



Curriculum Handbook Bachelor of Music – Early Music

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

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

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

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

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

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

PROGRAMME OBJECTIVES BACHELOR EARLY MUSIC

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

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

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

A. Practical (skills-based) outcomes

- 1.A.1. Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within your discipline or genre for practical purposes and settings.
- 1.A.2. Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.
- 1.A.3. Demonstrate evidence of craft skills in relation to a variety of representative repertoire, styles, etc.
- 1.A.4. Recognise, interpret, manipulate, realise and/or memorise the materials of music through notation and/or by ear².
- 1.A.5. Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.
- 1.A.6. Demonstrate improvisational fluency, interrogating, shaping and/or creating music in ways which go beyond the notated score.
- 1.A.7. Identify key questions about, and undertake self-reflective enquiry into, your own artistic practice.
- 1.A.8. Explore, evaluate, apply and challenge existing scholarship, research and performing practices.
- 1.A.9. Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.
- 1.A.10. Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences through a range of media and presentation formats.
- 1.A.11. Use appropriate digital technology to learn, create, record, produce and disseminate musical materials.
- 1.A.12. Evidence skills in the use of new media for promotion and dissemination.
- 1.A.13. Demonstrate a range of communication, presentation and self-management skills associated with 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.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, technologies and techniques in music (relevant to early music), and its 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 https://www.aec-music.eu/userfiles/File/customfiles/aec-learning-outcomes-2017-english_20171218113003.pdf

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

- 1.B.3. Exhibit comprehensive knowledge of relevant representative repertoire within your area of musical study, demonstrating the ability to create and provide coherent musical experiences and interpretations³.
- 1.B.4. Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.
- 1.B.6. Recognise, internalise and respond to the fundamental processes which underlie improvisation and (re)create musical materials aurally and/or in written form.
- 1.B.7. Evidence understanding of the means by which musicians can develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
- 1.B.8. Demonstrate knowledge of – and ability to gather and utilise relevant information found within – libraries, internet repositories, museums, galleries and other relevant sources.
- 1.B.9. Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.
- 1.B.10. Display knowledge of how technology can be used in the creation, dissemination and performance of music.
- 1.B.11. Demonstrate knowledge of appropriate communication skills and their use.
- 1.B.12. Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.
- 1.B.13. Recognise the skill demands of local, national and international music markets.
- 1.B.14. Display knowledge of key financial, business and legal aspects of the music profession.
- 1.B.15. Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.

C. Generic outcomes

- 1.C.1. Demonstrate systematic analytical and processing skills and the ability to pursue these independently and with tenacity.
- 1.C.2. Demonstrate strong self-motivation and self-management skills, and the ability to undertake autonomous self-study in preparation for life-long learning and in support of a sustainable career.
- 1.C.3. Demonstrate a positive and pragmatic approach to problem solving.
- 1.C.4. Evidence ability to listen, collaborate, voice opinions constructively, and prioritise cohesion over expression of individual voice.
- 1.C.5. Evidence flexibility, the ability to rapidly synthesise knowledge in real time, and suggest alternative perspectives.
- 1.C.6. Recognise the relevance of, and be readily able to adapt, previously learned skills to new contexts.
- 1.C.7. Develop, research and evaluate ideas, concepts and processes through creative, critical and reflective thinking and practice.
- 1.C.8. Respond creatively and appropriately to ideas and impetus from others, exhibiting tenacity and the ability to digest and respond to verbal and/or written feedback.
- 1.C.9. Exhibit ability to utilise and apply a range of technology in relation to your music making, including the promotion of your professional profile.
- 1.C.10. Project a confident and coherent persona appropriate to context and communicate information effectively, presenting work in an accessible form.
- 1.C.11. Making use of your imagination, intuition and emotional understanding, think and work creatively, flexibly and adaptively.
- 1.C.12. Recognise and reflect on diverse social, cultural and ethical issues, and apply local, national and international perspectives to practical knowledge.
- 1.C.13. Engage with individuals and groups, demonstrating sensitivity to diverse views and perspectives, and evidencing skills in teamwork, negotiation, leadership, project development and organisation as required.
- 1.C.14. Recognise and respond to the needs of others in a range of contexts.
- 1.C.16. Exhibit a long-term (life-long) perspective on individual artistic development, demonstrating an inquiring attitude, and regularly evaluating and developing artistic and personal skills and competences in relation to personal goals.

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

CURRICULUM OVERVIEWS

BAROQUE VIOLIN, BAROQUE VIOLA, BAROQUE CELLO

| code | Early Music - Baroque Violin, Baroque Viola, Baroque Cello | Year 1 | Year 2 | Year 3 | Year 4 |
|---|--|-----------|-----------|-----------|------------|
| | Bachelor of Music 2023-2024 | | | | |
| KC- | Artistic Development | | | | |
| EM-xx ** | Main Subject | 27 | 21 | 25 | 39 |
| EM-ASQ | Authentic String Quartet | 3 | 3 | 3 | 3 |
| EM-DO | Ornamentation & Diminution | | 2 | | |
| EM-AHI | Applied Historical Improvisation | | | 2 | 2 |
| | Subtotal | 30 | 26 | 30 | 44 |
| KC- | Musicianship Skills | | | | |
| AL-K1JR | First Year Choir | 2 | | | |
| EM-PP | Practicum Polyphoniae | 2 | | | |
| TH-HKS | Historical Keyboard Skills | 4 | 4 | 4 | |
| TH-MP | Musica Practica | 9 | 7 | 5 | |
| | Subtotal | 17 | 11 | 9 | 0 |
| KC- | Academic Skills | | | | |
| | Historical Development | 2 | | | |
| KI-HOVL | Violin and Viola | | | | |
| KI-HOVC | Viola da Gamba and Cello | | | | |
| TH-EMS | Critical Music Studies - Early Music | 5 | 5 | 5 | |
| EM-PT | Writing Programme Notes and Sleeve Notes | | | | 2 |
| EM-EO | Edition Unpublished Work | | | | 2 |
| EM-HD | Early Music Seminars | 2 | 2 | 2 | 2 |
| | Subtotal | 9 | 7 | 7 | 6 |
| KC- | Professional Preparation | | | | |
| AI-PF | Tutoring | 2 | 2 | 2 | |
| ED-ES | Educational Skills I-II-III | | 6 | 4 | |
| | Career skills: | | | | |
| AL-FYF | <i>Start-Up!</i> | 2 | | | |
| AL-EB | <i>Entrepreneurial Bootcamp</i> | | 2 | | |
| AL-AE | <i>Meet the Professionals</i> | | | 2 | |
| EM-VBP | <i>Preparation for Professional Practice</i> | | | | 4 |
| | Subtotal | 4 | 10 | 8 | 4 |
| | Minor/Electives | | | | |
| | Minor or electives | | 6 | 6 | |
| | External Activities - Career Development Office (CDO) or minor | | | | 6 |
| | Subtotal | 0 | 6 | 6 | 6 |
| | Total per year | 60 | 60 | 60 | 60 |
| | Total | | | | 240 |
| <i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i> | | | | | |
| ** xx=Violin (VL), Viola (VLA), Cello (VC) | | | | | |

VIOLONE

| code | Early Music - Violone | Year 1 | Year 2 | Year 3 | Year 4 |
|------------|--|-----------|-----------|-----------|------------|
| | Bachelor of Music 2023-2024 | | | | |
| | | | | | |
| KC- | Artistic Development | | | | |
| EM-xx * | Main Subject | 29 | 23 | 27 | 41 |
| KI-BB | BASSbook | 1 | 1 | 1 | 1 |
| EM-DO | Ornamentation & Diminution | | 2 | | |
| EM-AHI | Applied Historical Improvisation | | | 2 | 2 |
| | Subtotal | 30 | 26 | 30 | 44 |
| | | | | | |
| KC- | Musicianship Skills | | | | |
| AL-K1JR | First Year Choir | 2 | | | |
| EM-PP | Practicum Polyphoniae | 2 | | | |
| TH-HKS | Historical Keyboard Skills | 4 | 4 | 4 | |
| TH-MP | Musica Practica | 9 | 7 | 5 | |
| | Subtotal | 17 | 11 | 9 | |
| | | | | | |
| KC- | Academic Skills | | | | |
| KI-HODB | Historical Development | 2 | | | |
| | Double Bass | | | | |
| TH-EMS | Critical Music Studies - Early Music | 5 | 5 | 5 | |
| EM-PT | Writing Programme Notes and Sleeve Notes | | | | 2 |
| EM-EO | Edition Unpublished Work | | | | 2 |
| EM-HD | Early Music Seminars | 2 | 2 | 2 | 2 |
| | Subtotal | 9 | 7 | 7 | 6 |
| | | | | | |
| KC- | Professional Preparation | | | | |
| AL-PF | Tutoring | 2 | 2 | 2 | |
| ED-ES | Educational Skills I-II-III | | 6 | 4 | |
| | Career skills: | | | | |
| AL-FYF | <i>Start-Up!</i> | 2 | | | |
| AL-EB | <i>Entrepreneurial Bootcamp</i> | | 2 | | |
| AL-AE | <i>Meet the Professionals</i> | | | 2 | |
| EM-VBP | <i>Preparation for Professional Practice</i> | | | | 4 |
| | Subtotal | 4 | 10 | 8 | 4 |
| | | | | | |
| | Minor/Electives | | | | |
| | Minor or electives | | 6 | 6 | |
| | External Activities - Career Development Office (CDO) or minor | | | | 6 |
| | Subtotal | 0 | 6 | 6 | 6 |
| | | | | | |
| | Total per year | 60 | 60 | 60 | 60 |
| | | | | | |
| | Total | | | | 240 |

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

VIOLA DA GAMBA

| code | Early Music - Viola da Gamba | Year 1 | Year 2 | Year 3 | Year 4 |
|------------|--|-----------|-----------|-----------|------------|
| | Bachelor of Music 2023-2024 | | | | |
| | | | | | |
| KC- | Artistic Development | | | | |
| EM-VDG | Main Subject | 27 | 21 | 25 | 39 |
| KC-EM-VCO | Viol Consort | 3 | 3 | 3 | 3 |
| EM-DO | Ornamentation & Diminution | | 2 | | |
| EM-AHI | Applied Historical Improvisation | | | 2 | 2 |
| | Subtotal | 30 | 26 | 30 | 44 |
| | | | | | |
| KC- | Musicianship Skills | | | | |
| AL-K1JR | First Year Choir | 2 | | | |
| EM-PP | Practicum Polyphoniae | 2 | | | |
| TH-HKS | Historical Keyboard Skills | 4 | 4 | 4 | |
| TH-MP | Musica Practica | 9 | 7 | 5 | |
| | Subtotal | 17 | 11 | 9 | |
| | | | | | |
| KC- | Academic Skills | | | | |
| KI-HOVC | Historical Development | 2 | | | |
| | Viola da Gamba and Cello | | | | |
| TH-EMS | Critical Music Studies - Early Music | 5 | 5 | 5 | |
| EM-PT | Writing Programme Notes and Sleeve Notes | | | | 2 |
| EM-EO | Edition Unpublished Work | | | | 2 |
| EM-HD | Early Music Seminars | 2 | 2 | 2 | 2 |
| | Subtotal | 9 | 7 | 7 | 6 |
| | | | | | |
| KC- | Professional Preparation | | | | |
| AI-PF | Tutoring | 2 | 2 | 2 | |
| ED-ES | Educational Skills I-II-III | | 6 | 4 | |
| | Career skills: | | | | |
| AL-FYF | <i>Start-Up!</i> | 2 | | | |
| AL-EB | <i>Entrepreneurial Bootcamp</i> | | 2 | | |
| AL-AE | <i>Meet the Professionals</i> | | | 2 | |
| EM-VBP | <i>Preparation for Professional Practice</i> | | | | 4 |
| | Subtotal | 4 | 10 | 8 | 4 |
| | | | | | |
| | Minor/Electives | | | | |
| | Minor or electives | | 6 | 6 | |
| | External Activities - Career Development Office (CDO) or minor | | | | 6 |
| | Subtotal | 0 | 6 | 6 | 6 |
| | | | | | |
| | Total per year | 60 | 60 | 60 | 60 |
| | | | | | |
| | Total | | | | 240 |

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

TRAVERSO

| code | Early Music - Traverso | Year 1 | Year 2 | Year 3 | Year 4 |
|------------|--|-----------|-----------|-----------|------------|
| | Bachelor of Music 2023-2024 | | | | |
| | | | | | |
| KC- | Artistic Development | | | | |
| EM-TRV | Main Subject | 27 | 21 | 25 | 39 |
| EM-WE | Wind Ensemble | 3 | 3 | 3 | 3 |
| EM-DO | Ornamentation & Diminution | | 2 | | |
| EM-AHI | Applied Historical Improvisation | | | 2 | 2 |
| | Subtotal | 30 | 26 | 30 | 44 |
| | | | | | |
| KC- | Musicianship Skills | | | | |
| AL-K1JR | First Year Choir | 2 | | | |
| EM-PP | Practicum Polyphoniae | 2 | | | |
| TH-HKS | Historical Keyboard Skills | 4 | 4 | 4 | |
| TH-MP | Musica Practica | 9 | 7 | 5 | |
| | Subtotal | 17 | 11 | 9 | |
| | | | | | |
| KC- | Academic Skills | | | | |
| KI-HOFL | Historical Development | 2 | | | |
| | Flute | | | | |
| TH-EMS | Critical Music Studies - Early Music | 5 | 5 | 5 | |
| EM-PT | Writing Programme Notes and Sleeve Notes | | | | 2 |
| EM-EO | Edition Unpublished Work | | | | 2 |
| EM-HD | Early Music Seminars | 2 | 2 | 2 | 2 |
| | Subtotal | 9 | 7 | 7 | 6 |
| | | | | | |
| KC- | Professional Preparation | | | | |
| AI-PF | Tutoring | 2 | 2 | 2 | |
| ED-ES | Educational Skills I-II-III | | 6 | 4 | |
| | Career skills: | | | | |
| AL-FYF | <i>Start-Up!</i> | 2 | | | |
| AL-EB | <i>Entrepreneurial Bootcamp</i> | | 2 | | |
| AL-AE | <i>Meet the Professionals</i> | | | 2 | |
| EM-VBP | <i>Preparation for Professional Practice</i> | | | | 4 |
| | Subtotal | 4 | 10 | 8 | 4 |
| | | | | | |
| | Minor/Electives | | | | |
| | Minor or electives | | 6 | 6 | |
| | External Activities - Career Development Office (CDO) or minor | | | | 6 |
| | Subtotal | 0 | 6 | 6 | 6 |
| | | | | | |
| | Total per year | 60 | 60 | 60 | 60 |
| | | | | | |
| | Total | | | | 240 |

