

Curriculum Handbook Bachelor of Music – Jazz



Academic Year 2021/22

**Royal
Conservatoire
The Hague**

The information contained in this Curriculum Handbook is, beyond errors and omissions, correct at the time of publication, but may be subject to change during the academic year. Therefore, always make sure you are referring to the latest version of this document which can be found at our website.

For questions about courses, you can get in touch with the contact person mentioned in the course description.

Due to the COVID-19 circumstances, our education programme and Education and Examination Regulations might differ from how these are described in our regulations and Curriculum Handbooks. In the event of any regulatory changes regarding assessment, a 'Corona addendum' will be published.

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INTRODUCTION

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

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

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

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

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

PROGRAMME OBJECTIVES BACHELOR JAZZ

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

The bachelor programme objectives are divided in three categories: A) practical outcomes, B) theoretical outcomes and C) generic outcomes – and are numbered for ease of reference. In the course descriptions, the field ‘programme objectives’ refers to these codes, e.g. 1.A.1, 1.B.4, 1.C.11. This means that the course contributes to obtaining the skills and knowledge described in those programme objectives. There may be several courses contributing to the same objectives.

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

A. Practical (skills-based) outcomes

- 1.A.1. Demonstrate ability to realise, recreate, create, transform and/or produce music as appropriate within your discipline or genre for practical purposes and settings, thereby projecting your own artistic voice.
- 1.A.2. Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.
- 1.A.3. Demonstrate evidence of craft skills, including differentiated rhythmical and improvisational skills, in relation to a variety of representative repertoire, styles, etc.
- 1.A.4. Recognise, interpret, render, manipulate, realise and/or memorise the materials of music through notation and/or by ear².
- 1.A.5. Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.
- 1.A.6. Demonstrate improvisational fluency, interrogating, shaping and/or creating music in ways which go beyond the notated score.
- 1.A.7. Identify key questions about, and undertake self-reflective enquiry into, your own artistic practice.
- 1.A.8. Explore, evaluate, apply and challenge existing scholarship, research and performing practices.
- 1.A.9. Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.
- 1.A.11. Use appropriate digital technology to learn, create, record, produce and disseminate musical materials.
- 1.A.12. Evidence skills in the use of new media for promotion and dissemination.
- 1.A.13. Demonstrate a range of communication, presentation and self-management skills associated with 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 partners and audiences.

B. Theoretical (knowledge-based) outcomes

- 1.B.1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music relevant to the discipline, and their associated written and audio(visual) resources and concepts.

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.2. Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.
- 1.B.3. Exhibit comprehensive knowledge of relevant representative repertoire within your area of musical study, demonstrating the ability to create and provide coherent musical experiences and interpretations³.
- 1.B.4. Draw upon knowledge and experience of known repertoire and styles to explore and engage with new and challenging repertoire and styles.
- 1.B.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, and other relevant audio(visual) sources.
- 1.B.10. Display knowledge of how technology can be used in the creation, dissemination and performance of music.
- 1.B.12. Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.
- 1.B.13. Recognise the skill demands of local, national and international music markets.
- 1.B.14. Display basic knowledge of key financial, business and legal aspects of the music profession.
- 1.B.15. Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.

C. Generic outcomes

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

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

CURRICULUM OVERVIEWS

JAZZ – BACHELOR VOCALS

code	Jazz Vocals	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2021-2022				
KC-	Artistic Development				
JA-ZG	Main Subject Jazz Vocals	19	13	18	28
JA-KBZG	Secondary Subject Vocal Studies Classical Music for Jazz Vocals	9	6	9	14
JA-CO	Ensemble	2	2	2	2
JA-PP	Stage Presentation	2	2	2	2
-	Big Band	pm	pm	pm	pm
	Subtotal	32	23	31	46
KC-	Musicianship Skills				
JA-KOOR	Jazz Choir	2			
JA-KOOR2	Jazz Choir 2		2		
TJ-ATV	General Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
TJ-RJK	Relations Jazz and Classical Music			2	
JX-ATV	ATV 3 Projects			3	
JX-GT3 or JX-SP3	Ear Training 3 or Solfège 3			1	
-	Music Theory Elective			4	
	Subtotal	19	18	14	2
KC-	Academic Skills				
JA-HOZG	Historical Development Jazz Vocals		2		
TJ-HJ	Music History Jazz	3			
AZ-ANFO	Anatomy/Phonetics	2			
TJ-CJS	Critical Music Studies - Jazz 1-2		1	1	
JA-PT	Production Final Presentation				2
	Subtotal	5	3	1	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career Skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minors/Electives				
-	Minor or Electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

JAZZ – BACHELOR TRUMPET/TROMBONE

code	Jazz Trumpet, Trombone	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2021-2022				
KC-	Artistic Development				
JA-xx	Main Subject Trumpet	20	18	20	31
	Secondary Subject	9	6	8	12
JA-KBTB	Classical Trombone for Jazz Trombone				
JA-KBTP	Classical Trumpet for Jazz Trumpet				
JA-CO	Ensemble	2	2	2	2
KI-KK	BRASSbook	1	1	1	1
-	Big Band	pm	pm	pm	pm
	Subtotal	32	27	31	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	General Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
TJ-RJK	Relations Jazz and Classical Music			2	
JX-ATV	ATV 3 Projects			3	
JX-GT3 or JX-SP3	Ear Training 3 or Solfège 3			1	
-	Music Theory Elective			4	
	Subtotal	19	16	14	2
KC-	Academic Skills				
JA-HOxx	Historical Development	2			
TJ-HJ	Music History Jazz	3			
TJ-CJS	Critical Music Studies - Jazz 1-2		1	1	
JA-PT	Production Final Presentation				2
	Subtotal	5	1	1	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minors/Electives				
-	Minor or Electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240
<i>This overview is subject to change as the Royal Conservatoire monitors its curricula on an annual basis.</i>					
xx=Jazz Trumpet (TR), Trombone (TB)					

