100%
Grading scale	Numeric
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

ELECTIVES AND MINORS

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

External Activities - Career Development Office (CDO)

Course title	External Activities - Career Development Office (CDO)
Department responsible	Various
OSIRIS course code	KC-B-AL-CDO(4)
Type of course	Compulsory course also available as elective
Prerequisites	Non applicable
Course content	<p>In this course, you can obtain credits for your professional activities which take place outside of the conservatoire. These can be activities that you have found or organised yourself, or activities that have been done through the Career Development Office (CDO).</p> <p>The Career Development Office (CDO) is a central place in the Royal Conservatoire where you can receive support in finding activities outside the institute such as lunch concerts and freelance employment opportunities, as well as information on and assistance with work-related issues such as job applications, CVs, the Dutch tax system etc. For more information, contact Dominy Clements on d.clements@koncon.nl</p> <p>You can choose External Activities - Career Development Office as an optional elective in the 2nd and 3rd academic years. The course is compulsory in the 4th year for students who are not completing or continuing a KC minor in year 4.</p> <p>You are asked to fill in a form which includes a reflective section, and upload any supporting materials. The CDO will process the forms and the CDO teachers will allocate the relevant credits. The CDO has the administrative task of processing these credits.</p> <p>Proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> - gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations. - creating an own ensemble, band, or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions. - making a website and engaging with online media platforms such as Instagram or Facebook. - engaging in challenging activities such as (online) competitions/masterclasses. - engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity. - broadening of repertoire through engagement with unfamiliar genres.

	<ul style="list-style-type: none"> - involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations. - setting up your own teaching practice or participate in other educational activities - producing online content (recordings, tutorials, etc.) - small scale research activities <p>Further information: Bachelor II-III: elective Bachelor IV: compulsory for students not completing or continuing a KC minor (Please note: sonology students may choose CDO as elective in Bachelor IV but only for a minimum of 2 and a maximum of 4 ECTS)</p>
Programme objectives	1.A.7, 1.A.10, 1.A.11, 1.A.12, 1.A.14, 1.B.14, 1.C.2, 1.C.3, 1.C.4, 1.C.9, 1.C.10, 1.C.11
Course objectives	<p>Following these activities, you:</p> <ul style="list-style-type: none"> ▪ are able to take initiatives with regard to your employment; ▪ are capable of reflecting on and learning from your experiences in the field; ▪ have developed administrative and management skills with regard to your own professional activities.
Credits	Bachelor II-III: a minimum of 2 and a maximum of 4 ECTS per academic year Bachelor IV: 6 ECTS (Please note: sonology students may choose CDO as elective in Bachelor IV but only for a minimum of 2 and a maximum of 4 ECTS)
Level	Bachelor
Work form	Individual work; work relevant towards the achieving of career aims
Literature	See CDO portal pages for recommendations and further information.
Language	English
Scheduling	n/a
Date, time & venue	n/a
Teachers	Tba (vocal studies) Rik Mol (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Jaïke Bakker (conducting) Peter Adriaansz (composition) Kees Tazelaar (sonology)
Contact information	Dominy Clements (D.Clements@koncon.nl)
Assessment	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
Assignment	Assignment 1
Assignment type	External activities
Assignment description	Evaluation of activities on the basis of the submitted form, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). Bachelor IV CDO forms must be submitted by 1 May 2024. See the appendix for further information and the assessment criteria below.
Assignment requirements	<p>Procedure</p> <p>When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented</p>

	<p>as an assignment in MS Teams. You will need to fill in the information sections of the form once each activity has been completed, and also upload any relevant materials (promotional materials, programmes, recordings etc.). You will also need to fill in the reflective section of the form describing your most significant work experiences during the academic year, and what you gained from participating in them. The completed form then has to be submitted for approval by the CDO, after which the relevant number of study credits will be allocated to each task (see appendix).</p> <p>Allocation of CDO credits is done by a teacher nominated by the Head of Department. In case of any disagreement or conflict the results will be evaluated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.</p>
Assignment planning	<p>Bachelor II and III students: you can obtain CDO credits from activities from 01-09-23 to 31-08-24.</p> <p>Bachelor IV students: you can normally obtain CDO credits from activities from 01-09-23 to 01-05-24 (deadline for completing your CDO requirement). Bachelor IV CDO assignments must be submitted by 1 May 2024. If the activity occurs outside those dates it will not be valid for the 23/24 academic year.</p>
Assessment criteria	<p>Assessment criteria including Pass/Fail indications:</p> <ul style="list-style-type: none"> ● Basic information (hours invested etc.) <p>Pass: Times and dates clearly indicated and hours invested are accurate and divided where necessary.</p> <p>Fail: Not credible, unclear or absent, project dates are outside the enrolment period or academic year.</p> <ul style="list-style-type: none"> ● Learning experience/ability to reflect <p>Pass: Much information about and reflection on learning experiences during project/activity. Perspective on plans for future projects/activities with points for improvement where necessary.</p> <p>Fail: Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.</p> <ul style="list-style-type: none"> ● Project content <p>Pass: Challenging project that has a relevant connection to the course or study. Student has been involved in many aspects of the project (organisation/promotion/management etc.).</p> <p>Fail: Level is too low or not relevant to the course or study. Passive rather than active involvement in masterclasses.</p> <ul style="list-style-type: none"> ● Proofs/ publicity material (where possible) <p>Pass: Programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.</p> <p>Fail: Photos, programme or other proofs not present.</p>
Weighting	100%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
APPENDIX	<u>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF EXAMPLES:</u>