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

RECORDER, CORNETTO

| code | Early Music - Recorder, Cornetto | Year 1 | Year 2 | Year 3 | Year 4 |
|------------|--|-----------|-----------|-----------|------------|
| | Bachelor of Music 2023-2024 | | | | |
| | | | | | |
| KC- | Artistic Development | | | | |
| EM-xx * | Main Subject | 27 | 21 | 25 | 39 |
| EM-RCO | Recorder Consort / Broken Consort | 3 | 3 | 3 | 3 |
| EM-DO | Ornamentation & Diminution | | 2 | | |
| EM-AHI | Applied Historical Improvisation | | | 2 | 2 |
| | Subtotal | 30 | 26 | 30 | 44 |
| | | | | | |
| KC- | Musicianship Skills | | | | |
| AL-K1JR | First Year Choir | 2 | | | |
| EM-PP | Practicum Polyphoniae | 2 | | | |
| TH-HKS | Historical Keyboard Skills | 4 | 4 | 4 | |
| TH-MP | Musica Practica | 9 | 7 | 5 | |
| | Subtotal | 17 | 11 | 9 | |
| | | | | | |
| KC- | Academic Skills | | | | |
| EM-HOBF1 | Historical Development | 2 | | | |
| | Recorder | | | | |
| TH-EMS | Critical Music Studies - Early Music | 5 | 5 | 5 | |
| EM-PT | Writing Programme Notes and Sleeve Notes | | | | 2 |
| EM-EO | Edition Unpublished Work | | | | 2 |
| EM-HD | Early Music Seminars | 2 | 2 | 2 | 2 |
| | Subtotal | 9 | 7 | 7 | 6 |
| | | | | | |
| KC- | Professional Preparation | | | | |
| AI-PF | Tutoring | 2 | 2 | 2 | |
| ED-ES | Educational Skills I-II-III | | 6 | 4 | |
| | Career skills: | | | | |
| AL-FYF | <i>Start-Up!</i> | 2 | | | |
| AL-EB | <i>Entrepreneurial Bootcamp</i> | | 2 | | |
| AL-AE | <i>Meet the Professionals</i> | | | 2 | |
| EM-VBP | <i>Preparation for Professional Practice</i> | | | | 4 |
| | Subtotal | 4 | 10 | 8 | 4 |
| | | | | | |
| | Minor/Electives | | | | |
| | Minor or electives | | 6 | 6 | |
| | External Activities - Career Development Office (CDO) or minor | | | | 6 |
| | Subtotal | 0 | 6 | 6 | 6 |
| | | | | | |
| | Total per year | 60 | 60 | 60 | 60 |
| | | | | | |
| | Total | | | | 240 |

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

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

REED INSTRUMENTS

| code | Early Music - Reed Instruments | Year 1 | Year 2 | Year 3 | Year 4 |
|------------|--|-----------|-----------|-----------|------------|
| | Bachelor of Music 2023-2024 | | | | |
| | | | | | |
| KC- | Artistic Development | | | | |
| EM-xx * | Main Subject | 27 | 21 | 25 | 39 |
| EM-WE | Wind Ensemble | 3 | 3 | 3 | 3 |
| EM-DO | Ornamentation & Diminution | | 2 | | |
| EM-AHI | Applied Historical Improvisation | | | 2 | 2 |
| | Subtotal | 30 | 26 | 30 | 44 |
| | | | | | |
| KC- | Musicianship Skills | | | | |
| AL-K1JR | First Year Choir | 2 | | | |
| EM-PP | Practicum Polyphoniae | 2 | | | |
| TH-HKS | Historical Keyboard Skills | 4 | 4 | 4 | |
| TH-MP | Musica Practica | 9 | 7 | 5 | |
| | Subtotal | 17 | 11 | 9 | |
| | | | | | |
| KC- | Academic Skills | | | | |
| | Historical Development | 2 | | | |
| KI-HORD | Double Reed Instruments | | | | |
| KI-HOCL | Clarinet | | | | |
| TH-EMS | Critical Music Studies - Early Music | 5 | 5 | 5 | |
| EM-PT | Writing Programme Notes and Sleeve Notes | | | | 2 |
| EM-EO | Edition Unpublished Work | | | | 2 |
| EM-HD | Early Music Seminars | 2 | 2 | 2 | 2 |
| | Subtotal | 9 | 7 | 7 | 6 |
| | | | | | |
| KC- | Professional Preparation | | | | |
| AI-PF | Tutoring | 2 | 2 | 2 | |
| ED-ES | Educational Skills I-II-III | | 6 | 4 | |
| | Career skills: | | | | |
| AL-FYF | <i>Start-Up!</i> | 2 | | | |
| AL-EB | <i>Entrepreneurial Bootcamp</i> | | 2 | | |
| AL-AE | <i>Meet the Professionals</i> | | | 2 | |
| EM-VBP | <i>Preparation for Professional Practice</i> | | | | 4 |
| | Subtotal | 4 | 10 | 8 | 4 |
| | | | | | |
| | Minor/Electives | | | | |
| | Minor or electives | | 6 | 6 | |
| | External Activities - Career Development Office (CDO) or minor | | | | 6 |
| | Subtotal | 0 | 6 | 6 | 6 |
| | | | | | |
| | Total per year | 60 | 60 | 60 | 60 |
| | | | | | |
| | Total | | | | 240 |

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

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

BRASS INSTRUMENTS

| code | Early Music - Brass Instruments | Year 1 | Year 2 | Year 3 | Year 4 |
|------------|--|-----------|-----------|-----------|------------|
| | Bachelor of Music 2023-2024 | | | | |
| | | | | | |
| KC- | Artistic Development | | | | |
| EM-xx * | Main Subject | 26 | 20 | 24 | 38 |
| EM-WE | Wind Ensemble | 3 | 3 | 3 | 3 |
| KI-KK | BRASSbook | 1 | 1 | 1 | 1 |
| EM-DO | Ornamentation & Diminution | | 2 | | |
| EM-AHI | Applied Historical Improvisation | | | 2 | 2 |
| | Subtotal | 30 | 26 | 30 | 44 |
| | | | | | |
| KC- | Musicianship Skills | | | | |
| AL-K1JR | First Year Choir | 2 | | | |
| EM-PP | Practicum Polyphoniae | 2 | | | |
| TH-HKS | Historical Keyboard Skills | 4 | 4 | 4 | |
| TH-MP | Musica Practica | 9 | 7 | 5 | |
| | Subtotal | 17 | 11 | 9 | |
| | | | | | |
| KC- | Academic Skills | | | | |
| KI-HOKB | Historical Development | 2 | | | |
| | Brass | | | | |
| TH-EMS | Critical Music Studies - Early Music | 5 | 5 | 5 | |
| EM-PT | Writing Programme Notes and Sleeve Notes | | | | 2 |
| EM-EO | Edition Unpublished Work | | | | 2 |
| EM-HD | Early Music Seminars | 2 | 2 | 2 | 2 |
| | Subtotal | 9 | 7 | 7 | 6 |
| | | | | | |
| KC- | Professional Preparation | | | | |
| AL-PF | Tutoring | 2 | 2 | 2 | |
| ED-ES | Educational Skills I-II-III | | 6 | 4 | |
| | Career skills: | | | | |
| AL-FYF | <i>Start-Up!</i> | 2 | | | |
| AL-EB | <i>Entrepreneurial Bootcamp</i> | | 2 | | |
| AL-AE | <i>Meet the Professionals</i> | | | 2 | |
| EM-VBP | <i>Preparation for Professional Practice</i> | | | | 4 |
| | Subtotal | 4 | 10 | 8 | 4 |
| | | | | | |
| | Minor/Electives | | | | |
| | Minor or electives | | 6 | 6 | |
| | External Activities - Career Development Office (CDO) or minor | | | | 6 |
| | Subtotal | 0 | 6 | 6 | 6 |
| | | | | | |
| | Total per year | 60 | 60 | 60 | 60 |
| | | | | | |
| | Total | | | | 240 |

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

* xx=Natural Trumpet (TR), Baroque Trombone (TB), Natural Horn (HRN)

HARPSICHORD, BAROQUE HARP, LUTE

| code | Early Music - Harpsichord, Harp, Lute | Year 1 | Year 2 | Year 3 | Year 4 |
|------------|--|-----------|-----------|-----------|------------|
| | Bachelor of Music 2023-2024 | | | | |
| | | | | | |
| KC- | Artistic Development | | | | |
| EM-xx * | Main Subject | 24 | 18 | 22 | 36 |
| EM-BC | Basso Continuo | 6 | 6 | 6 | 6 |
| EM-DO | Ornamentation & Diminution | | 2 | | |
| EM-AHI | Applied Historical Improvisation | | | 2 | 2 |
| | Subtotal | 30 | 26 | 30 | 44 |
| | | | | | |
| KC- | Musicianship Skills | | | | |
| AL-K1JR | First Year Choir | 2 | | | |
| EM-PP | Practicum Polyphoniae | 2 | | | |
| TH-HKS | Historical Keyboard Skills | 4 | 4 | 4 | |
| TH-MP | Musica Practica | 9 | 7 | 5 | |
| | Subtotal | 17 | 11 | 9 | |
| | | | | | |
| KC- | Academic Skills | | | | |
| | Historical Development | 2 | | | |
| EM-HOHC | Harpsichord | | | | |
| KI-HOHP | Harp | | | | |
| KI-HOGT | Lute and Guitar | | | | |
| TH-EMS | Critical Music Studies - Early Music | 5 | 5 | 5 | |
| EM-PT | Writing Programme Notes and Sleeve Notes | | | | 2 |
| EM-EO | Edition Unpublished Work | | | | 2 |
| EM-HD | Early Music Seminars | 2 | 2 | 2 | 2 |
| | Subtotal | 9 | 7 | 7 | 6 |
| | | | | | |
| KC- | Professional Preparation | | | | |
| AI-PF | Tutoring | 2 | 2 | 2 | |
| ED-ES | Educational Skills I-II-III | | 6 | 4 | |
| | Career skills: | | | | |
| AL-FYF | <i>Start-Up!</i> | 2 | | | |
| AL-EB | <i>Entrepreneurial Bootcamp</i> | | 2 | | |
| AL-AE | <i>Meet the Professionals</i> | | | 2 | |
| EM-VBP | <i>Preparation for Professional Practice</i> | | | | 4 |
| | Subtotal | 4 | 10 | 8 | 4 |
| | | | | | |
| | Minor/Electives | | | | |
| | Minor or electives | | 6 | 6 | |
| | External Activities - Career Development Office (CDO) or minor | | | | 6 |
| | Subtotal | 0 | 6 | 6 | 6 |
| | | | | | |
| | Total per year | 60 | 60 | 60 | 60 |
| | | | | | |
| | Total | | | | 240 |

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

* xx=Harpsichord (HC), Baroque Harp (HP), Lute (LT)

FORTEPIANO

| code | Early Music - Fortepiano | Year 1 | Year 2 | Year 3 | Year 4 |
|------------|--|-----------|-----------|-----------|------------|
| | Bachelor of Music 2023-2024 | | | | |
| | | | | | |
| KC- | Artistic Development | | | | |
| EM-FP | Main Subject | 30 | 22 | 26 | 40 |
| EM-LKFP | Literature Class Fortepiano | | 2 | | |
| EM-BCF | Basso Continuo for Fortepiano | | | 2 | 2 |
| EM-DO | Ornamentation & Diminution | | 2 | | |
| EM-AHI | Applied Historical Improvisation | | | 2 | 2 |
| | Subtotal | 30 | 26 | 30 | 44 |
| | | | | | |
| KC- | Musicianship Skills | | | | |
| AL-K1JR | First Year Choir | 2 | | | |
| EM-PP | Practicum Polyphoniae | 2 | | | |
| TH-HKS | Historical Keyboard Skills | 4 | 4 | 4 | |
| TH-MP | Musica Practica | 9 | 7 | 5 | |
| | Subtotal | 17 | 11 | 9 | |
| | | | | | |
| KC- | Academic Skills | | | | |
| KI-HOPI | Historical Development | 2 | | | |
| | Piano | | | | |
| TH-EMS | Critical Music Studies - Early Music | 5 | 5 | 5 | |
| EM-PT | Writing Programme Notes and Sleeve Notes | | | | 2 |
| EM-EO | Edition Unpublished Work | | | | 2 |
| EM-HD | Early Music Seminars | 2 | 2 | 2 | 2 |
| | Subtotal | 9 | 7 | 7 | 6 |
| | | | | | |
| KC- | Professional Preparation | | | | |
| AI-PF | Tutoring | 2 | 2 | 2 | |
| ED-ES | Educational Skills I-II-III | | 6 | 4 | |
| | Career skills: | | | | |
| AL-FYF | <i>Start-Up!</i> | 2 | | | |
| AL-EB | <i>Entrepreneurial Bootcamp</i> | | 2 | | |
| AL-AE | <i>Meet the Professionals</i> | | | 2 | |
| EM-VBP | <i>Preparation for Professional Practice</i> | | | | 4 |
| | Subtotal | 4 | 10 | 8 | 4 |
| | | | | | |
| | Minor / Electives | | | | |
| | Minor or electives | | 6 | 6 | |
| | External Activities - Career Development Office (CDO) or minor | | | | 6 |
| | Subtotal | 0 | 6 | 6 | 6 |
| | | | | | |
| | Total per year | 60 | 60 | 60 | 60 |
| | | | | | |
| | Total | | | | 240 |