JAZZ – BACHELOR SAXOPHONE/CLARINET/FLUTE/VIOLIN

code	Jazz Saxophone, Clarinet, Flute, Violin	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2021-2022				
KC-	Artistic Development				
JA-xx	Main Subject	19	16	19	30
	Secondary Subject	11	9	10	14
JA-KBSX	Classical Saxophone for Jazz Saxophone				
JA-KBKL	Classical Clarinet for Jazz Clarinet				
JA-KBFL	Classical Flute for Jazz Flute				
JA-KBVL	Classical Violin for Jazz Violin				
JA-CO	Ensemble	2	2	2	2
-	Big Band	pm	pm	pm	pm
	Subtotal	32	27	31	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	General Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
TJ-RJK	Relations Jazz and Classical Music			2	
JX-ATV	ATV 3 Projects			3	
JX-GT3 or JX-SP3	Ear Training 3 or Solfège 3			1	
-	Music Theory Elective			4	
	Subtotal	19	16	14	2
KC-	Academic Skills				
JA-HOxx	Historical Development	2			
TJ-HJ	Music History Jazz	3			
TJ-CJS	Critical Music Studies - Jazz 1-2		1	1	
JA-PT	Production Final Presentation				2
	Subtotal	5	1	1	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minors/Electives				
-	Minor or Electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

xx=Jazz Saxophone (SX), Clarinet (CL), Flute (FL), Violin (VL)

JAZZ – BACHELOR VIBRAPHONE

code	Jazz Vibraphone	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2021-2022				
KC-	Artistic Development				
JA-VF	Main Subject	18	15	18	29
JA-KBPV	Secondary Subject Jazz Piano for Main Subject Vibraphone	10	8	9	13
JA-CO	Ensemble	2	2	2	2
JA-RSDR	Rhythm Section	2	2	2	2
-	Big Band	pm	pm	pm	pm
	Subtotal	32	27	31	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	General Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
TJ-RJK	Relations Jazz and Classical Music			2	
JX-ATV	ATV 3 Projects			3	
JX-GT3 or JX-SP3	Ear Training 3 or Solfège 3			1	
-	Music Theory Elective			4	
	Subtotal	19	16	14	2
KC-	Academic Skills				
JA-HOxx	Historical Development	2			
TJ-HJ	Music History Jazz	3			
TJ-CJS	Critical Music Studies - Jazz 1-2		1	1	
JA-PT	Production Final Presentation				2
	Subtotal	5	1	1	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minors/Electives				
-	Minor or Electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

JAZZ – BACHELOR DRUMS

code	Jazz Drums	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2021-2022				
KC-	Artistic Development				
JA-DR	Main Subject	19	14	18	29
JA-KBPD	Secondary Subject Jazz Piano for Main Subject Drums	9	7	9	13
JA-SDT	Snare Drum Technique	2	2		
JA-CO	Ensemble	2	2	2	2
JA-RSDR	Rhythm Section	2	2	2	2
-	Big Band	pm	pm	pm	pm
	Subtotal	34	27	31	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	General Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 2		2		
TJ-AR	Arranging 1-2			4	2
TJ-RJK	Relations Jazz and Classical Music			2	
JX-ATV	ATV 3 Projects			3	
JX-GT3 or JX-SP3	Ear Training 3 or Solfège 3			1	
-	Music Theory Elective			4	
	Subtotal	17	16	14	2
KC-	Academic Skills				
JA-HOxx	Historical Development	2			
TJ-HJ	Music History Jazz	3			
TJ-CJS	Critical Music Studies - Jazz 1-2		1	1	
JA-PT	Production Final Presentation				2
	Subtotal	5	1	1	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minors/Electives				
-	Minor or Electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

JAZZ – BACHELOR PIANO/GUITAR

code	Jazz Piano (PN), Guitar (GT)	Year 1	Year 2	Year 3	Year 4
Bachelor of Music 2021-2022					
KC- Artistic Development					
JA-xx	Main Subject	18	15	18	29
	Secondary Subject	10	8	9	13
JA-KBGT	Guitar Technique for Jazz Guitar				
JA-KBPI	Classical Piano for Main Subject Jazz Piano				
JA-CO	Ensemble	2	2	2	2
JA-RSxx	Rhythm Section	2	2	2	2
-	Big Band	pm	pm	pm	pm
	Subtotal	32	27	31	46
KC- Musicianship Skills					
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	General Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
TJ-RJK	Relations Jazz and Classical Music			2	
JX-ATV	ATV 3 Projects			3	
JX-GT3 or JX-SP3	Ear Training 3 or Solfège 3			1	
-	Music Theory Elective			4	
	Subtotal	19	16	14	2
KC- Academic Skills					
JA-HOxx	Historical Development	2			
TJ-HJ	Music History Jazz	3			
TJ-CJS	Critical Music Studies - Jazz 1-2		1	1	
JA-PT	Production Final Presentation				2
	Subtotal	5	1	1	2
KC- Professional Preparation					
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
Minors/Electives					
-	Minor or Electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

xx=Jazz Piano (PN), Guitar (GT)

JAZZ – BACHELOR DOUBLE BASS

code	Jazz Double Bass	Year 1	Year 2	Year 3	Year 4
	Bachelor of Music 2021-2022				
KC-	Artistic Development				
JA-CB	Main Subject	18	15	18	29
	Secondary Subject	9	7	8	12
JA-KBCB	Classical Double Bass for Jazz Double Bass				
JA-CO	Ensemble	2	2	2	2
KI-BB	BASSbook	1	1	1	1
JA-RSxx	Rhythm Section	2	2	2	2
-	Big Band	pm	pm	pm	pm
	Subtotal	32	27	31	46
KC-	Musicianship Skills				
AL-K1JR	First Year Choir or Jazz Choir	2			
TJ-ATV	General Music Theory 1-2	6	5		
TJ-HAP	Keyboard Harmony 1-2	3	3		
TJ-SP	Solfège 1-2	3	3		
TJ-GT	Ear Training 1-2	3	3		
TJ-RPRJ	Rhythm Class 1-2	2	2		
TJ-AR	Arranging 1-2			4	2
TJ-RJK	Relations Jazz and Classical Music			2	
JX-ATV	ATV 3 Projects			3	
JX-GT3 or JX-SP3	Ear Training 3 or Solfège 3			1	
-	Music Theory Elective			4	
	Subtotal	19	16	14	2
KC-	Academic Skills				
JA-HOxx	Historical Development	2			
TJ-HJ	Music History Jazz	3			
TJ-CJS	Critical Music Studies - Jazz 1-2		1	1	
JA-PT	Production Final Presentation				2
	Subtotal	5	1	1	2
KC-	Professional Preparation				
AL-PF	Tutoring	2	2	2	
ED-ES	Educational Skills 1-2-3		6	4	
	Career skills:				
AL-FYF	<i>Start-Up!</i>	2			
AL-EB	<i>Entrepreneurial Bootcamp</i>		2		
AL-AE	<i>Meet the Professionals</i>			2	
JA-VBP	<i>Preparation for Professional Practice</i>				4
	Subtotal	4	10	8	4
	Minors/Electives				
-	Minor or Electives		6	6	
-	External Activities - Career Development Office (CDO) or minor				6
	Subtotal	0	6	6	6
	Total per year	60	60	60	60
	Total				240