	<p>GENERAL: CDO credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main subject study.</p> <ul style="list-style-type: none"> - Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir will not usually qualify for ECTS. - Teaching for a few hours per week for a year = on average 3 ECTS. - Making a website = maximum 2 ECTS. - Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value. - In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO. - Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS. - Passive attendance of masterclasses does not qualify for ECTS. <p>CLASSICAL:</p> <ul style="list-style-type: none"> - One week working with a professional orchestra/ensemble = 2 ECTS. - NJO (National Youth Orchestra) winter tour = 3 ECTS. - EuYO/Gustav Mahler orchestras etc. = 5 ECTS. <p>CONDUCTING:</p> <p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> - One year rehearsing with a permanent ensemble = 3 ECTS. - One week with a professional orchestra (ca 15 hours rehearsal & 6 hours concerts) = 2 ECTS. <p>VOCAL STUDIES:</p> <ul style="list-style-type: none"> - Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS. - Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average 0,5 ECTS. - Solo work with a professional ensemble/organisation (depending on the repertoire) = up to 2 ECTS. - Participation in competitions or masterclasses is seen as part of the usual main subject activities. Value depends on level, degree of involvement etc. = average 1 ECTS.
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ASSESSMENT CRITERIA

ASSESSMENT CRITERIA MUSICIANSHIP SKILLS COURSES

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

Very good	9-10	<ul style="list-style-type: none"> ○ Rare musicianship for this level. ○ Original improvisation. ○ Exceptional accuracy demonstrated in performance. ○ Fluent and confident realisations of assignments. ○ Exceptional application of high level of aural ability. ○ Accurate throughout. ○ Musically perceptive. ○ Confident response in assignments. ○ Highly accurate notes and intonation. ○ Fluent rhythmic accuracy. ○ Demonstrates a very high level of understanding of musical concepts. ○ Demonstrates a very high level of aural awareness and musical literacy.
Good	8	<ul style="list-style-type: none"> ○ Musicianship skills of a consistently good level. ○ Controlled and assured improvisations with ability to lead and to be led. ○ Although not without fault, a generally high level of accuracy is maintained throughout in the assignments. ○ Good overall aural ability demonstrated. ○ Strengths significantly outweigh weaknesses. ○ Musically aware. ○ Secure response in assignments. ○ Largely accurate notes and intonation. ○ Good sense of rhythm and stable pulse. ○ Demonstrates a good level of understanding of musical concepts. ○ Demonstrates a good level of aural awareness and musical literacy.
Sufficient	5,5-7	<ul style="list-style-type: none"> ○ If not always consistent, a reasonable general level of accuracy in performance. Improvisation with some degree of fluency or some elementary ability to improvise alone and in ensemble. ○ Errors do not significantly detract. ○ Acceptable overall aural ability demonstrated. ○ Strengths just outweigh weaknesses. ○ Cautious response in assignments. ○ Generally correct notes and sufficiently reliable intonation to maintain tonality. Overall rhythmic accuracy and generally stable pulse. ○ Demonstrates an acceptable level of aural awareness, musical literacy and ability to discuss musical concepts, although there may be some inaccuracies.

Not sufficient	5 or lower	<ul style="list-style-type: none"> ○ The work and the performance does not reveal sound musicianship skills. Inconsistent and too often flawed. ○ Faltering improvisations often outside of the prescribed parameters. ○ Limited ability to hear and reproduce elements of music. ○ Little grasp of the assignments. ○ Weaknesses outweigh strengths. ○ Uncertain or vague response in assignments. ○ Frequent note errors and insufficiently reliable intonation to maintain tonality. Inaccurate rhythm and irregular pulse. ○ Demonstrates a limited level of aural awareness, musical literacy and ability to discuss musical concepts. ○ No work offered.
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ASSESSMENT CRITERIA CRITICAL MUSIC STUDIES (CLASSICAL MUSIC)

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

ASSESSMENT CRITERIA BACHELOR CONDUCTING (MAIN SUBJECT)

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

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