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

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

Main Subject Early Music

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

| | |
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| | <ul style="list-style-type: none"> ▪ have developed artistically and can show a sense of craftsmanship, both of which enable you to relate autonomously to the music and the music profession; ▪ can apply practical knowledge of the interactions in ensemble playing and are able to contribute in a constructive way to the whole in musical production on top of the individual achievement; ▪ are able to communicate and cooperate at a good level with colleagues and others in the profession; ▪ are able to reflect on your role, task and position in the profession as well as in society, and can contribute to it in a proactive way. |
| Credits | See the curriculum overview |
| Level | Bachelor |
| Work form | Individual lessons, group lessons, master classes, projects |
| Literature | Repertoire to be discussed with teacher |
| Language | English |
| Scheduling | 60 minutes per week, 34 weeks |
| Date, time & venue | Individual appointments |
| Teachers | harpsichord: Fabio Bonizzoni, Carole Cerasi, Patrick Ayrton (basso continuo) fortepiano: Bart van Oort, Petra Somlai harp: Christine Pluhar lute: Joachim Held, Mike Fentross violin and viola: Kati Debretzeni, Enrico Gatti, Walter Reiter, Ryo Terakado. Guest teacher: Rachael Beesley cello: Lucia Swarts viola da gamba: Mienke van der Velden violone: Maggie Urquhart recorder: Daniël Brüggem traverso: Kate Clark oboe: Frank de Bruine clarinet: Nicola Boud bassoon: Benny Aghassi cornetto: Doron Sherwin natural horn: Teunis van der Zwart natural trumpet: Susan Williams trombone: Wim Becu Guest teacher early music: Barbara Willi Guest teacher chamber music: Richard Egarr |
| Contact information | Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl) |
| Assessment | This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course. |
| Assignment | Assignment 1 |
| Assignment type | B1: Propaedeutic exam |
| Assignment description | |
| Assignment requirements | 15 minutes |
| Assignment planning | May/June |
| Assessment criteria | The (final) presentation is assessed using the Assessment Criteria Bachelor Early Music that can be found in the Appendix of this Curriculum Handbook. |
| Weighting | 100% |
| Grading scale | Pass/Fail |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | In consultation with the department |
| Assignment | Assignment 2 |
| Assignment type | B2: Presentation |
| Assignment description | |

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| Assignment requirements | 15 minutes. The student has to present a programme sheet to the Committee of Examiners |
| Assignment planning | May/June |
| Assessment criteria | The (final) presentation is assessed using the Assessment Criteria Bachelor Early Music that can be found in the Appendix of this Curriculum Handbook. |
| Weighting | 100% |
| Grading scale | Pass/Fail |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | In consultation with the department |
| Assignment | Assignment 3 |
| Assignment type | B3: Presentation |
| Assignment description | The B3 Presentation is public. |
| Assignment requirements | 25 minutes, including stage changes. The student is free to choose the programme in consultation with the main subject teacher. |
| Assignment planning | May/June |
| Assessment criteria | The (final) presentation is assessed using the Assessment Criteria Bachelor Early Music that can be found in the Appendix of this Curriculum Handbook. |
| Weighting | 100% |
| Grading scale | Pass/Fail |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | In consultation with the department |
| Assignment | Assignment 4 |
| Assignment type | B4: Final Presentation |
| Assignment description | The Final Presentation is public. The programme consists of pieces from at least 2 style periods or genres. |
| Assignment requirements | 50 minutes, including stage changes, no interval. The student is free to choose the programme in consultation with the main subject teacher. The student provides programme notes; they may take any form but must not be longer than 500 words. |
| Assignment planning | May/June |
| Assessment criteria | The (final) presentation is assessed using the Assessment Criteria Bachelor Early Music that can be found in the Appendix of this Curriculum Handbook. |
| Weighting | 100% |
| Grading scale | Numeric (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 in May - June, in the larger classrooms, the studios and the conservatoire hall. 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 |

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| | <p>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 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. Final Presentations are recorded for accreditation and quality assurance purposes. You may request a recording of your Final Presentation afterwards, via the EWP. 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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Authentic String Quartet

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|-------------------------------|---|
| Course title | Authentic String Quartet |
| Department responsible | Early Music |
| OSIRIS course code | KC-EM-ASQ1-19; KC-EM-ASQ2-19; KC-EM-ASQ3-19; KC-EM-ASQ4-19 |
| Type of course | Compulsory course |
| Prerequisites | Non applicable |
| Course content | In this course, all bachelor's and master's students of violin, viola and cello play together in string quartets. The focus lies on repertoire from 1750 to 1900. Each quartet is required to learn three string quartets and one piano quintet or a larger scale chamber ensemble with another instrument, for the year. Where possible, all violin and viola students will take turns in playing 1st and 2nd violin, as well as viola. Repertoire can be discussed with the teacher, although all new ensembles are encouraged to start with early Mozart or Beethoven. |
| Programme objectives | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.13, 1.A.15, 1.B.2, 1.B.3, 1.B.4, 1.B.11, 1.C.3, 1.C.4, 1.C.5, 1.C.9, 1.C.11, 1.C.14, 1.C.16 |
| Course objectives | At the end of this course, you: <ul style="list-style-type: none"> ▪ have studied and performed relevant works of the chamber music repertoire from 1750 to 1900; ▪ are able to analyse a composition on a basic level and incorporate this in your rehearsal process; |

| | |
|----------------------------------|--|
| | <ul style="list-style-type: none"> ▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting; ▪ are able to demonstrate the ability to communicate, react and cooperate within an ensemble, both during rehearsals and performance; ▪ have developed artistically and can show a sense of craftsmanship, both of which enable you to relate independently to the music and the ensemble. |
| Credits | 3 ECTS |
| Level | Bachelor |
| Work form | Ensemble lesson |
| Literature | t.b.a. |
| Language | English |
| Scheduling | Minimum one coaching of 90 minutes per month, during the whole academic year |
| Date, time & venue | See ASIMUT |
| Teachers | Rebecca Huber |
| Contact information | Rebecca Huber (r.huber@koncon.nl) |
| Assessment | This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. Further rules and regulations are circulated by the teacher of this course |
| Assignment | Assignment 1 |
| Assignment type | Active Participation |
| Assignment description | Minimum 80% attendance and an informal concert |
| Assignment requirements | Students need to perform at least one quartet in the informal concert. |
| Assignment planning | The informal concert will take place at the end of semester 1 |
| Assessment criteria | During the informal concert the student needs to show communicative and cooperative skills as well as musical, interpretational and stylistic awareness This first performance is pass/fail and is to check the progress of each string quartet and evaluate the goals for each ensemble for the rest of the school year. |
| Weighting | 0% |
| Grading scale | Pass/Fail |
| Re-assignment description | In consultation with the teacher |
| Re-assignment planning | In consultation with the teacher |
| Assignment | Assignment 2 |
| Assignment type | Presentation |
| Assignment description | Presentation for a jury; Students need to perform selections of all of the repertoire they have worked on. |
| Assignment requirements | The presentation will be 30 minutes. |
| Assignment planning | June |
| Assessment criteria | <ul style="list-style-type: none"> • individual and team performance within the ensemble • effort (e.g. planning, collaborating, studying repertoire) • development throughout the course (e.g. craftsmanship, communication, rehearsal techniques) |
| Weighting | 100% |

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

BASSbook

| | |
|-------------------------------|--|
| Course title | BASSbook |
| Department responsible | Various |
| OSIRIS course code | KC-KI-BB1-11; KC-KI-MBB-22; KC-KI-BB2-11; KC-KI-BB3-11; KC-KI-BB4-11 |
| Type of course | Compulsory course |
| Prerequisites | Non applicable |
| Course content | <p>This course is a project-based course, offered jointly by the Classical, Early Music and Jazz Departments. BASSbook is for all bachelor and master students of double bass and violone. Your teachers participate as well. There will be 6 sessions of 3 hours each spread throughout the year.</p> <p>These sessions will consist of sharing and developing repertoire and techniques of the instrument. There are also guest teachers, lectures, demonstrations, and workshops. There will also be performances and concerts.</p> <p>The entire group of students will be present and involved during the sessions.</p> |
| Programme objectives | 1.A.1, 1.A.2, 1.A.4, 1.A.5, 1.A.8, 1.B.1, 1.B.2, 1.B.3, 1.C.4, 1.C.16 |
| Course objectives | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to engage with and perform in a variety of musical genres and styles; ▪ are able to function and cooperate with other musicians in a multidisciplinary professional environment throughout a variety of genres and styles. |
| Credits | 1 ECTS per academic year |
| Level | Bachelor, Master |
| Work form | Group lesson |
| Literature | To be announced |
| Language | English |
| Scheduling | 6 sessions of 3 hours each spread through the year. |
| Date, time & venue | <p>See ASIMUT</p> <p>At the beginning of the year, students will be informed about the dates by the coordinators of the different departments.</p> |
| Teachers | Jean-Paul Everts, Theotime Voisin, Maggie Urquhart, Tony Overwater, Mark Haanstra, Gulli Gudmundsson |
| Contact information | <p>Classical Music students: Blanca Sánchez (b.sanchez@koncon.nl) Early Music students: Brigitte Rebel (b.rebel@koncon.nl) Jazz students: Milda Mačiulaitytė (m.maciulaityte@koncon.nl)</p> |
| Assessment | <p>Assessment is based on 100% attendance and active participation. A record of attendance is kept. In case of absence, the teacher in charge of the missed session will give an assignment to the student in order to get the credits. The coordinator in charge of the session will send the assignment to</p> |

| | |
|----------------------------------|--|
| | the student. The assignment must be submitted within a week from the date it is sent to the student. |
| Assignment | Assignment 1 |
| Assignment type | Attendance and Active Participation in all the sessions. |
| Assignment description | Assessment is based on 100% attendance and active participation in all the sessions. There will be 6 sessions of 3 hours each spread throughout the year. |
| Assignment requirements | Assessment is based on 100% attendance and active participation in all the sessions. |
| Assignment planning | There will be 6 sessions of 3 hours each spread through the year, per each instrument. |
| Assessment criteria | <ul style="list-style-type: none"> • preparation, dedication and positive participation • understanding of musical genres and styles • collaboration with musicians in a multidisciplinary professional environment |
| Weighting | 100% |
| Grading scale | Pass/Fail |
| Re-assignment description | In case of absence, the teacher in charge of the missed session will give an assignment to the student in order to get the credits. The assignment must be submitted within a week from the date it is sent to the student. |
| Re-assignment planning | The assignment must be submitted within a week from the date it is sent to the student. |

Viol Consort and Recorder Consort / Broken Consort

| | |
|-------------------------------|--|
| Course title | Viol Consort and Recorder Consort / Broken Consort |
| Department responsible | Early Music |
| OSIRIS course code | KC-EM-RCO/VCO |
| Type of course | Compulsory course |
| Prerequisites | Non applicable |
| Course content | All bachelor's and master's students of viola da gamba and recorder play together in their own consort (a family of instruments). Everyone will have the opportunity to play different voices/instruments, so as to become an all-round consort player. You work on developing specific skills that are needed for good consort playing, such as balance, articulation, sound production and counterpoint. The repertoire and styles that will be studied are taken from the wealth of consort music from the early 16th to late 17th century. |
| Programme objectives | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.13, 1.A.15, 1.B.2, 1.B.3, 1.B.4, 1.B.11, 1.C.3, 1.C.4, 1.C.5, 1.C.9, 1.C.11, 1.C.14, 1.C.16 |
| Course objectives | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have studied and performed relevant works of the chamber music repertoire from the early 16th to the late 17th century; ▪ have developed consort playing skills and are able to function in different positions within the ensemble; ▪ are able to analyse consort repertoire such as dances, fantasies etcetera on a basic level and incorporate this knowledge in your rehearsal process; |

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|----------------------------------|---|
| | <ul style="list-style-type: none"> ▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting; ▪ are able to demonstrate these ensemble skills in rehearsals and performance; ▪ have developed autonomous artistic vision and can show craftsmanship, both of which enable you to relate independently to the music and ensemble practice. |
| Credits | 3 ECTS |
| Level | Bachelor |
| Work form | Group lesson; Preparation by autonomously rehearsing the repertoire. |
| Literature | - |
| Language | English or Dutch |
| Scheduling | 60 minutes per week during 34 weeks (lessons may be clustered) |
| Date, time & venue | See ASIMUT |
| Teachers | Mieneke van der Velden (viola da gamba), Daniël Brügger (recorder) |
| Contact information | Mieneke van der Velden (m.vandervelden@koncon.nl) Daniël Brügger (d.bruegger@koncon.nl) |
| Assessment | This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. Further rules and regulations are circulated by the teacher of this course. |
| Assignment | Assignment 1 |
| Assignment type | Active Participation |
| Assignment description | Minimum 80% attendance and an informal concert |
| Assignment requirements | Students need to take a substantial place within the consort during the informal concert. |
| Assignment planning | The informal concert will take place at the end of semester 1 |
| Assessment criteria | During the informal concert student needs to take a substantial place within the consort and show communicative and cooperative skills as well as musical, interpretational and stylistic awareness |
| Weighting | 0% |
| Grading scale | Pass/Fail |
| Re-assignment description | In consultation with the teacher |
| Re-assignment planning | In consultation with the teacher |
| Assignment | Assignment 2 |
| Assignment type | Presentation |
| Assignment description | Students need to perform selections of all of the repertoire they have worked on, for a jury. |
| Assignment requirements | The students need to perform a minimum of 20minutes within the consort |
| Assignment planning | June |
| Assessment criteria | <ul style="list-style-type: none"> • individual and team performance within the ensemble • effort (e.g. planning, collaborating, studying repertoire) • development throughout the course (e.g. craftsmanship, communication, rehearsal techniques) |
| Weighting | 100% |