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

COURSE DESCRIPTIONS

ARTISTIC DEVELOPMENT

MAIN SUBJECT JAZZ

Course title:	Main Subject Jazz
Osiris course code:	KC-JA-xx * xx= ZG (vocals), TR (trumpet), TB (trombone), SX (saxophone), FL (flute), CL (clarinet), VF (vibraphone), GT (guitar), PI (piano), CB (double bass/electric bass), DR (drums)
Course content:	<p>In the weekly individual main subject lessons, you develop both musical-technical skills and musical-artistic skills, supported by the theoretical knowledge you obtain in the various theoretical lessons. The development of these skills is aimed at enabling you to create an independent and sustainable professional career.</p> <p>You develop your ability to play solo improvisations in various jazz styles to a high artistic and professional standard. You develop a personal sound and a discernible method of improvising, and learn to function in various group and ensemble settings, leading to the creation of a unique personal musical identity in the jazz community.</p> <p>The existing repertoire of jazz standards and originals is the main focus of study, but you are encouraged to create your own arrangements and compositions.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none">▪ have developed a personal sound and an artistic vision;▪ are able to improvise in a discernibly personal way in various styles of jazz;▪ have been encouraged to compose and/or arrange (new) musical material;▪ have studied and performed a large repertoire of jazz standards and originals and are able to play a large number of them by heart;▪ are able to perform at an advanced level in various musical settings, in a wide array of contexts and in front of different types of audiences at various locations;▪ can act as your own teacher, by analysing what determines the quality of your playing and how to sustain it;▪ have developed effective practice and rehearsal techniques;▪ communicate and cooperate at a good level with colleagues and other professionals in the profession;▪ demonstrate an entrepreneurial spirit, by combining basic research and education skills with a proactive approach;▪ reflect independently on your role, task and position in the music profession, as well as in society, and can contribute to it;

	<ul style="list-style-type: none"> can create a work environment based upon your personal artistic vision. 					
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.6, 1.A.7, 1.A.8, 1.A.12, 1.A.13, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.B.10, 1.B.12, 1.C.7, 1.C.11, 1.C.13, 1.C.16					
Type of course:	Compulsory					
Level:	Bachelor I-IV					
Duration:	Total allocation of 75 minutes of one-to-one lessons per student, 34 weeks per academic year. These are divided between Main Subject lessons, Secondary Subject lessons and lessons by ASPIRE teachers. (ASPIRE teachers are international teachers from the professional field.)					
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next. Please note that to enter the 4 th year of this course, you must have completed all compulsory 1st and 2nd year courses, including theory and educational courses.					
Teachers:	Vocals: Susanne Abbuehl, Anka Koziel, Yvonne Smeets; ; trumpet: Rik Mol; trombone: Robinson Khoury; saxophone/flute/clarinet: Toon Roos, John Ruocco; vibraphone: Miro Herak; guitar: Wim Bronnenberg, Martijn van Iterson; piano: Rob van Bavel, Wolfert Brederode, Juraj Stanik; double bass: Gulli Gudmundsson, Tony Overwater; electric bass: Mark Haanstra; drums: Eric Ineke, Stefan Kruger, Felix Schlarman. Plus ASPIRE teachers (for more info on the ASPIRE teachers check koncon.nl).					
Credits:	See the curriculum overview of your instrument					
Literature:	In consultation with the teachers and upon own initiative					
Work form:	Individual lesson					
Assessment, grading system and exam requirements:	Year	Month	Type of assessment	Duration	Grading system	Programme requirements
	Bachelor I (All)	May/June	Propaedeutic exam	20'	Pass/Fail	Three pieces from the standard jazz repertoire that differ in character. You are expected to play from memory, unless agreed differently beforehand with the department.
	Bachelor I (Vocals & Drums only)	March/April	Vocal Requirements Exam Drums Technical Exam	15'	Vocals: Diagnostic Drums: Pass/Fail	See the requirements on the Jazz Department page on intranet.koncon.nl Drums students must pass both the technical exam and end-of-year exam in order to pass the main subject course.

	Bachelor II (All)	May/June	II-III exam (overgangstentamen)	20'	Pass/Fail	Three pieces that differ in style and character. You are expected to play from memory, unless agreed differently beforehand with the department.
	Bachelor II (Vocals & Drums only)	March/April	Vocal Requirements Exam Drums Technical Exam	15'	Vocals: Diagnostic Drums: Pass/Fail	See the requirements on the Jazz Department page on intranet.koncon.nl Drums students must pass both the technical exam and end-of-year exam in order to pass the main subject course.
	Bachelor III (All)	May/June	III-IV presentation	25' incl. stage changes	Pass/Fail	Up to four pieces that differ in style and character; one piece is an elaborated arrangement or an original composition by the student. You are expected to play from memory, unless agreed differently beforehand with the department.
	Bachelor III (Vocals & Drums only)	March/April	Vocal Requirements Exam Drums Technical Exam	15'	Vocals: Diagnostic Drums: Pass/Fail	See the requirements on the Jazz Department page on intranet.koncon.nl Drums students must pass both the technical exam and end-of-year exam in order to pass the main subject course.
	Bachelor IV (All)	May/June	Final presentation (public)	45' incl. stage changes, no interval	Numeric*	A minimum of five pieces that differ in character. At least one piece is an elaborated arrangement or an original composition by the student. The programme reflects both what the student has learned as well as the personal artistic direction they aspire to after graduation. You are expected to play from memory, unless agreed differently beforehand with the department.
	Bachelor IV (Vocals & Drums only)	March/April	Vocal Requirements Exam Drums Technical Exam	15'	Vocals: Diagnostic Drums: Pass/Fail	See the requirements on the Jazz Department page on intranet.koncon.nl Drums students must pass both the technical exam and end-of-year exam in order to pass the main subject course.
	*Grading scale of 10, using halves					

	<p>The final presentation is assessed using the Assessment Criteria Bachelor Jazz – Main Subject that can be found in the Appendix of this Curriculum Handbook.</p> <p>For all practical exam conditions, please see the 'Practical Information (Final) Presentations Bachelor and Master of Music' document on the intranet. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on koncon.nl or on the intranet.</p>
Language:	English or Dutch
Schedule, time, venue:	To be decided in consultation with the teacher
Information:	Susanne Abbuehl – Head of Jazz Department (s.abbuehl@koncon.nl)