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

Wind Ensemble

| | |
|-------------------------------|---|
| Course title | Wind Ensemble |
| Department responsible | Early Music |
| OSIRIS course code | KC-EM-WE |
| Type of course | Compulsory course |
| Prerequisites | Non applicable |
| Course content | In the Wind Ensemble lessons, all bachelor's and master's students playing a wind instrument are involved. Depending on your instrument you play together in various settings, within a formation such as Loud Band, Trumpet Ensemble, Oboe Band, Wind Quintet, etc. The repertoire and styles that will be studied are taken from the wealth of music varying from the 16th consort music to early 19th century chamber music. By experiencing various roles within an ensemble, you work on developing specific technical skills that are needed for good wind ensemble playing, such as intonation, balance, articulation and sound production as well as leading or accompanying. In consultation with the teacher, it is allowed to work in the second semester with a mixed wind/non-wind ensemble of at least three players. |
| Programme objectives | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.13, 1.A.15, 1.B.2, 1.B.3, 1.B.4, 1.B.11, 1.C.3, 1.C.4, 1.C.5, 1.C.9, 1.C.11, 1.C.14, 1.C.16 |
| Course objectives | At the end of this course, you: <ul style="list-style-type: none"> ▪ have studied and performed relevant ensemble repertoire taken from the 16th to the early 19th century; ▪ have developed ensemble playing skills and are able to function in different positions within a variety of instrumental ensemble formations; ▪ are able to analyse a musical work at a basic level and incorporate this knowledge in your rehearsal process; ▪ have developed effective ensemble rehearsal techniques; including planning, cooperating, studying repertoire, dealing with critique and communicating within an ensemble setting; ▪ are able to demonstrate these ensemble skills in rehearsals and performance; ▪ have developed an autonomous artistic vision and can show craftsmanship, both of which enable you to relate independently to the music and ensemble practice. |
| Credits | 3 ECTS |
| Level | Bachelor |
| Work form | Group lesson |
| Literature | To be decided at the beginning of each semester |
| Language | English or Dutch |
| Scheduling | 12 lessons of 75 minutes per academic year |
| Date, time & venue | Made in consultation with the teacher |

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| Teachers | Benny Aghassi, Nicola Boud, Frank de Bruine, Kate Clark, Wouter Verschuren, Susan Williams, and guest teachers for wind instruments. |
| Contact information | Teunis van der Zwart (T.vanderzwaard@koncon.nl) |
| Assessment | This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. Further rules and regulations are circulated by the teacher of this course. Further rules and regulations are circulated by the teacher of this course. |
| Assignment | Assignment 1 |
| Assignment type | Active Participation |
| Assignment description | Minimum 80% attendance and an informal concert |
| Assignment requirements | Students need to perform at least one ensemble piece in the informal concert. |
| Assignment planning | The informal concert will take place at the end of semester 1 |
| Assessment criteria | During the informal concert student need to perform at least one ensemble piece and show communicative and cooperative skills as well as musical, interpretational and stylistic awareness |
| Weighting | 0% |
| Grading scale | Pass/Fail |
| Re-assignment description | In consultation with the teacher |
| Re-assignment planning | In consultation with the teacher |
| Assignment | Assignment 2 |
| Assignment type | Presentation |
| Assignment description | Presentation for a jury; Students need to perform selections of all the repertoire they have worked on. |
| Assignment requirements | Student needs to perform 20minutes of music within the ensemble |
| Assignment planning | June |
| Assessment criteria | <ul style="list-style-type: none"> • individual and team performance within the ensemble • effort (e.g. planning, collaborating, studying repertoire) • development throughout the course (e.g. craftsmanship, communication, rehearsal techniques) |
| Weighting | 100% |
| Grading scale | Qualifying |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |

BRASSbook

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| Course title | BRASSbook |
| Department responsible | Various |
| OSIRIS course code | KC-KI-KK1-20; KC-KI-MKK-22; KC-M-KI-KK1-20; KC-KI-KK2-20; KC-M-KI-KK2-20; KC-KI-KK3-20; KC-KI-KK4-20 |
| Type of course | Compulsory course |
| Prerequisites | Non applicable |
| Course content | This course is a project-based course, offered jointly by the Classical, Early Music and Jazz Departments. All bachelor brass students visit one or two other departments in instrument |

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| | <p>groups: trumpet, trombone/tuba or horn. Each department hosts the other departments to work on repertoire and ensemble playing.</p> <p>There will be 3 sessions of 3 hours each spread through the year, per each instrument (trumpet, trombone/tuba, and horn). Each of these sessions will be led by a main subject teacher from the Classical Department, Early Music Department, and Jazz Department.</p> <p>These sessions will consist of sharing and developing repertoire and techniques of the instrument, demonstrations, and workshops. There will also be performances and presentations.</p> |
| Programme objectives | 1.A.1, 1.A.2, 1.A.4, 1.A.5, 1.A.8, 1.B.1, 1.B.2, 1.B.3, 1.B.11, 1.C.4, 1.C.16 |
| Course objectives | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have insight in techniques and various aspects of the history of your instrument; ▪ are acquainted with a variety of approaches to diverse repertoires and are able to apply that knowledge; ▪ are able to perform repertoire in various styles and genres individually and in sections or ensembles. |
| Credits | 1 ECTS per academic year |
| Level | Bachelor |
| Work form | Group lesson |
| Literature | t.b.a. |
| Language | English |
| Scheduling | 6-9 hours of lessons, divided in 2-3 sessions |
| Date, time & venue | <p>See ASIMUT</p> <p>At the beginning of the year, students will be informed about the dates by the coordinators of the different departments.</p> |
| Teachers | Sebastiaan Kemner, Daniel Quiles, Erwin ter Bogt, Mees Vos, Yiannis Marinos, Jarmo Hoogendijk, Wim Becu, Susan Williams and Teunis van der Zwart. |
| Contact information | For the classical department: Blanca Sánchez (b.sanchez@koncon.nl) For the early music department: Brigitte Rebel (b.rebel@koncon.nl) For the jazz department: Milda Mačiulaitytė (m.maciulaityte@koncon.nl) |
| Assessment | Assessment is based on 100% attendance and active participation. A record of attendance is kept. In case of absence, the teacher in charge of the missed session will give an assignment to the student in order to get the credits. The coordinator in charge of the session will send the assignment to the student. The assignment must be submitted within a week from the date it is sent to the student. |
| Assignment | Assignment 1 |
| Assignment type | Attendance and Active Participation in all the sessions. |
| Assignment description | <p>Assessment is based on 100% attendance and active participation in all the sessions.</p> <p>There will be 3 sessions of 3 hours each spread through the year, per each instrument (trumpet, trombone/tuba, and horn).</p> |
| Assignment requirements | Assessment is based on 100% attendance and active participation in all the sessions. |

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| Assignment planning | There will be 3 sessions of 3 hours each spread through the year, per each instrument (trumpet, trombone/tuba, and horn). |
| Assessment criteria | <ul style="list-style-type: none"> • focus and openness • cooperation and communication • receptiveness to feedback • technical facility • stylistic awareness |
| Weighting | 100% |
| Grading scale | Pass/Fail |
| Re-assignment description | In case of absence, the teacher in charge of the missed session will give an assignment to the student in order to get the credits. The assignment must be submitted within a week from the date it is sent to the student. |
| Re-assignment planning | The assignment must be submitted within a week from the date it is sent to the student. |

Basso Continuo (for Harpsichord, Harp, Lute)

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| Course title | Basso Continuo (for Harpsichord, Harp, Lute) |
| Department responsible | Early Music |
| OSIRIS course code | KC-EM-BC1-18;KC-EM-BC2-18;KC-EM-BC3-18;KC-EM-BC4-18 |
| Type of course | Compulsory course |
| Prerequisites | Non applicable |
| Course content | In the individual Basso Continuo lessons, you work on developing a profound understanding of figured bass realisations within the context of a musical work. The focus is on instant harmonisation as accompaniment, while expanding your flexibility and improving relevant instrumental skills. Repertoire ranges from the early 17th to the end of the 18th century. |
| Programme objectives | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.12, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.8, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7 |
| Course objectives | At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to play from a figured bass and realise harmonisation according to style, genre and function; ▪ are able to improvise on an ostinato bass and play a partimento in 17th and 18th century styles; ▪ are able to accompany a prima vista, a chamber music or vocal work of an average complexity |
| Credits | 6 ECTS |
| Level | Bachelor |
| Work form | Individual lesson |
| Literature | - |
| Language | English |
| Scheduling | 30 minutes per week during 34 weeks per academic year |
| Date, time & venue | See ASIMUT |
| Teachers | Patrick Ayrton (harpsichord), Mike Fentross and Joachim Held (lute), Christina Pluhar (harp) |
| Contact information | Patrick Ayrton (p.ayrton@koncon.nl), Mike Fentross (m.fentross@koncon.nl), Christina Pluhar (c.pluhar@koncon.nl) |

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| Assessment | This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course. |
| Assignment | Assignment 1 |
| Assignment type | Bachelor I, II and III: Individual Exam |
| Assignment description | Prepared pieces and basic harmonisation. |
| Assignment requirements | 15-minute practical exam. In the case of lute and harp, basso continuo is an integrated part of the main subject presentation. |
| Assignment planning | The basso continuo exam for harpsichord takes place in March/April. The basso continuo exam for lute and harp takes place in May/June, during the main subject presentation. |
| Assessment criteria | <ul style="list-style-type: none"> • figured bass playing • harmonisation according to style and genre • improvisation (e.g. fluency, style) • a prima vista accompaniment (e.g. accuracy, tempo) |
| Weighting | 100% |
| Grading scale | Numeric |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |
| Assignment | Assignment 2 |
| Assignment type | Bachelor IV: Individual Exam |
| Assignment description | Prepared ensemble work, prima vista sonata, 2 improvisations |
| Assignment requirements | 30-minute practical exam. In the case of lute and harp, basso continuo is an integrated part of the main subject presentation. |
| Assignment planning | The basso continuo exam for harpsichord takes place in March/April. The basso continuo exam for lute and harp takes place in May/June, during the main subject presentation. |
| Assessment criteria | <ul style="list-style-type: none"> • figured bass playing • harmonisation according to style and genre • improvisation (e.g. fluency, style) • a prima vista accompaniment (e.g. accuracy, tempo) |
| Weighting | 100% |
| Grading scale | Numeric |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |

Literature Class Fortepiano

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| Course title | Literature Class Fortepiano |
| Department responsible | Early Music |
| OSIRIS course code | KC-EM-LKFP-16 |
| Type of course | Compulsory course also available as elective |
| Prerequisites | Non applicable |
| Course content | Literature and repertory. First subject: Read selected sections of the most important classical and early romantic treatises (choice varies per main subject of the student) and secondary literature. Choose one performance practice subject which is important to your instrument and cross-study in the literature; write a paper. Second subject: study repertory particular to your instrument within a certain time, area and within a fixed |

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| | chamber music ensemble; make a realistic and unified concert programme; write in-depth programme notes; prepare to market this programme internationally. Fortepiano Literature Class as an elective is open to keyboardists from the Classical Music Departments. |
| Programme objectives | 1.A.8, 1.B.1, 1.B.3, 1.B.8 |
| Course objectives | At the end of this course, you: <ul style="list-style-type: none"> ▪ have a deepened knowledge of certain performance practices, chosen in the group; ▪ have become acquainted with the most important treatises; ▪ are able to contextualize the well-known repertory by studying sources, evaluating various performance practices, getting to know contemporary minor masters, lesser known genres and ensembles, and contemporary music life and aesthetics; ▪ are able to tune your own fortepiano; ▪ are able to regulate and maintain your own fortepiano. |
| Credits | 2 ECTS |
| Level | Bachelor |
| Work form | Group lesson |
| Literature | t.b.a |
| Language | English |
| Scheduling | 1 hour per week, 32 weeks |
| Date, time & venue | See ASIMUT |
| Teachers | Bart van Oort |
| Contact information | Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl) |
| Assessment | This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. |
| Assignment | Assignment 1 |
| Assignment type | oral presentation |
| Assignment description | Collect information on a certain topic (to be decided together with the teacher) from at least four important treatises. Assess, but do not summarize the texts. |
| Assignment requirements | The information must be presented in an oral presentation of ca 10 minutes. |
| Assignment planning | The presentation is due March 1st |
| Assessment criteria | Becoming familiar with the most important treatises |
| Weighting | 25% |
| Grading scale | Numeric |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |
| Assignment | Assignment 2 |
| Assignment type | Presentation of a document |
| Assignment description | Presentation of a document on a topic of your choice such as articulation, pedaling, fingering, rubato, stylistic schools, dynamics, or a composer. |
| Assignment requirements | Present a well structured document of 400 words. Presentation must include documentation from treatises as well as secondary literature, include music examples from treatises as |

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| | well as from scores of your own choice, and be illustrated by the performance of these examples. Presentation is preferably done with powerpoint. |
| Assignment planning | The presentation is due at the end of April. |
| Assessment criteria | <ul style="list-style-type: none"> • being able to collect and assess material from sources • becoming knowledgeable on the performance issue • knowledge of 18th century treatises • application of performance practices |
| Weighting | 25% |
| Grading scale | Numeric |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |
| Assignment | Assignment 3 |
| Assignment type | Written programme |
| Assignment description | Prepare a performable programme within strict limitations of genre, ensemble, time period, region and purpose. |
| Assignment requirements | The programme must be of a normal length with intermission (ca 40+35 minutes) and be accompanied by detailed programme notes |
| Assignment planning | The programme is due at the end of April. |
| Assessment criteria | <ul style="list-style-type: none"> • programme showing historical understanding and artistic originality, together with the quality of the programme notes. Criteria for the programme notes will be discussed within the lesson with the teacher. |
| Weighting | 25% |
| Grading scale | Numeric |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |
| Assignment | Assignment 4 |
| Assignment type | Proposal letter |
| Assignment description | Based on the programme of assignment 3; write a proposal letter to festivals and concert organisations. Include a cover letter, details of the program, (if you like, a proposal for a fee); your biography and any information you think is important to write down. |
| Assignment requirements | Letter must be not too long (300-500 words) and cover the entire program from Assignment 3. Make a difference for festivals or concert organizations. |
| Assignment planning | The proposal is due at the end of April. |
| Assessment criteria | <ul style="list-style-type: none"> • How to present your program to professional artistic decision makers: • Is your proposal interesting in the description • do you present yourself with self confidence • do you convince with knowledge • are you efficient with your words |
| Weighting | 25% |
| Grading scale | Numeric |
| Re-assignment description | Same as assignment(s) above |

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| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |
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Basso Continuo for Fortepiano

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| Course title | Basso Continuo for Fortepiano |
| Department responsible | Early Music |
| OSIRIS course code | KC-EM-BCF1-22; KC-EM-BCF2-22 |
| Type of course | Compulsory course |
| Prerequisites | Non applicable |
| Course content | In the individual Basso Continuo lessons, you work on developing a profound understanding of figured bass realisations within the context of a musical work. The focus is on instant harmonisation as accompaniment, while expanding your flexibility and improving relevant instrumental skills. Repertoire ranges from the 18th to the beginning of the 19th century. |
| Programme objectives | 1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.12, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.8, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7 |
| Course objectives | At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to play from a figured bass and realise harmonisation according to style, genre and function; ▪ are able to improvise on an ostinato bass and play a partimento in 18th and early 19th century styles; ▪ are able to accompany a prima vista, a chamber music or vocal work of an average complexity. |
| Credits | 2 ECTS per academic year |
| Level | Bachelor |
| Work form | Individual lesson |
| Literature | - |
| Language | English |
| Scheduling | 30 minutes per week during 34 weeks per academic year |
| Date, time & venue | See ASIMUT |
| Teachers | Bert Mooiman |
| Contact information | b.mooiman@koncon.nl |
| Assessment | This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. |
| Assignment | Assignment 1 |
| Assignment type | Bachelor III: Exam |
| Assignment description | Individual exam: prepared pieces and basic harmonisation. |
| Assignment requirements | 15 minutes |
| Assignment planning | The assessment takes place in March/April. |
| Assessment criteria | <ul style="list-style-type: none"> • figured bass playing • harmonisation according to style and genre • improvisation (e.g. fluency, style) • a prima vista accompaniment (e.g. accuracy, tempo); |
| Weighting | 100% |
| Grading scale | 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 |
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| Assignment type | Bachelor IV: Exam |
| Assignment description | Individual exam: prepared ensemble work, prima vista sonata, 2 improvisations. |
| Assignment requirements | 30 minutes |
| Assignment planning | The assessment takes place in March/April. |
| Assessment criteria | <ul style="list-style-type: none"> • figured bass playing • harmonisation according to style and genre • improvisation (e.g. fluency, style) • a prima vista accompaniment (e.g. accuracy, tempo) |
| Weighting | 100% |
| Grading scale | Numeric |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |

Ornamentation and Diminution

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| Course title | Ornamentation and Diminution |
| Department responsible | Early Music |
| OSIRIS course code | KC-EM-DO-22; KC-EM-DO3-20 |
| Type of course | Compulsory course also available as elective |
| Prerequisites | Non applicable |
| Course content | <p>The Ornamentation and Diminution course is a one-year course on melodic invention. It encompasses improvisational techniques used by musicians and singers in the 16th-18th centuries. The course is covered in three blocks. In the first block of lessons you will learn to invent a simple melodic ricercar as taught by 16th century performers/composers, and the art of inventing diminutions as it was taught in the 16th and early 17th centuries. In the second block you will learn to invent melodic preludes as taught in the early 18th century by e.g. Hotteterre, and to interpret and invent ornaments in 18th century style. The last part of the course teaches melody instrumentalists how to realise 18th century figured bass lines on their own instruments, and to see these realisations as a basis for invention. The course mostly takes the form of weekly practical workshops but, in a series of lectures, students will also be introduced to methods and compositional models familiarising them with ornamentation styles in 18thc French, Italian and German music.</p> |
| Programme objectives | 1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.6, 1.B.7, 1.C.1, 1.C.6, 1.C.11 |
| Course objectives | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to invent a melodic ricercar in the style of Ortiz or Bassano; ▪ are able to invent diminutions appropriate for a 16th century piece of vocal polyphony; ▪ are able to invent a melodic prelude in the style of Hotteterre; |

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| | <ul style="list-style-type: none"> ▪ are able to determine how a composition can be embellished in such a way that the integrity of the music and its style remain intact; ▪ are able to recognise and adopt different national styles of ornamentation; ▪ are able to realise a simple 18th century figured bass line on your melody instrument or as a simple air, for singers; ▪ are able to apply this information in performance or in analysis of 18th century musical works. |
| Credits | 2 ECTS |
| Level | Bachelor |
| Work form | Group lesson |
| Literature | Reader |
| Language | English |
| Scheduling | 60 minutes per week |
| Date, time & venue | See ASIMUT |
| Teachers | Kate Clark, Wim Becu (brass), Bert Mooiman (keyboard instruments) |
| Contact information | Brigitte Rebel - Coordinator Early Music Department (b.rebel@koncon.nl) |
| Assessment | This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. |
| Assignment | Assignment 1 |
| Assignment type | Performance 1 |
| Assignment description | There will be three performance assessment moments, one at the end of each block. In addition, 80% attendance is required with a maximum of two absences per block. (Block 1) A performance of an invented ricercar and a set of diminutions on an allocated 16thc piece. |
| Assignment requirements | |
| Assignment planning | |
| Assessment criteria | <p>Ricercar:</p> <ul style="list-style-type: none"> • demonstrated understanding of the structure and compositional elements of a ricercar • renaissance melodic and gestural style • variety and originality <p>Diminutions:</p> <ul style="list-style-type: none"> • close adherence to the melody and meter of the original composition • variety in note lengths, rhythms and melodic directions • whether tension and release in your diminutions reflect the structure and text (where applicable) of the original |
| Weighting | 33,3% |
| 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 | Performance 2 |
| Assignment description | There will be three performance assessment moments, one at the end of each block. In addition, 80% attendance is required |

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| | with a maximum of two absences per block. (Block 2) In block 2 you will be assessed on the quality of the preludes you invent in class and on your performance of an 18thc slow movement with interpreted and invented ornaments, explained with reference to at least one treatise. |
| Assignment requirements | |
| Assignment planning | |
| Assessment criteria | <p>Preludes:</p> <ul style="list-style-type: none"> • harmonic understanding as shown in structure and proportion in your preludes • baroque style in the melodic gestures and ornaments used • beauty and originality <p>Presentation of a mvt. with ornaments:</p> <ul style="list-style-type: none"> • competence in interpreting and inventing ornaments for your chosen piece • a convincing presentation of at least one relevant text (treatise, method, preface) and how it has guided you in your interpretation and invention of ornaments • beauty and originality in your ornaments |
| Weighting | 33,3% |
| Grading scale | Qualifying |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |
| Assignment | Assignment 3 |
| Assignment type | Performance 3 |
| Assignment description | There will be three performance assessment moments, one at the end of each block. In addition, 80% attendance is required with a maximum of two absences per block. (Block 3) You will present a monodic realisation of a figured bass line and perform a newly composed melody for a suite/sonata movement or aria, upon the original bassline. |
| Assignment requirements | |
| Assignment planning | |
| Assessment criteria | <p>Realising figured basslines:</p> <ul style="list-style-type: none"> • participation in class exercises • (increasing) accuracy in understanding the harmonies indicated by the original bassline <p>Final Presentation:</p> <ul style="list-style-type: none"> • correct harmonic understanding and beauty and originality in the new melody you present at the end of the course. <p>The final result will be the average of the 3 assessment results.</p> |
| Weighting | 33,3% |
| 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 |

Applied Historical Improvisation

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| Course title | Applied Historical Improvisation |
| Department responsible | Early Music |
| OSIRIS course code | KC-EM-AHI-22; KC-EM-AHI2-22 |
| Type of course | Compulsory course |
| Prerequisites | Non applicable |
| Course content | <p>In this course, you are introduced to the building blocks of historical improvisation, based on models from classical music, which are at the same time the building blocks of the repertoire you play. You bring the knowledge you gathered in your theory lessons and learn to apply this to improvisation on your instruments. Similarly the repertoire from your main subject lessons is a constant source of practical examples of how to use these building blocks and source material for applying improvisation techniques in 'real life'. You will learn to (spontaneously) create your own pieces within a historical language, to apply improvisation to your own repertoire, and use improvisation to understand, practice, and approach your repertoire in a creative way.</p> <p>You are encouraged throughout the course to take an active role in combining research, your own repertoire, and tools given in your theory and main subject classes, to start learning to pursue your own artistic goals with historical improvisation as a playground for experimentation.</p> |
| Programme objectives | 1.A.1,1.A.4, 1.A.6, 1.A.7, 1.B.6,1.C.5,1.C.6 |
| Course objectives | <p>At the end of the third year course, you will be able to:</p> <ul style="list-style-type: none"> - Create and apply diminutions and ornaments to your repertoire. - Recognise contrapuntal formulas and understand your repertoire in terms of voice leading. - Improvise a counterpoint on a cantus firmus. - Improvise a canon - Use improvisation as a creative tool for practicing - Gain an insight into an aural way of understanding and practising music. <p>At the end of the fourth year course, you will be able to:</p> <ul style="list-style-type: none"> - Recognise harmonic schemas and understand your repertoire in terms of bass progressions. - Improvise on a partimento and ground bass. - Enrich your improvisations with ideas from your own repertoire, and vice versa enrich your repertoire using improvisation. - Explore your own artistry, and incorporate improvisation in your own practice. |
| Credits | 2 ECTS per academic year |
| Level | Bachelor |
| Work form | Group lesson in various formats |
| Literature | Overview reader provided by teachers, online working environment/assignments and reader with materials collected by students themselves |

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| Language | English |
| Scheduling | 1 hour every week, 2 semesters |
| Date, time & venue | See ASIMUT |
| Teachers | Robert de Bree and James Hewitt |
| Contact information | Robert de Bree (robertdebree@gmail.com) Teunis van der Zwart – Head of Early Music (t.vanderzwart@koncon.nl) |
| Assessment | This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. |
| Assignment | Assignment 1 |
| Assignment type | Presentation and 80% attendance |
| Assignment description | Active participation and demonstration of acquired skills during an in-class presentation at the end of each semester. |
| Assignment requirements | During the in-class presentation the student needs to be able to demonstrate the acquired skills and actively participate in this demonstration. Active participation in the lessons / attendance 80% |
| Assignment planning | The two presentations take place at the end of semester 1 and 2. |
| Assessment criteria | presentations should demonstrate - application of improvisation skills, - knowledge of stylistic language - creativity with the chosen material - flexibility and spontaneity in performance - own research and development |
| Weighting | 100% |
| Grading scale | Participation sufficient/insufficient |
| Re-assignment description | In consultation with the teacher |
| Re-assignment planning | In consultation with the teacher |

MUSICIANSHIP SKILLS

First Year Choir

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| 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; |

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

Practicum Polyphoniae

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| Course title | Practicum Polyphoniae |
| Department responsible | Early Music |
| OSIRIS course code | KC-EM-PP-11 |
| Type of course | Compulsory course also available as elective |
| Prerequisites | Non applicable |
| Course content | The aim of this course is to learn the essential elements of 15th and 16th century polyphonic music in a choir practicum setting. By applying the knowledge of solmisation, mean tone tuning and counterpoint, the repertoire is sung from copies of manuscripts and early prints in mensural |

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| | notation. The main attention goes to learning-by-doing, and the experience of performing highlights from the wealthy vocal repertoire of the Renaissance. |
| Programme objectives | 1.A.1, 1.A.4, 1.B.3, 1.C.7 |
| Course objectives | At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to apply your knowledge of solmisation; ▪ are able to read mensural notation; ▪ know the basic shaping elements of 15th and 16th century polyphonic music and are able to put your knowledge into practice in performance; ▪ are able to apply your understanding on later repertoire that is based on the polyphonic and modal principles |
| Credits | 2 ECTS |
| Level | Bachelor |
| Work form | Group lesson |
| Literature | - |
| Language | English |
| Scheduling | 60 minutes per week, 32 weeks per academic year |
| Date, time & venue | See ASIMUT |
| Teachers | Adrián Rodríguez van der Spoel |
| Contact information | Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl) |
| Assessment | This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. |
| Assignment | Assignment 1 |
| Assignment type | Active participation |
| Assignment description | Compulsory attendance: 80%. Active preparation and participation. |
| Assignment requirements | The student is required to attend at least 80% of the total lessons and need to actively prepare for and participate in the lessons. |
| Assignment planning | Continuous assessment |
| Assessment criteria | The student needs to attend at least 80% of the total lessons. They need to actively prepare for and participate in the lessons. The student needs to show the ability to prepare for a class and during a class the student needs to be able to work together, concentrate, react on instructions and be able to give and receive constructive feedback. |
| Weighting | 100% |
| Grading scale | Participation sufficient/insufficient |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |

Historical Keyboard Skills 1

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

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| Prerequisites | Non applicable |
| Course content | <p>This course provides you with basic keyboard competencies including: note reading, clef reading, awareness of correct use of the body when playing, fingering. Throughout the year you will be exposed to simple keyboard repertoire, and when appropriate, stylistic elements will be discussed. In order to develop basso continuo competencies, you will focus on the following:</p> <ol style="list-style-type: none"> 1. Chorale playing: this will involve filling in the appropriate harmonies (mainly root position chords and the occasional 6 chord) in 17th and 18th century chorales. 2. Ostinato bass lines: Passamezzo antico, Bergamasca/Canary, Passacaglia. You will learn the bass in the original key and in one or two transpositions, gradually adding the chords, and eventually learning the basics of creating an improvised part in the Right Hand. 3. Basic figure reading: root position and 6 chords using 17th and 18th century repertoire. These pieces will be assigned or prepared beforehand. You will be required to bring a partner to play with in the assigned pieces. |
| Programme objectives | 1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.A.8, 1.B.1, 1.B.2, 1.B.4, 1.B.6, 1.B.7 |
| Course objectives | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to play a simple 17th or 18th century keyboard piece; ▪ are able to fill in the appropriate harmonies to complete the inner voices of a simple chorale; ▪ are able to harmonize a simple Ostinato bass line; ▪ are able to sight-read a simple figured bass line. |
| Credits | 4 ECTS |
| Level | Bachelor |
| Work form | Group lesson |
| Literature | Weekly hand-outs will be provided |
| Language | English |
| Scheduling | Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) |
| Date, time & venue | See ASIMUT |
| Teachers | Kathryn Cok, Isaac Alonso de Molina |
| Contact information | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl) |
| Assessment | This course is assessed using the following assignments. |
| Assignment | Assignment 1 |
| Assignment type | Exam semester 1 |
| Assignment description | Practical assignment |
| Assignment requirements | |
| Assignment planning | Semester 1 |
| Assessment criteria | For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook. |
| Weighting | 33% |
| Grading scale | Numeric |
| Re-assignment description | Same as above |