SECONDARY SUBJECT CLASSICAL MUSIC / OTHER

Course title:	Secondary Subject Classical Music / Other
Osiris course code:	KC-JA-KBxx * xx= ZG (vocals), TR (trumpet), TB (trombone), SX (saxophone), FL (flute), CL (clarinet), PI (piano), CB (double bass/electric bass)
Course content:	<p>This secondary subject course serves to support the main subject, but also to broaden your artistic horizon; the study of classical music (or other musical areas) is a means of developing a better and different vocal/instrumental technique, as well as serving the goal of becoming acquainted with realms of music other than jazz. In weekly individual lessons, you develop both musical-technical skills and musical-artistic skills.</p> <p>You also develop your knowledge and understanding of various styles of classical music (or other) by studying and performing different types of compositions (studies, performance pieces). You are encouraged to develop your own study path. For example, where possible and appropriate, you may work on writing and/or arranging etudes and performance pieces in order to further develop the technical aspects of the main subject. You can also focus on improvisation, bridging improvisation in classical and contemporary music with jazz.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to reflect on your instrumental/technical and musical development; ▪ have developed a solid technique and are able to maintain and further develop your technical abilities independently; ▪ have experienced a variety of classical musical styles and have studied and performed representative repertoire; ▪ are able to show that you can apply your skills and knowledge of classical music in the performance of jazz repertoire; ▪ can bridge the realms of classical music (or a different discipline) and jazz.
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.8, 1.A.13, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.C.1, 1.C.2, 1.C.13, 1.C.16
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	Approximately 20 minutes per week, 34 weeks per academic year, depending on total one-to-one allocation (Main Subject/Secondary Subject/ASPIRE)
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Manon Heijne, Martijn de Laat, Rolf Delfos, Bert Mooiman, Roelof Meijer, Wim Voogd, Bob Wijnen and others
Credits:	See the curriculum overview of your instrument
Literature:	In consultation with the teacher and upon own initiative, self-written etudes and performance pieces
Work form:	Individual lesson
Assessment:	<p>Bachelor I: performance exam, not public Bachelor II: performance exam, not public Bachelor III: performance exam, public Bachelor IV: performance exam, public</p>

	Assessment criteria: See the Assessment Criteria Bachelor Jazz in Appendix 1 of this Curriculum Handbook
Grading system:	Bachelor I, II, III: Pass/Fail Bachelor IV: Numeric
Language:	English or Dutch
Schedule, time, venue:	To be decided in consultation with the teacher
Information:	Susanne Abbuehl – Head of Jazz Department (s.abbuehl@koncon.nl)

SECONDARY SUBJECT GUITAR TECHNIQUE FOR JAZZ GUITAR

Course title:	Secondary Subject Guitar Technique / Other for Jazz Guitar
Osiris course code:	KC-JA-KBGT
Course content:	<p>This secondary subject course serves to support the main subject, but also to broaden your artistic horizon. The study of guitar technique is a means of developing and deepening your instrumental technique. In weekly individual and group lessons, you develop both musical-technical skills and musical-artistic skills.</p> <p>You also develop knowledge and understanding of the various left-hand and right-hand techniques by studying scales, shapes and broken chords and by making and playing along with transcriptions. Sight reading is developed as well. You are encouraged to develop your own study path. For example, where possible and appropriate, you can work on writing and/or arranging etudes and performance pieces, in order to further develop the technical aspects of the main subject.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to reflect on your instrumental/technical and musical development; ▪ have developed a solid technique and are able to maintain and further develop your technical abilities independently; ▪ have experience in a variety of jazz styles and have studied and performed representative repertoire; ▪ are able to show that you can apply your skills and knowledge in the performance of jazz repertoire.
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.6, 1.A.13, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.C.1, 1.C.6, 1.C.13, 1.C.16
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	Approximately 20 minutes per week, 34 weeks per academic year, depending on total one-to-one allocation (Main Subject/Secondary Subject/ASPIRE)
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Wim Bronnenberg and others

Credits:	10 – 8 – 9 – 13 ECTS
Literature:	In consultation with the teacher and upon own initiative. Etudes and transcriptions.
Work form:	Individual lesson
Assessment:	Practical exam at the end of year I, II, III and IV Assessment criteria: See the Assessment Criteria Bachelor Jazz in Appendix 1 of this Curriculum Handbook
Grading system:	Bachelor I, II, III: Pass/Fail; bachelor IV: Numeric
Language:	English or Dutch
Schedule, time, venue:	To be decided in consultation with the teacher
Information:	Susanne Abbuehl – Head of Jazz Department (s.abbuehl@koncon.nl)

SECONDARY SUBJECT JAZZ PIANO

Course title:	Secondary Subject Jazz Piano
Osiris course code:	KC-JA-KBxx Vibraphone (PV), drums (PD)
Course content:	In this weekly individual lesson, you develop both musical-technical skills and musical-artistic skills. The secondary subject serves to support the main subject but also to broaden your artistic horizon. You gain knowledge and understanding by studying and performing various types of jazz standards and originals in different styles of jazz music on the piano.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to show a basic understanding of the various jazz voicings; ▪ are able to show a good understanding of the interaction between piano, bass and drums in a rhythm section.
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.5, 1.A.6, 1.A.13, 1.A.15, 1.B.2, 1.B.6, 1.C.13, 1.C.16
Type of course:	Compulsory for students of main subject vibraphone and drums
Level:	Bachelor I-IV
Duration:	approximately 20 minutes per week, 34 weeks per academic year, depending on total one-to-one allocation (Main Subject/Secondary Subject/ASPIRE)
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Bob Wijnen
Credits:	See the curriculum overview of your instrument
Literature:	In consultation with the teacher and upon own initiative, jazz standards, originals and self-written pieces and arrangements.
Work form:	Individual lesson
Assessment:	Performance of 3 pieces in the piano, bass, drums setting; one of the 3 pieces can be a solo piano piece.

	Assessment criteria: See the Assessment Criteria Bachelor Jazz in Appendix 1 of this Curriculum Handbook
Grading system:	Bachelor I-III exam: Pass/Fail Bachelor IV exam: Numeric
Language:	English or Dutch
Schedule, time, venue:	To be decided in consultation with the teacher
Information:	Susanne Abbuehl – Head of Jazz Department (s.abbuehl@koncon.nl)

SNARE DRUM TECHNIQUE

Course title:	Snare Drum Technique
Osiris course code:	KC-JA-SDT
Course content:	Snare drum technique is a compulsory course for students whose main subject is jazz drums. It covers the study and performance of exercises and performance pieces for snare drum. Studying snare drum technique repertoire improves stick control, reading ability, sound and dynamic control, and thus contributes to the main subject.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have studied and performed a number of exercises and performance pieces for snare drum in various settings; ▪ have developed a certain level of virtuosity on the instrument; ▪ are able to show how snare drums should sound in various settings; ▪ are able to sight read exercises and performance pieces written for the instrument; ▪ are able to further develop the snare drum technique independently.
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.7, 1.A.13, 1.A.15, 1.B.4, 1.B.6, 1.C.2, 1.C.13, 1.C.16
Type of course:	Compulsory for jazz drums students
Level:	Bachelor I-II
Duration:	25 minutes per week, 34 weeks per academic year
Prior qualifications/ prerequisites:	You need to finish the first year of this course before being allowed to start the second.
Teachers:	Jennifer Heins, Hans Zonderop
Credits:	2 ECTS per academic year
Literature:	Exercises and performance pieces for snare drum
Work form:	Group lessons
Assessment:	Compulsory attendance: 80% For the assessment, the student should perform a number of exercises and/or performance pieces for snare drum. Bachelor I: A performance of 10 minutes <i>Examples of repertoire:</i>

	<p>M. Peters - Intermediate Snare Drum Studies / Advanced Snare Drum Studies C.S. Wilcoxon - Rudimental Swing Solos G. Whaley - Rhythmic Patterns of Contemporary Music E. Keune - Schlaginstrumente 1: Kleine Trommel Rudiments and Rolls M. Peters - Rudimental Primer</p> <p>Bachelor II: A performance of 10 minutes <i>Examples of repertoire:</i> M. Peters - Advanced Snare drum Studies C. Wilcoxon - Rudimental Swing Solos J. Delécluse - Studio M (1 and 2) R. Carroll - Orchestral Parts G. Whaley - Rhythmic Patterns of Contemporary Music M. Markovich - Tornado</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • Technique (quality of sound, control, quality/knowledge/speed of playing rudiments and rolls) • Musicianship (phrasing, stylistic awareness, pulse, rhythm, dynamics) • Reading skills (fluent sight-reading, level of reading meter changes) • Practising skills (being able to use effective practice)
Grading system:	Bachelor I: Qualifying result, Bachelor II: Numeric
Language:	English or Dutch
Schedule, time, venue:	To be agreed upon with the teacher
Information:	Susanne Abbuehl – Head of Jazz Department (s.abbuehl@koncon.nl)

ENSEMBLE

Course title:	Ensemble
Osiris course code:	KC-JA-CO
Course content:	<p>In this course, you learn how to play in jazz ensembles of various sizes. An ensemble is a small to mid-size group usually consisting of a melody section and a rhythm section, yet sometimes varying in instrumentation depending on the thematic focus as well as on the repertoire. Every player and singer in the ensemble contributes to the group's sound and the interaction within and beyond the melody and/or rhythm section. Through weekly rehearsals, you gain experience with playing in various styles and interacting within the group. You learn to approach and play a style a personal way, as well as writing and arranging in that style. In the ensemble lessons, the knowledge and skills gained in other lessons (e.g. main subject, theory) are put into practice.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to organise, rehearse with and lead an ensemble, based on your artistic vision; ▪ have rehearsed and performed with ensembles of various sizes; ▪ are able to demonstrate an understanding of the relationship between the melody and rhythm sections of an ensemble;

	<ul style="list-style-type: none"> ▪ are able to display musical interaction skills within an ensemble; ▪ are able to cooperate with fellow students in a constructive way; ▪ know the repertoire of standards and originals, in various styles, and are aware of the specific sounds and grooves; ▪ can write arrangements and compositions for various ensemble settings; ▪ can improvise various styles, showing style-awareness; ▪ are able to put into practice in the ensemble what has been learned in other parts of the curriculum (e.g. main subject, theory) ▪ are able to behave and communicate in a professional manner during rehearsals and performances.
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.6, 1.A.13, 1.B.2, 1.B.3, 1.B.4, 1.C.3, 1.C.4, 1.C.5, 1.C.9, 1.C.11, 1.C.13, 1.C.16
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	50 hours a year distributed into weekly lessons as well as project-based lessons
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	various
Credits:	2 ECTS per academic year
Literature:	Standards and originals of the jazz repertoire, original repertoire of students and teachers
Work form:	Group lesson
Assessment:	<p>Compulsory attendance: 100%. Active participation. Continued evaluation as well as evaluation of performances.</p> <p>Each ensemble rehearses and puts the rehearsals into practice within ensemble presentations and performances. Teachers assess both the individual progress of each student as well as the progress that is made as a musical group with a written feedback.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • musical and stylistic awareness within the ensemble • musicianship (individual sound and contribution to the group sound, rhythmical cohesion) • Detail and accuracy in musical interaction within a section and within the group (dynamics, listening skills, musical reactivity)
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Susanne Abbuehl – Head of Jazz Department (s.abbuehl@koncon.nl)

BASSBOOK

Course title:	BASSbook
Osiris course code:	KC-KI-BB
Course content:	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. Teacher Quirijn van Regteren Altena arranges 4 full day meetings every year, where you play for each other, share and develop repertoire, and teachers give lessons to the entire group of students. There are also guest lectures and demonstrations, workshops and concerts.
Objectives:	At the end of this course, you: <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.
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.8, 1.B.1, 1.B.2, 1.B.3, 1.C.4, 1.C.13, 1.C.16
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	4 full days per academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Jean-Paul Everts, Roelof Meijer, Tony Overwater, Quirijn van Regteren Altena, Maggie Urquhart + guest teachers
Credits:	1 ECTS per academic year
Literature:	To be announced
Work form:	Project form: 4 sessions each lasting one full day throughout the academic year
Assessment:	Attendance is compulsory. A record of attendance is kept and absence is only allowed due to unforeseen circumstances or with permission from the principal teacher of this course. Continuous assessment. Students will receive feedback at the end of each session based on the assessment criteria. 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
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule

Information:	<p>Classical Music students: Quirijn van Regteren Altena (q.vanregterenaltena@koncon.nl)</p> <p>Early Music students: Brigitte Rebel (b.rebel@koncon.nl)</p> <p>Jazz students: Susanne Abbuehl – Head of Jazz Department (s.abbuehl@koncon.nl)</p>
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BRASSBOOK