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

Historical Keyboard Skills 2

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|-------------------------------|---|
| Course title | Historical Keyboard Skills 2 |
| Department responsible | Theory |
| OSIRIS course code | KC-TH-HKS2-14 |
| Type of course | Compulsory course |
| Prerequisites | Historical Keyboard Skills 1 |
| Course content | <p>This course further develops intermediate keyboard competencies acquired in HKS1 and includes an additional focus on historical styles.</p> <p>In the third year acquired competencies lead to a better understanding of ensemble playing in general with relation to historical informed performance. Intermediate to advanced keyboard repertoire: students prepare three keyboard pieces throughout the course of the both years. Repertoire will be divided into three historical time periods. An in-class discussion on stylistic elements will accompany each piece. To continue to develop basso continuo skills, you will focus on the following:</p> <ol style="list-style-type: none"> 1. Chorale playing: filling in the appropriate harmonies in 17th and 18th century chorales. Only the outer two voices will be provided. More complex harmonies and figures will be introduced, based on the skills of each student. 2. Ostinato bass lines: we will spend time on each of the following: La Folia/La Gamba, Ciaccona, Ruggiero. Focus will be on structured improvisation in the Right Hand and transpositions skills. 3. Figure reading: more complex figures will be introduced, such as the 6/4, 7, and 6/5 chords using historical examples and appropriate repertoire. Pieces will be explored in class and on an assigned basis, accompanied by upper instruments. 4. Developing skills in transposing (mainly in the third year). |
| Programme objectives | 1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.A.8, 1.B.1, 1.B.2, 1.B.4, 1.B.6, 1.B.7 |
| Course objectives | At the end of this course, you: |

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| | <ul style="list-style-type: none"> ▪ are able to play an intermediate 17th or 18th century keyboard piece; ▪ are able to fill in the appropriate harmonies to complete the inner voices of a 17th or 18th century chorale; ▪ are able to harmonize a more complex Ostinato bass line and transpose to another key; ▪ are able to sight-read a more complex figured bass line; ▪ as aware of stylistic elements when accompanying a 17th or 18th century piece on the harpsichord; ▪ are able to apply acquired competencies in your own ensemble playing; ▪ are able to transpose a simple piece of music. |
| Credits | 4 ECTS |
| Level | Bachelor |
| Work form | Group lesson |
| Literature | Weekly hand-outs will be provided |
| Language | English |
| Scheduling | Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) |
| Date, time & venue | See ASIMUT |
| Teachers | Kathryn Cok, Isaac Alonso de Molina |
| Contact information | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl) |
| Assessment | This course is assessed using the following assignments. |
| Assignment | Assignment 1 |
| Assignment type | Exam semester 1 |
| Assignment description | Practical assignment |
| Assignment requirements | |
| Assignment planning | Semester 1 |
| Assessment criteria | For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook. |
| Weighting | 33% |
| Grading scale | Numeric |
| Re-assignment description | Same as above |
| Re-assignment planning | Semester 2 see year schedule for exact weeks |
| Assignment | Assignment 2 |
| Assignment type | Exam semester 2 |
| Assignment description | Four part exam - playing a short keyboard at sight - harmonising an ostinato bass line - accompanying a basso continuo piece with a fellow student - transposing a simple piece or figured bass line Each part of the exam counts for 1/4 of the mark for the exam. |
| Assignment requirements | |
| Assignment planning | May/June |
| Assessment criteria | For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook. |
| Weighting | 67% |
| Grading scale | Numeric |

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| Re-assignment description | Same as above |
| Re-assignment planning | Semester 2 see year schedule for exact weeks |

Historical Keyboard Skills 3

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

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| Work form | Group lesson |
| Literature | Weekly hand-outs will be provided |
| Language | English |
| Scheduling | Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) |
| Date, time & venue | See ASIMUT |
| Teachers | Kathryn Cok, Isaac Alonso de Molina |
| Contact information | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl) |
| Assessment | This course is assessed using the following assignments. |
| Assignment | Assignment 1 |
| Assignment type | Exam semester 1 |
| Assignment description | Practical assignment |
| Assignment requirements | |
| Assignment planning | Semester 1 |
| Assessment criteria | For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook. |
| Weighting | 33% |
| Grading scale | Numeric |
| Re-assignment description | Same as above |
| Re-assignment planning | Semester 2 see year schedule for exact weeks |
| Assignment | Assignment 2 |
| Assignment type | Exam semester 2 |
| Assignment description | Four part exam: - playing a short keyboard at sight - harmonising an ostinato bass line - accompanying a basso continuo piece with a fellow student - transposing a simple piece or figured bass line Each part of the exam counts for 1/4 of the mark of the exam. |
| Assignment requirements | |
| Assignment planning | May/June |
| Assessment criteria | For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook. |
| Weighting | 67% |
| Grading scale | Numeric |
| Re-assignment description | Same as above |
| Re-assignment planning | Semester 2 see year schedule for exact weeks |

Musica Practica 1

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| Course title | Musica Practica 1 |
| Department responsible | Theory |
| OSIRIS course code | KC-TH-MP1-22 |
| Type of course | Compulsory course |
| Prerequisites | |
| Course content | Baroque solfège and ear training: development of core musical skills using historical methods from the late 17th and 18th centuries. The solfège system used is heptachordal solmisation |

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| | (seven-note movable solfège) such as the one described by Loulié: <i>Éléments ou principes de musique</i> (1696) or Monteclair: <i>Principes de musique</i> (1736). During this course you practise using both vocal and instrumental repertoire from the late 17th and 18th centuries, of graded difficulty, with additional exercises from well-known methods of the time, such as <i>Solfèges d'Italie</i> (1772). With this repertoire, you develop fluency in reading orthochronic notation within the basic beating patterns (in 2, in 3 and in 4). The harmonic understanding of the repertoire (consonant and dissonant intervals, consonant and dissonant chords, basic chordal progressions, etc.) is developed using ideas and structures derived from basso continuo theory and practice. Attention is given to melodic improvisation on a bass line, especially using standard bass sequences and cadences. By using historical methods and repertoire, the basic commonplaces of the musical language and of performance practice such as ornamentation (both "graces" and "diminutions"), articulation, rhythmic hierarchy and alteration, are integrated into the practice. |
| Programme objectives | 1.A.1, 1.A.4, 1.A.6, 1.A.8, 1.B.1, 1.B.2, 1.B.4, 1.B.6 |
| Course objectives | At the end of this course, you: <ul style="list-style-type: none"> ▪ can sight-read 17th / 18th century repertoire (vocal and instrumental) from the original notation; ▪ are able to use a historically appropriate solfège system for the repertoire; ▪ are able to apply the most important commonplaces of performance practice (essential ornaments, articulation, etc.); ▪ understand a figured bass; ▪ recognise (both visually and aurally) the tonality of a piece: major/minor modality, tonal centre; ▪ recognise (both visually and aurally) the intervals formed between a solo melody and its accompanying bass; ▪ recognise (both visually and aurally) harmonic structures using the chordal concepts of basso continuo; ▪ can improvise a melody on a simple bass line, using consonances, passing/neighbouring tones and suspensions. |
| Credits | 9 ECTS |
| Level | Bachelor |
| Work form | Group lesson |
| Literature | Course reader |
| Language | English |
| Scheduling | Lessons of 150 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) |
| Date, time & venue | See ASIMUT |
| Teachers | Isaac Alonso de Molina and Santo Militello |
| Contact information | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl) |

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| Assessment | This course is assessed using the following assignments. There are two exams, one in each semester. Both exams are individual and practical. |
| Assignment | Assignment 1 |
| Assignment type | Individual practical exam semester 1 |
| Assignment description | a) sight reading a piece of the style and level of difficulty of "Solfèges d'Italie avec la basse chifrée" (Paris, 1779), volumes 1 and 2 b) improvising a melodic line on a given figured bass in Baroque style |
| Assignment requirements | a) sight reading a piece of the style and level of difficulty of "Solfèges d'Italie avec la basse chifrée" (Paris, 1779), volumes 1 and 2 b) improvising a melodic line on a given figured bass in Baroque style |
| Assignment planning | January |
| Assessment criteria | For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook. |
| Weighting | 33% |
| Grading scale | Numeric |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |
| Assignment | Assignment 2 |
| Assignment type | Individual practical exam semester 2 |
| Assignment description | a) sight reading a piece of the style and level of difficulty of "Solfèges d'Italie avec la basse chifrée" (Paris, 1779), volumes 1 and 2 b) improvising a melodic line on a given figured bass in Baroque style |
| Assignment requirements | a) sight reading a piece of the style and level of difficulty of "Solfèges d'Italie avec la basse chifrée" (Paris, 1779), volumes 1 and 2 b) improvising a melodic line on a given figured bass in Baroque style |
| Assignment planning | May/June |
| Assessment criteria | For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook. |
| Weighting | 67% |
| Grading scale | Numeric |
| Re-assignment description | Same as above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |

Musica Practica 2

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| Course title | Musica Practica 2 |
| Department responsible | Theory |
| OSIRIS course code | KC-TH-MP2-22 |
| Type of course | Compulsory course |

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| Prerequisites | Musica Practica 1 |
| Course content | Renaissance solfège and ear training: development of standard musical skills using historical methods from the 16th century. The solfège system used is hexachordal solmisation (six note solfège) as described by Lanfranco: Scintille di musica (1533), Coclicus: Compendium musices (1555), or Gumpelzhaimer: Compendium musicae (1595). During this course you practise using repertoire including polyphonic music from the late 15th to the early 17th centuries (both sacred and secular) as well as chant from sources of that time. With this repertoire, you develop fluency in reading melodic lines of modal characteristics and in white mensural notation. You develop the vertical understanding of the repertoire (consonant and dissonant intervals, intervallic progressions, etc.), using ideas and structures derived from counterpoint theory and practice. Attention is given to improvisation on a cantus firmus, on formulaic procedures for two, three and four parts and basic imitative textures (canon). By using historical methods, the basic commonplaces of the musical language and of performance practice such as ornamentation (both "graces" and "diminutions"), articulation, rhythmic hierarchy and alteration, are integrated into the practice. |
| Programme objectives | 1.A.1, 1.A.4, 1.A.6, 1.A.8, 1.B.1, 1.B.2, 1.B.4, 1.B.6 |
| Course objectives | At the end of this course, you: <ul style="list-style-type: none"> ▪ can sight-read repertoire ca. 1500-1650 (vocal and instrumental) from the original notation; ▪ are able to use a historically appropriate solfège system for the repertoire; ▪ are able to apply the most important commonplaces of performance practice (typical ornaments, etc.); ▪ recognise (both visually and aurally) the modal characteristics of a piece; ▪ recognise (both visually and aurally) the intervals formed between two given melodic lines; ▪ recognise (both visually and aurally) the standard dyadic (two-part contrapuntal) progressions; ▪ can improvise simple formulaic counterpoint (gymel, fauxbourdon, etc.); ▪ can improvise a melody on a given cantus firmus; ▪ can improvise a short canon (stretto fuga) in the main intervals. |
| Credits | 7 ECTS |
| Level | Bachelor |
| Work form | Group lesson |
| Literature | Course reader |
| Language | English |
| Scheduling | Lessons of 150 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) |
| Date, time & venue | See ASIMUT |

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| Teachers | Isaac Alonso de Molina and Santo Militello |
| Contact information | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl) |
| Assessment | This course is assessed using the following assignments. There are two exams, one in each semester. Both exams are individual and practical. |
| Assignment | Assignment 1 |
| Assignment type | Individual practical exam semester 1 |
| Assignment description | a) sight reading a piece of the style and level of difficulty of Gumpelzhaimer: "Compendium musices latino-germanicum" (Ausburg, 1595). b) improvising a simple counterpoint on a given cantus firmus, in Renaissance style. |
| Assignment requirements | a) sight reading a piece of the style and level of difficulty of Gumpelzhaimer: "Compendium musices latino-germanicum" (Ausburg, 1595). b) improvising a simple counterpoint on a given cantus firmus, in Renaissance style. |
| Assignment planning | January |
| Assessment criteria | For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook. |
| Weighting | 33% |
| Grading scale | Numeric |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |
| Assignment | Assignment 2 |
| Assignment type | Individual practical exam semester 2 |
| Assignment description | a) sight reading a piece of the style and level of difficulty of Gumpelzhaimer: "Compendium musices latino-germanicum" (Ausburg, 1595). b) improvising a simple counterpoint on a given cantus firmus, in Renaissance style. |
| Assignment requirements | a) sight reading a piece of the style and level of difficulty of Gumpelzhaimer: "Compendium musices latino-germanicum" (Ausburg, 1595). b) improvising a simple counterpoint on a given cantus firmus, in Renaissance style. |
| Assignment planning | May/June |
| Assessment criteria | For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook. |
| Weighting | 67% |
| Grading scale | Numeric |
| Re-assignment description | Same as above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |

Musica Practica 3

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| Course title | Musica Practica 3 |
| Department responsible | Theory |

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| OSIRIS course code | KC-TH-MP3-14; KC-TH-MP3-22 |
| Type of course | Compulsory course |
| Prerequisites | Successful completion of Musica Practica 2 (or demonstration of the required competences) |
| Course content | From organum to partimento. During this course you develop your ear training through historical improvisation strategies, including organum, discantus, gymel, fauxbourdon, etc., up to basso continuo. The solfège systems used include both hexachordal and heptachordal solmisation. Special attention is given to the aural similarities and differences between these strategies, in order to outline a practical understanding of the historical development of counterpoint and harmony. |
| Programme objectives | 1.A.1, 1.A.4, 1.A.6, 1.A.8, 1.B.1, 1.B.2, 1.B.4, 1.B.6 |
| Course objectives | At the end of this course, you: <ul style="list-style-type: none"> - have a basic understanding of standard polyphonic extemporization techniques, from the Middle Ages till the 18th century; - can improvise a parallel/oblique organum in the early medieval style; - can improvise a discantus, both in Ars Antiqua and Ars Nova style; - can improvise using gymel, fauxbourdon and related techniques from the 15th and 16th centuries; - can improvise on a bass line using a variety of movements from partimento pedagogy from the 17th and 18th centuries. |
| Credits | 5 ECTS |
| Level | Bachelor 3 |
| Work form | Group lesson |
| Literature | Course reader |
| Language | English |
| Scheduling | Lessons of 100 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) |
| Date, time & venue | See ASIMUT |
| Teachers | Isaac Alonso de Molina and Santo Militello |
| Contact information | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl) |
| Assessment | This course is assessed using the following assignments. There are two exams, one in each semester. Both exams are individual and practical. |
| Assignment | Assignment 1 |
| Assignment type | Individual practical exam semester 1 |
| Assignment description | a) improvising over a cantus firmus, using diverse Medieval and Renaissance models b) improvising over a basso continuo part, using diverse Baroque models |
| Assignment requirements | a) improvising over a cantus firmus, using diverse Medieval and Renaissance models b) improvising over a basso continuo part, using diverse Baroque models |
| Assignment planning | January |

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| Assessment criteria | For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook. |
| Weighting | 33% |
| Grading scale | Numeric |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |
| Assignment | Assignment 2 |
| Assignment type | Individual practical exam semester 2 |
| Assignment description | a) improvising over a cantus firmus, using diverse Medieval and Renaissance models b) improvising over a basso continuo part, using diverse Baroque models |
| Assignment requirements | a) improvising over a cantus firmus, using diverse Medieval and Renaissance models b) improvising over a basso continuo part, using diverse Baroque models |
| Assignment planning | May/June |
| Assessment criteria | For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook. |
| Weighting | 67% |
| Grading scale | Numeric |
| Re-assignment description | Same as above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |

ACADEMIC SKILLS

Historical Development

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| Course title | Historical Development |
| Department responsible | Various |
| OSIRIS course code | KI-HOVL (baroque and classical violin and viola) KI-HOVC (viola da gamba and cello) KI-HODB (violone and double bass) EM-HOBFL (recorder) KI-HOFL (traverso and flute) KI-HORD (double reed instruments) KI-HOCL (historical and classical clarinet) KI-HOSX (sax) KI-HOKB (brass) KI-HOHP (baroque and classical harp) KI-HOSL (percussion) KI-HOGT (lute and guitar) KI-HOAC (accordion) KI-HOPI (fortepiano and classical piano) EM-HOHC (harpsichord) |
| Type of course | Compulsory course |
| Prerequisites | Non applicable |
| Course content | Historical Development is an introductory course of one year, that provides you with basic professional knowledge about your main subject and its context. It primarily concerns the science |

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| | <p>of musical instruments (organology), as well as the related playing techniques. Stylistic approaches of repertoire are illuminated with the implied playing instructions and conventions throughout the history of the instrument.</p> <p>The course is offered in an interactive learning environment in which you are expected to regularly respond to texts, notation issues, iconography, instruments, video and audio recordings etc. You will be introduced to a professional independence while exploring these topics that are important for your practice by training a critical approach towards information from the internet and other sources of reference.</p> <p>Many items will require you to also investigate via your instrument, so you will learn to translate research into your practice and vice versa. For these investigations you work together with other students and react to each other's contributions. To finalize the course, you will create a short article in an encyclopaedia format about a chosen topic, which after approval will be published internally on the Research Catalogue.</p> |
| Programme objectives | 1.A.8, 1.A.10, 1.B.4, 1.B.7, 1.B.8, 1.C.1, 1.C.7 |
| Course objectives | <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 a basic knowledge of the organological development and technical functioning of your instrument with peers; ▪ have acquired basic knowledge about performance conditions and circumstances in the historical contexts of your instrument. |
| Credits | 2 ECTS |
| Level | Bachelor |
| Work form | Group lesson |
| Literature | t.b.a. |
| Language | English or Dutch |
| Scheduling | Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) – 14 lessons per semester. |
| Date, time & venue | See ASIMUT |
| Teachers | Inês d'Avena, Florencia Gomez, Pepe Garcia, Joost Geevers, Caroline Kang, Kolja Meeuwssen, An Raskin, Quirijn van Regteren Altena, Nicolas Boud, Jasper Grijpink, Fernando Riscado Cordas, Marieke Schoenmakers, Petra Somlai, Maggie Urquhart, Quirijn van Regteren Altena, Tony Overwater, Eduardo Valorz, Wouter Verschuren, Erik Jan de With and guest teachers. |
| Contact information | Johannes Boer (j.boer@koncon.nl) |
| Assessment | This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course. Attendance 80%. |
| Assignment | Assignment 1 |
| Assignment type | Article |

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| Assignment description | During the year, students give presentations (the format is to be decided by the teacher). At the end of the course 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 | The article is due 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 a justification of the sources that are involved. |
| 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 |

Critical Music Studies 1 (Early Music)

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

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

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

Critical Music Studies 2 (Early Music)

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| Course title | Critical Music Studies 2 (Early Music) |
| Department responsible | Theory |
| OSIRIS course code | KC-TH-EMS2-14; KC-TH-EMS2-22 |
| Type of course | Compulsory course |
| Prerequisites | Critical Music Studies 1 (Early Music) |
| Course content | This course is the continuation of Critical Music Studies 1 (Early Music) and will serve to approach subjects not addressed in CMS 1 or to see other specific themes in more depth. The 17th century being the missing link between the earlier practices and those of the 18th century seen in CMS 1, is the central focus of this course. Some ideas that belong to earlier or later periods are now retaken and analysed in more detail. The course also focuses on discussions around the idea of the Early Music Movement, and other philosophical ideas that can be related to Historical Performance. You work in study groups for part of the course content and take an active participation in the research and presentation of the themes. |
| Programme objectives | 1.A.8, 1.A.9, 1.A.10, 1.A.16, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.11, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.12 |

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| Course objectives | At the end of this course, you: <ul style="list-style-type: none"> • have broadened and deepened your knowledge of the subjects approached in CMS 1; • are able to carry out research with relation to the course content topics; • are able to develop new ideas related to Historical Performance. |
| Credits | 5 ECTS |
| Level | Bachelor |
| Work form | Group lesson |
| Literature | To be announced during the course |
| Language | English |
| Scheduling | Lessons of 100 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) |
| Date, time & venue | See ASIMUT schedule |
| Teachers | João Carlos F. de M. Santos, Isaac Alonso de Molina |
| Contact information | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl) |
| Assessment | This course is assessed using the following assignments. |
| Assignment | Assignment 1 |
| Assignment type | Written exam |
| Assignment description | Writing of small summaries regarding the texts discussed in class |
| Assignment requirements | The detailed criteria for the presentations and each of the the assignments will be specified during the course. |
| Assignment planning | May/June |
| Assessment criteria | For assessment criteria, please see the Assessment Criteria Critical Music Studies – Early Music in this Curriculum Handbook. |
| Weighting | 40% |
| Grading scale | Numeric |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |
| Assignment | Assignment 2 |
| Assignment type | Presentation |
| Assignment description | Presentations on individual research |
| Assignment requirements | |
| Assignment planning | May/June |
| Assessment criteria | For assessment criteria, please see the Assessment Criteria Critical Music Studies – Early Music in this Curriculum Handbook. |
| Weighting | 30% |
| Grading scale | Numeric |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |
| Assignment | Assignment 3 |
| Assignment type | Essay assignments/Analyses |

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

Critical Music Studies 3 (Early Music)

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| Course title | Critical Music Studies 3 (Early Music) |
| Department responsible | Theory |
| OSIRIS course code | KC-TH-EMS3-14; KC-TH-EMS3-22 |
| Type of course | Compulsory course |
| Prerequisites | Critical Music Studies 2 (Early Music) |
| Course content | In this course you develop reflective research skills, expand your own opinion, and learn to apply gained knowledge not only to your playing, but also to your thinking about music. Subject during the course is the Baroque and the periods right before and after. The exchange of research outcomes and development of presentation skills are important elements in the course as well as the identification of a personal style and point of view on a variety of musical issues and topics relating to the world of Early Music performance. |
| Programme objectives | 1.A.8, 1.A.9, 1.A.10, 1.A.16, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.11, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.12 |
| Course objectives | At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to carry out artistic research and reflect and discuss the results; ▪ apply knowledge in an artistic, practical way by: <ul style="list-style-type: none"> o thinking and discussing about style, taste and interpretation with fellow students; o thinking about and discussing the current state of Early Music and your role as a student and performer; o presenting research outcomes to others in a clear way and with the use of presentation software; o integrating gained knowledge in your playing and musical decision making. |
| Credits | 5 ECTS |
| Level | Bachelor |
| Work form | Group lesson |
| Literature | Hand-outs and articles from the teacher taken from historical and contemporary sources. |
| Language | English |
| Scheduling | Lessons of 100 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) |

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| Date, time & venue | See ASIMUT schedule |
| Teachers | Kathryn Cok |
| Contact information | Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl) |
| Assessment | This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. |
| Assignment | Assignment 1 |
| Assignment type | Presentation |
| Assignment description | First semester presentation: Time Machine – using a musical object from the past, ideally from your own home country, you take the class on a trip back in time during a presentation of 15-30 minutes using examples and presentation software. |
| Assignment requirements | Presentation of 15-30 minutes |
| Assignment planning | Semester 1 |
| Assessment criteria | For assessment criteria, please see the Assessment Criteria Critical Music Studies – Early Music in this Curriculum Handbook. |
| Weighting | 25% |
| Grading scale | Numeric |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |
| Assignment | Assignment 2 |
| Assignment type | Essay and duo critique |
| Assignment description | Second semester essay and duo critique with a fellow student on one of the following ideas: Early Music, Taste, or Historical Performance Practice. |
| Assignment requirements | Recommended length: 800-1.000 words. |
| Assignment planning | Semester 2 |
| Assessment criteria | For assessment criteria, please see the Assessment Criteria Critical Music Studies – Early Music in this Curriculum Handbook. |
| Weighting | 25% |
| Grading scale | Numeric |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |
| Assignment | Assignment 3 |
| Assignment type | Exam |
| Assignment description | Second semester exam: This will be in the form of an essay question and covers all topics and discussions focused on during the lessons. |
| Assignment requirements | |
| Assignment planning | Semester 2 |
| Assessment criteria | For assessment criteria, please see the Assessment Criteria Critical Music Studies – Early Music in this Curriculum Handbook. |
| Weighting | 25% |
| Grading scale | Numeric |

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| 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 | Participation during the discussions and various homework assignments. |
| Assignment description | |
| Assignment requirements | |
| Assignment planning | |
| Assessment criteria | For assessment criteria, please see the Assessment Criteria Critical Music Studies – Early Music in this Curriculum Handbook. |
| Weighting | 25% |
| Grading scale | Numeric |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |

Writing Programme Notes and Sleeve Notes

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| Course title | Writing Programme Notes and Sleeve Notes |
| Department responsible | Early Music |
| OSIRIS course code | KC-EM-PT |
| Type of course | Compulsory course |
| Prerequisites | Critical Music Studies I-III (Early Music), Early Music Seminar |
| Course content | <p>This course consists of three parts:</p> <p>1) At the beginning of the first semester, two introductory lectures will cover a variety of subjects concerning what are the basic elements of writing programme notes. Topics and problems dealt with are: a) How does information interact with the appreciation of a concert and which kinds of information are relevant for that purpose? b) How research by consulting primary and secondary sources can help the shaping of a text, and c) How to work with references and quotations</p> <p>2) Following these lectures, you are asked to produce and hand in a text of about 1000-1500 words as programme notes for an existing or imaginary concert programme. You will then meet individually with the teacher to discuss your text and receive feedback.</p> <p>3) Thirdly, after you decide on the programme for your bachelor final presentation, you are required to deliver a new text which will be discussed again with the teacher in order for you to have one more chance to get feedback and useful commentary</p> |
| Programme objectives | 1.A.8, 1.A.9, 1.A.10, 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 | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to provide content for programme notes, balancing matters of biographical and historical context with issues of musical importance; |

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| | <ul style="list-style-type: none"> ▪ are able to communicate your personal point of view; ▪ are able to present a text following the conventions in today's formal writings about music (for example the use of opus numbers, capitals, italics etc.); ▪ are able to formulate your text in such a way that it speaks to a wider audience. |
| Credits | 2 ECTS |
| Level | Bachelor |
| Work form | Group sessions, individual preparation by student, and individual meetings with the teacher. |
| Literature | Provided by the teacher at the beginning of the course |
| Language | English |
| Scheduling | 2 lectures of 90 minutes, individual feedback on writings during meetings |
| Date, time & venue | See ASIMUT |
| Teachers | Johannes Boer |
| Contact information | Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl) |
| Assessment | This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course. 100% attendance is required for the two introductory lectures. |
| Assignment | Assignment 1 |
| Assignment type | Programme Notes |
| Assignment description | |
| Assignment requirements | |
| Assignment planning | Schedule & deadlines: September 2 x 1.5h class, first text due by 15 January, programme notes for final presentation due by 15 May. |
| Assessment criteria | Responsible and engaging notes wherein your conception of a piece is revealed with artistic insight. |
| Weighting | 100% |
| Grading scale | Numeric |
| Re-assignment description | In consultation with the teacher |
| Re-assignment planning | In consultation with the teacher |

Edition Unpublished Work

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

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

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| | <ul style="list-style-type: none"> • Presentation (e.g. a professional, clean, easily readable, and ready-to-print layout of the music edition containing scores and separate parts) |
| Weighting | 100% |
| Grading scale | Pass/Fail |
| Re-assignment description | Same as assignment(s) above |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |

Early Music Seminars

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

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| | III & IV, and Master I & II students are required to prepare questions, and actively take part in the discussions. |
| Assignment | Assignment 1 |
| Assignment type | Critical Reflections |
| Assignment description | Bachelor I & II: Two written critical reflections per academic year. Bachelor III & IV: Three written critical reflections per academic year. |
| Assignment requirements | Each critical reflection should have a minimum of 300 words. Deadlines: Each semester you are required to submit a minimum of 50% of the critical reflections (meaning 2 at the end of the first semester in the case of 3 required reflections) |
| Assignment planning | Deadline 1st semester: 15 February Deadline 2nd semester: 15 May |
| Assessment criteria | <ul style="list-style-type: none"> • insight into current knowledge and developments in early music • critical thinking • clarity of argumentation and opinion |
| Weighting | 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

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| Course title | Tutoring |
| Department responsible | Various |
| OSIRIS course code | KC-AL-PF |
| Type of course | Compulsory course |
| Prerequisites | Non applicable |
| Course content | 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 |

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| | 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. |
| 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 | At the end of this course, you: <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 |

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| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |
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Educational Skills 1

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| 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.</p> <p>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; |

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| | <ul style="list-style-type: none"> • can utilize basic skills in providing instruction and feedback and are able to use simple activating work forms; • deepened your awareness of the broad employability of artists in an educational context. |
| Credits | 3 ECTS |
| Level | Bachelor |
| Work form | Group lessons and self-study |
| Literature | Pedagogy materials shared in Teams |
| Language | English |
| Scheduling | 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 |

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| | • 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

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| 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; |

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| | <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 |

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| 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

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| 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 |

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| Course objectives | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> • will have taught your internship pupil for a semester and are able to employ objectives, a lesson plan, methods and homework assignments; • 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 | <p>Semester 1</p> <p>Internship: 15 lessons of 50 minutes (or shorter, depending on the age of your pupil)</p> <p>Methods, Didactics & Coaching:</p> <ul style="list-style-type: none"> • coaching through watching video material together and/or through visits from your MD&C-teacher to your internship lessons • amount of lessons depending on your above mentioned coaching setup <p>Ensemble Teaching: 6 lessons of 90 minutes + 1 work field experience</p> |
| Date, time & venue | See ASIMUT |
| Teachers | Various |
| Contact information | Marijke van den Bergen (m.vdbergen@koncon.nl) |
| Assessment | This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. |
| Assignment | Assignment 1 |
| Assignment type | Methods, Didactics & Coaching |
| Assignment description | Teaching report & presentation |
| Assignment requirements | <p>Teaching report:</p> <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 <p>Presentation:</p> <p>During the final lesson Methods, Didactics & Coaching, you will give a 10-minute presentation on your internship, in a</p> |

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| | 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 |

Career Skills: Start-Up!