Course title:	BRASSbook
Osiris course code:	KC-KI-KK
Course content:	This course is a project-based course, offered jointly by the Classical, Early Music and Jazz Departments. All brass students (bachelor's and master's students of French horn, natural horn, (natural) trumpet, trombone, bass trombone and tuba) meet three times a year to practice repertoire and ensemble playing. Each department organises one meeting, which addresses a department-related theme, e.g. specific repertoire, improvisation or performance practice.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have insight in techniques and various aspects of brass playing; ▪ 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 in the setting of a brass section; ▪ are able to function in an ensemble taking into account the specific features of the various brass instruments.
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.8, 1.B.1, 1.B.2, 1.B.3, 1.C.4, 1.C.13, 1.C.16
Type of course:	Compulsory
Level:	Bachelor I-IV, Master I-II
Duration:	Lesson of 2-3 hours, three times a year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	t.b.a
Credits:	1 ECTS per academic year
Literature:	t.b.a.
Work form:	Group lesson
Assessment:	<p>Assessment is based on 100% attendance and active participation</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • the ability to demonstrate insight in technique and performance practice relevant to the discipline central to the session • the ability to perform repertoire in a manner consistent with the performance practice of the discipline central to the session

	<ul style="list-style-type: none"> the ability to function in an ensemble performing repertoire of the discipline central to the session
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	For the classical department: Sanne Smit (s.smit@koncon.nl) For the early music department: Brigitte Rebel (b.rebel@koncon.nl) For the jazz department: Susanne Abbuehl (s.abbuehl@koncon.nl)

RHYTHM SECTION (FOR DRUMS, PIANO, GUITAR, VIBRAPHONE AND DOUBLE BASS)

Course title:	Rhythm Section (for drums, piano, guitar, vibraphone and double bass)
Osiris course code:	KC-JA-RSDR, KC-JA-RSPN, KC-JA-RSGT, KC-JA-RSCB
Course content:	This course covers playing in a rhythm section as a separate unit or as a unit accompanying a melody section. Attention is given to the specific role and function of each instrument. Various grooves and tempos are studied, as well as sounds belonging to certain styles.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> are able to function at a high level as a member of a rhythm section; are able to listen, react and properly interact with other members of the rhythm section; have studied and are able to show the various functions of rhythm sections in different styles; are able to function at a high level in a rhythm section as a separate unit or as a unit accompanying a melody section.
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.A.5, 1.A.6, 1.B.2, 1.B.3, 1.B.6, 1.C.4
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	50 hours per year divided into several blocks of lessons
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Wim Bronnenberg, Eric Ineke, Tony Overwater, Mark Haanstra, Gulli Gudmundsson, Miro Herak, Juraj Stanik and others
Credits:	2 ECTS per academic year
Literature:	Jazz standards, jazz originals, compositions and arrangements of students
Work form:	Group lesson
Assessment:	Compulsory attendance: 80%. Active participation. The rhythm sections put the lessons and rehearsals into practice within ensemble presentations and performances including working in different

	settings, also with soloists. Teachers assess the individual progress of each student with written feedback.
Grading system:	Participation sufficient/insufficient
Language:	English or Dutch
Schedule, time, venue	See ASIMUT schedule
Information:	Susanne Abbuehl – Head of Jazz Department (s.abbuehl@koncon.nl)

STAGE PRESENTATION

Course title:	Stage Presentation
Osiris course code:	KC-JA-PP
Course content:	In this course, you study a singer's physical appearance on stage. The course deals with the connection between vocal qualities and physical presentation. You study various songs from the jazz, classical, pop, folk and cabaret repertoire, and sing and present in various languages. You also learn how to connect with an audience and convey different emotions.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have a physical stage presence that engages the audience in various ways; ▪ are able to speak, walk, stand, sit and sing on stages of different sizes; ▪ are able to express various moods and emotions; ▪ are able to show how to interact with the accompaniment on a professional level.
Programme objectives:	1.A.1, 1.A.9, 1.A.13, 1.A.14, 1.A.17, 1.C.1, 1.C.4, 1.C.8, 1.C.11
Type of course:	Compulsory for jazz vocals students
Level:	Bachelor I-IV
Duration:	Weekly lessons of 90 minutes, 34 weeks per academic year
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Teachers:	Erik Willems and project teachers
Credits:	2 ECTS per academic year
Literature:	No written literature; audio-visuals of jazz and other performances
Work form:	Group lesson
Assessment:	Compulsory attendance: 80%. Active participation is required. Performances (written and oral assessment and feedback). Assessment criteria: You have to: <ul style="list-style-type: none"> • display artistic and creative development as a performer and artist; • be aware of physical and mental posture and how this influences the performer, the audience and the performance; • understand the connection between body and voice and show progress in connecting both;

	<ul style="list-style-type: none"> • be capable of finding personal and artistic meaning to the songs you sing and achieve progress in song interpretation.
Grading system:	Bachelor I-IV: Qualifying result
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Susanne Abbuehl – Head of Jazz Department (s.abbuehl@koncon.nl)

BIG BAND

Course title:	Big Band
Osiris course code:	KC-JA-BB
Course content:	<p>You learn how to play in a big band with a standard formation: a full rhythm section (piano, guitar, bass and drums) and a full melody section (4-5 trumpets, 4 trombones, 5 saxophones). Additional instruments such as vibraphone and percussion may be added. Solos are played by members of the band as well as featured soloists such as singers and invited instrumentalists. The repertoire is as diverse as possible, both historically and geographically. The big band performs compositions and arrangements from the beginning of the big band era until today, written by composers from the USA, Europe and elsewhere in the world. In addition to diversity in style and sound, you experience both the entertainment and the concert aspects of playing in a big band.</p> <p>During a week of intensive rehearsals, the big band prepares for one or more public appearances, during which you put into practice what has been learned in the main subject lessons, the secondary lessons and the theory subject lessons.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to function in a section of a big band and cooperate with colleagues; ▪ have experienced how a big band is led, rehearsed and prepared for public performances; ▪ are able to adapt your personal sound to the sound of the section if and as required; ▪ are able to reflect on your role and position within a musical arrangement, and are able to adapt it if necessary; ▪ are able to demonstrate your understanding of the relationship between the melody and rhythm sections of a big band; ▪ are able to demonstrate your awareness of the various big band styles; ▪ are able to improvise in various styles, showing style-awareness; ▪ have improved your sight reading skills; ▪ are able, if required, to 'double' the instrument (e.g. tenor sax players being able to play the soprano saxophone); ▪ are able to react to the directions of the conductor of a big band; ▪ are able to behave and communicate professionally on stage;

	<ul style="list-style-type: none"> ▪ are able put into practice in the big band what has been learned in the main subject lessons, the secondary lessons in classical music and the theory lessons.
Programme objectives:	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.6, 1.A.13, 1.A.14, 1.A.17, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.C.11
Type of course:	Compulsory
Level:	Bachelor I-IV
Duration:	One week of rehearsals for 4-6 hours a day and at least one or several public performances.
Prior qualifications/ prerequisites:	Good sight-reading reading skills, basic familiarity with the big band repertoire, ability to improvise in various styles
Teachers:	Various teachers
Credits:	pm
Literature:	Standards and originals of the big band repertoire
Work form:	Ensemble led by conductor
Assessment:	Compulsory attendance 100%. Active participation (incl. being prepared for rehearsals)
Grading system:	Participation sufficient/insufficient
Language:	English or Dutch
Schedule, time, venue:	Project based: 4-6 rehearsals of 4-6 hours each during one week, plus concerts
Information:	Susanne Abbuehl – Head of Jazz Department (s.abbuehl@koncon.nl)

MUSICIANSHIP SKILLS

FIRST YEAR CHOIR

Course title:	First Year Choir
Osiris course code:	KC-AL-K1JR
Course content:	<p>On a weekly basis, the First Year Choir starts with a vocal warming-up to learn basic singing techniques, canon singing and aural awareness. Choral repertoire is then rehearsed. There might be split rehearsals to speed up the tempo of studying.</p> <p>You are obliged to write marks in your parts and it is also important to study at home and be well-prepared for the rehearsal. Every week, the conductor will announce what is to be studied in the next rehearsal. The First Year Choir performs several times every academic year, with two final concerts in March / April.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have gained general choral singing experience; ▪ have experience in singing and performing classical choral music; ▪ have encountered basic singing techniques, such as posture, breath streaming, tone resonance, articulation, etc.; ▪ have had the opportunity to improve the quality of your singing voice; ▪ have practically applied sight-singing skills as well as listening skills and intonation; ▪ have experienced singing as a means of musical expression; ▪ have learned to work together with students from other departments in an artistic context.
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
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Weekly rehearsals of 90 minutes, September to April
Prior qualifications/ prerequisites:	-
Teachers:	Daniël Salbert
Credits:	2 ECTS
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. If a score is lost, you can buy another one at the Ticket Shop.
Work form:	Choral rehearsal, section rehearsal, individual study of choral parts and concerts
Assessment:	<p>A minimum of 80% presence at the rehearsals, concerts are compulsory.</p> <p>Assessment criteria:</p> <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

Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen (m.vdbergen@koncon.nl)

JAZZ CHOIR

Course title:	Jazz Choir
Osiris course code:	KC-JA-KOOR
Course content:	<p>In this course for jazz singers, you learn how to perform in a jazz choir. The jazz choir is a small to mid-sized vocal ensemble consisting of sopranos, altos, tenors and basses. A single pianist or a rhythm section may accompany the choir.</p> <p>In the choir lessons, the specific vocal techniques of singing in a jazz choir are practiced, as well as various styles of jazz choir singing. You learn more about the differences in styles of jazz choir singing. Performing a solo, accompanied by a choir, is also part of the course content.</p> <p>In the jazz choir lessons, you put into practice what you have learned in your main subject lessons, the secondary lessons and the theory subject lessons.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have rehearsed and performed with jazz choirs of various sizes; ▪ know the repertoire of standards and originals for a jazz choir, in various styles; ▪ are able to cooperate with fellow students in a constructive way; ▪ can write arrangements for various choir settings; ▪ can improvise in various styles, showing style-awareness; ▪ show an understanding of the relationship between the vocal section and the rhythm section when a combo accompanies the choir; ▪ are able to put into practice in the choir what has been learned in the main subject lesson, the secondary lesson classical music and the theory lessons; ▪ are able to deal with the behavioural and communicative demands of public performance.
Programme objectives:	1.A.1, 1.A.4, 1.A.5, 1.A.14, 1.A.17, 1.B.2, 1.B.3, 1.B.4, 1.C.11
Type of course:	Compulsory for bachelor I (for jazz singers: compulsory for bachelor I-II), also available as an elective (after auditioning)
Level:	Bachelor I (and II for Jazz-Vocals students)
Duration:	2 hours per week, 2 blocks of 15 weeks
Prior qualifications/ prerequisites:	For jazz instrumentalists and non-jazz vocal students choosing to audition for Jazz Choir: Basic ability to control your own sound (volume, intonation), basic sight reading proficiency, basic swing feel
Teachers:	Anka Koziel and guest teachers
Credits:	2 ECTS per academic year
Literature:	Standards and originals of the jazz repertoire

Work form:	Group lesson
Assessment:	Compulsory attendance 80% with active participation in the lessons, jazz choir performances, ensemble presentations and vocal nights. Performances are assessed both individually and as a group. Assessment criteria: <ul style="list-style-type: none"> • technique: intonation, breath support, vibrato control, blending • musicianship: polyphonic hearing and singing, rhythmical proficiency including swing choir phrasing, vocal improvisation
Grading system:	Bachelor I: Qualifying result Bachelor II (Jazz-Vocal students): Qualifying result
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Susanne Abbuehl – Head of Jazz Department (s.abbuehl@koncon.nl)

GENERAL MUSIC THEORY 1 (ATV 1)

Course title:	General Music Theory 1 (ATV 1)
Osiris course code:	KC-TJ-ATV
Course content:	ATV1 Jazz Analysis and Harmony are taught in an integrated approach and are linked to ear training 1 and solfège 1. The theory lessons support the development in the study of the main subject. Topics are: <ol style="list-style-type: none"> 1. Form: all usual forms of the standard repertoire, as well as irregular forms and original tunes. 2. Melody: melodic structure. The relationship between melody and harmony. 3. Harmony: functionality of chords, the relationship between chords, vertical structures. The harmonic idiom is the jazz harmony of the American Songbook, Real Book and the Bebop period. 4. Sheet music: to interpret arrangements and/or chord symbols from song books and lead sheets from Fake- and Real Books. 5. Arrangement/instrumentation: to analyse by ear the form of a tune and recognise its instrumentation.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to perceive and analyse (written) form, melody, harmony, sheet music and arrangements/instrumentation; ▪ are able to write an arrangement with given chord symbols of an accompaniment and an arrangement with given chord symbols and a given melody; ▪ are able to invent and write a harmonisation with chord symbols to a given melody.
Programme objectives:	1.A.3, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.6, 1.C.1
Type of course:	Compulsory
Level:	Bachelor I