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| 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</p> |

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| | <p>lectures, cooperating and exploring future educational opportunities, Start-Up! engages you right from the start. Start-Up! 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. 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; ▪ 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

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| Course title | Entrepreneurial Bootcamp |
| Department responsible | Various |
| OSIRIS course code | KC-AL-EB-20 |
| Type of course | Compulsory course |
| Prerequisites | Non applicable |
| Course content | <p>In an intensive week, you will work in small groups to prepare short musical performances or musical interventions. These performances will be created for and presented in specific social contexts with the aim to reach out to new audiences. Performances can take place in unusual venues and spaces thus exploring new markets for and exposure of musical creations. You will run your own 'businesses' and acquire hands-on experiences with career skills such as project management, communication and presentation. You will film your performances and interventions and present your projects to an audience of first year Bachelor students at the end of this week.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p> |
| Programme objectives | 1.A.5, 1.A.13, 1.A.14, 1.A.17, 1.A.19, 1.B.12, 1.C.4, 1.C.11, 1.C.13, 1.C.14 |
| Course objectives | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to take initiative and recognise opportunities as a performing musician; ▪ have explored your artistic identity in a social context; ▪ have developed your collaborative skills; ▪ have developed your communication skills. |
| Credits | 2 ECTS |
| Level | Bachelor; |
| Work form | Workshops, laboratory, coaching |
| Literature | A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal. |
| Language | English |
| Scheduling | A five day intensive course, 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 |

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| 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: Meet the Professionals

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| Course title | Meet the Professionals |
| Department responsible | Various |
| OSIRIS course code | KC-AL-AE-20 |
| Type of course | Compulsory course |
| Prerequisites | Non applicable |
| Course content | <p>In this course, you have the opportunity to meet various professionals from the music industry and become familiar with their work and career paths. The course takes the form of live interviews and each year's line-up includes different guests such as performing musicians, programmers, festival curators, media producers and cultural leaders. Our guests share personal stories, experiences, tips and best practices and students get to ask questions. We speak about a vast array of topics, including (online) reputation management, digital streaming & royalties, networking & relationship building, finding new audiences through interdisciplinary cooperation, sound registration & media production.</p> <p>Our aim is to inspire you to start thinking about your own future. Who do you want to be as a musician, and do you believe you have the necessary skills and competencies to be happy and successful in the new music industry that awaits you? You are presented with different sides of the industry and are given the opportunity to add these guests to your professional network. You are requested to study literature and/or video registrations (publications and concerts) in anticipation of the sessions. At the end of the course, you will be required to submit an assignment.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p> |
| Programme objectives | 1.A.7, 1.B.7, 1.B.12, 1.C.7, 1.C.16 |
| Course objectives | At the end of this course, you: |

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| | <ul style="list-style-type: none"> ▪ have discovered / can identify different career paths within the music industry; ▪ can describe how these professionals have used a variety of skills and strategies to accomplish their professional goals; ▪ can critically reflect on career choices and strategies given by professionals; ▪ are able to start mapping out individual career paths for yourself. |
| Credits | 2 ECTS |
| Level | Bachelor; |
| Work form | Reading material, group sessions |
| Literature | Publications will be made available once the visiting guests are announced. A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal. |
| Language | English |
| Scheduling | Two semesters: three interviews per semester, a total of six sessions with different guests. Some interviews are with individual guests, some sessions have the format of a panel discussion. |
| Date, time & venue | Live in one of the KC studio's in Amare Semester I dates: TBD Semester II dates: TBD |
| Teachers | Various professionals from the music industry Interviews conducted by Amber Rap, KC Alumni Office. |
| Contact information | Amber Rap (a.rap@koncon.nl) |
| Assessment | This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course. |
| Assignment | Assignment 1 |
| Assignment type | Reflective assignment |
| Assignment description | A reflective assignment, individually or in small groups of students. Your reflective report should cover all sessions. |
| Assignment requirements | <p>You are required to include answers to all questions below in your reflection:</p> <ol style="list-style-type: none"> 1. What are my key take-aways from the course as a whole? 2. What were my key learnings from each individual session? 3. In the personal stories that I heard, what particular situation, opportunity or action really spoke to me and why? 4. What realisations have I had since then and how do I feel about those? 5. Do they require action and if so, how would I approach this? 6. What short term small steps can I take now for the coming year inspired by the sessions? <p>If written: approx. 1500-2000 words. By way of vlog or video: 10-15 min, podcast 15-20 min.</p> |
| Assignment planning | The reflective assignment is due by the end of April. |
| Assessment criteria | <p>Awareness of career paths of professionals</p> <p>Skills and strategies of professionals</p> <p>Authenticity of reflection</p> <p>Critical thinking (e.g. connection and application to your personal situation)</p> |

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| Weighting | 100% |
| Grading scale | Pass/Fail |
| Re-assignment description | Same as assignment(s) above, with the possibilities to watch videos of missed sessions |
| Re-assignment planning | Re-assignments take place in semester 2, see the Year Schedule for the exact weeks |

Career Skills: Preparation for Professional Practice

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| Course title | Preparation for Professional Practice |
| Department responsible | Various |
| OSIRIS course code | KC-AS-VBP-21 |
| Type of course | Compulsory course |
| Prerequisites | Non applicable |
| Course content | <p>In the Bachelor of Music programme at the Royal Conservatoire, you focus on developing your artistic and technical skills. These musical aspects are, of course, very important. However, to find employment as musicians and music teachers in the Netherlands or elsewhere, it is also important to learn about the more entrepreneurial and organisational aspects of a musician's career. During the bachelor programme, you need to carefully consider your future as a professional musician. This course is designed to support you in making the transition from your studies to professional practice.</p> <p>The course consists of two elements:</p> <ol style="list-style-type: none"> 1. You have to attend sessions organised by your department covering a range of topics relating to the professional music world. These sessions will generally be given by experts in the professional domain (including employees of funds, management agencies and festivals) or alumni. 2. You have to write a Personal Activities Plan consisting of five elements, see assessment information below. The approach to these five elements of the Personal Activities Plan may differ per department. For example, in the Early Music department, there will be individual supervision to apply the materials to a personal project during the year. <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p> |
| Programme objectives | 1.A.10, 1.A.12, 1.B.9, 1.B.12, 1.B.14, 1.C.1, 1.C.2, 1.C.3, 1.C.4, 1.C.5, 1.C.8, 1.C.9, 1.C.10, 1.C.16 |
| Course objectives | <p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to critically reflect on your artistic identity and future career plans; ▪ are able to independently search for information about the music profession and know where to go for advice; ▪ are able to critically reflect on your role, task and position in the profession as well as in society, and can contribute to it; |

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| | ▪ have considered your professional identity. |
| Credits | 4 ECTS |
| Level | Bachelor |
| Work form | Individual supervision as well as group sessions |
| Literature | To be determined by the teacher. A list of resources and information about how to set up as an independent artist can be found at the Career Development Office and Podiumbureau page on the KC Portal. |
| Language | English or Dutch |
| Scheduling | 2 semesters |
| Date, time & venue | See ASIMUT |
| Teachers | TBC (Classical Music and Conducting), Manon Heijne (Vocal Studies), Rebecca Huber (Early Music), Felix Schlarman (Jazz), Daan van Aalst (Art of Sound), possibly guest teachers. |
| Contact information | PPP teachers as mentioned above |
| Assessment | This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. |
| Assignment | Assignment 1 |
| Assignment type | Personal Activities Plan |
| Assignment description | <p>Personal Activities Plan, consisting of:</p> <ol style="list-style-type: none"> 1) A SWOT analysis (approx. 500 words) 2) Professional materials (CV, biography, publicity photo and website or other online presence) 3) Reflection (approx. 300 words) <p>Reflect on your time and your development as a bachelor student.</p> <p>How have the 5 domains of the bachelor curriculum shaped you as the person/musician you are today? What are your plans for lifelong learning?</p> <ol style="list-style-type: none"> 4) Artistic vision (500-1000 words) <p>By answering the following four questions, describe your personal artistic vision:</p> <ul style="list-style-type: none"> - Describe what characterises you as a musician in terms of skills, motivations and interests. - What kind of musician would you like to become? - What are your career aspirations? - What do you need to work on in order to become this musician? <ol style="list-style-type: none"> 5) Future plans or Master Project Plan (approx. 500-750 words) <p>Option A: Your future plans. Look at your SWOT analysis, reflection and your artistic vision. What are your future plans? Write down your ambitions, strategies and short-term / long-term goals and produce a plan describing how you intend to achieve these.</p> <p>Option B: The Master Project Plan. If you plan to apply for the Master of Music programme at the Royal Conservatoire you are required to write a Master Project Plan. This is a realistic study plan in which you describe your idea for your Master Project, explaining how your artistic development goals, your chosen research topic and</p> |

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| | ideas for your professional integration activities will come together. |
| Assignment requirements | Compulsory attendance at sessions: 80%. |
| Assignment planning | Your Personal Activities Plan is due in March. The teacher will confirm the deadline. |
| Assessment criteria | Assessment criteria (Personal Activities Plan): <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 • showing knowledge and ability in working on professional identity and visibility, both conceptually as well as practically • understanding how to get 'from dream to production', using a variety of concepts, beliefs and tools |
| Weighting | 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 |

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)

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| 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</p> |

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| | <p>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. - 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) |

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| | Hans Zonderop (classical music) Jaike 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 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 |

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| | <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 | <p>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF <u>EXAMPLES</u>:</p> <p>GENERAL: CDO credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main subject study.</p> <ul style="list-style-type: none"> - Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir will not usually qualify for ECTS. - Teaching for a few hours per week for a year = on average 3 ECTS. - Making a website = maximum 2 ECTS. - Organising concerts, setting up a website, programming a concert series and other activities directed towards skills useful in a music career are all given extra value. - In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO. - Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS. - Passive attendance of masterclasses does not qualify for ECTS. <p>CLASSICAL:</p> <ul style="list-style-type: none"> - One week working with a professional orchestra/ensemble = 2 ECTS. - NJO (National Youth Orchestra) winter tour = 3 ECTS. - EuYO/Gustav Mahler orchestras etc. = 5 ECTS. <p>CONDUCTING:</p> <p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> - One year rehearsing with a permanent ensemble = 3 ECTS. |

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| | <ul style="list-style-type: none">- 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 BACHELOR EARLY MUSIC – MAIN SUBJECT

| | Technical Skills | Programme and Style | Communication |
|-----------|---|--|---|
| 10 | Full focus on all musical intentions through an exceptional mastery of the technical demands. | Optimal transmission of personal musical statements within the context of programme and style. | Performance marked by flawless concentration on the musical and artistic message while continuously inviting ensemble and/or audience into a shared conviction. |
| 9 - 9,5 | Very good control of the instrument, realising all musical intentions. | Coherent artistic choices and personal stylistic awareness in a convincing programme. | Convincing performance throughout: an engaging and inspired musical interaction with ensemble and/or audience. |
| 8 - 8,5 | Solid instrumental technique and freedom in the use thereof. | Attractive programme - awareness of pertinent aspects of style and musical language. | Accurate musical interaction and comprehensive awareness within an ensemble or as a soloist while engaging the audience. |
| 7 - 7,5 | Convincing ability to handle the instrument in all aspects. | Coherent programme and solid stylistically- defined realisation. | Satisfying the general needs of musical communication. |
| 5,5 - 6,5 | Basic security of instrumental skills. | Limited realisation of stylistic aspects in a standard programme. | Able to engage with basic elements of music making within an ensemble, and directing this to an audience. |
| 0 - 5 | Inadequate control, seriously impinging on the capacity to project musical intentions. | Very limited awareness of style and no proof of contextual knowledge. | Throughout inadequate in actively sharing musical content with ensemble and/or audience. |

ASSESSMENT CRITERIA MUSICIANSHIP SKILLS COURSES

Applicable to: Historical Keyboard Skills, Musica Practica

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| 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. |

ASSESSMENT CRITERIA CRITICAL MUSIC STUDIES (EARLY MUSIC)

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| 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. |

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.

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|--------------|-------------|--------|------------------------|--------------|----------------|---------------------|--------|-------------|------------------|
| 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 |
|--------------|-------------|--------|------------------------|--------------|----------------|---------------------|--------|-------------|------------------|

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 |