Duration:	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).
Prior qualifications/ prerequisites:	-
Teachers:	Patrick Schenkus, Erik Albjerg
Credits:	6 ECTS
Literature:	Three readers: Jazz Voicings, Jazz Harmonisation and Jazz Music Theory. Materials distributed by the teachers.
Work form:	Group lessons and self-study
Assessment:	<p>Midterm exam in January: written tests for the components harmonic analysis, four-part arrangement and analysis of melody and form.</p> <p>Final exam in June: a written exam consisting of three parts:</p> <ol style="list-style-type: none"> 1. four-part and/or five-part harmony (60 minutes), 2. analysis of harmony, form and melody (60 minutes), 3. harmonisation (60 minutes). <p>A mark of at least 5.5 is required for each element. The mark for the exam in June is the average of the three individual grades. The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% in the final mark.</p> <p>For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of the Music Theory Department (s.konings@koncon.nl)

GENERAL MUSIC THEORY 2 (ATV 2)

Course title:	General Music Theory 2 (ATV2)
Osiris course code:	KC-TJ-ATV
Course content:	<p>Jazz ATV2 is a more extensive follow-up to Jazz ATV1 and is related to Ear training 2 and Solfege 2. Topics covered in ATV1 will be reinforced. New topics relating to advanced jazz harmony that may be covered are:</p> <ul style="list-style-type: none"> - modulations (with and without pivot chord) - more complex harmony-related subjects such as octatonics, subdominant alterations, chromatic leading chords, parallel harmony, chromatic lines in bass and middle register (minor-line clichés)

	<ul style="list-style-type: none"> - open harmonies that cannot easily be explained, or only approximately, with degree numbers - thickened-line harmonisation (block chords) - slash chords - fourth voicing - Coltrane changes - analysis of arrangements for three or more voices - comparative analysis
Objectives:	<p>At the end of this course, you are capable of producing three analytical assignments. You are free to choose the music for each assignment. In each analysis, your reflections on the music should be clearly conveyed. You are able to verbalise the findings from the analyses in the oral exam. The three assignments comprise:</p> <ol style="list-style-type: none"> 1. Transcription of a solo, including the melody and chord symbols. Written analysis of the important parts of the solo (for example the use of motifs, arpeggio's, scales, patterns). 2. Transcription of an instrumental or vocal arrangement of a melody in three parts or more (the 'head'). Written analysis of the harmony and types of voicing (for instance: close, open, upper structure triads, fourth voicing, thickened line voicing) <p>Comparative analysis. Transcription of two different versions of the same standard or original tune. Written analysis: the two versions compared in harmony, form, style, groove, rhythm, etc. In the case of a standard musical song, analysing the original song sheet is a requisite.</p>
Programme objectives:	1.A.3, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.6, 1.C.1
Type of course:	Compulsory
Level:	Bachelor II
Duration:	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).
Prior qualifications/ prerequisites:	General Music Theory 1 (ATV1)
Teachers:	Patrick Schenkus, Erik Albjerg
Credits:	5 ECTS
Literature:	Three readers: Jazz Voicings, Jazz Harmonisation and Jazz Music Theory. Materials distributed by the teachers.
Work form:	Group lessons and self-study
Assessment:	<p>Midterm exam in January: written exam for the elements harmonic analysis, 5-part voicing, harmonisation, thickened-line, and analysis of melody and form. The final exam in June consists of four written parts and one oral part:</p> <ol style="list-style-type: none"> 1. harmony, 5-part (30 minutes) 2. analysis of harmony and form (30 minutes) 3. harmonisation (60 minutes) 4. thickened-line harmonisation (60 minutes) 5. an oral exam during which three analytical assignments that have been submitted will be discussed with two teachers. <p>A minimum mark of 5.5 is required for the written exam (the average of the grades for the four parts) and the individual oral exam. The final mark for the exam in June is the average of the grades for the written and the oral exam.</p>

	<p>The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% in the final mark.</p> <p>For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)

GENERAL MUSIC THEORY 3 (ATV3) - PROJECTS

Course title:	General Music Theory 3 (ATV3) – Projects
Osiris course code:	KC-TJ-ATV3
Course content:	You choose projects (see below for course descriptions) for the equivalent of four periods. In each project, the material goes a step further in terms of complexity and difficulty than the lessons in ATV2. The content of these projects is often more difficult to analyse with traditional techniques and calls for your personal interpretation of the material. Key requirements are the ability to make written and/or aural analyses and to put into words what you hear and feel in real time.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to adopt a critical attitude and form an opinion about the subjects covered; ▪ are able to express and communicate your vision.
Programme objectives:	1.A.3, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.6, 1.C.1
Type of course:	Compulsory
Level:	Bachelor III
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks). 18 Weeks per project (except for the Gil Evans, Aural Analysis and Charlie Parker project: 1 x 9 weeks)
Prior qualifications/ prerequisites:	General Music Theory 2 (ATV2)
Teachers:	Erik Albjerg, Patrick Schenkus
Credits:	3 ECTS for 4 periods of ATV3 projects
Literature:	Depending on the project
Work form:	Group lesson
Assessment:	Written exam at the end of each project; a maximum of two of the 18 lessons (for 2 periods) may be missed.

Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)

ATV3 CLASSICAL HARMONY (2 PERIODS)

Course title:	ATV3 Classical Harmony (2 periods)
Course content:	Classical harmony will be taught by analysing harmony in Bach chorales and making 4 part exercises with a given melody or bass. Writing rules for 4-part writing will gradually be covered: learning by doing. Concerning voicing leading and harmony, the relationship between classical and jazz will be made.
Teachers:	Patrick Schenkus
Literature:	The teacher provides the material.
Work form:	Group lessons
Assessment:	Written exam: transcription of a 4-part chorale as preparation for the exam. This chorale is the subject of harmonic and melodic analysis at the exam; the second part is a 4-part voicing with a given melody. Mandatory attendance, a maximum of two out of 18 lessons may be missed. For assessment criteria, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)

ATV3 BIG BAND (2 PERIODS)

Course title:	ATV3 Big Band (2 periods)
Course content:	First part of the course is devoted to listening to different big band styles and auditive analysis of arrangements. Second part is reading and decoding big band scores with a focus on form and type of voicings. Main literature is "Inside The Score", with the arranging styles of Sammy Nestico and Thad Jones. Additional scores by Thad Jones and Duke Ellington/Billy Strayhorn.
Teachers:	Patrick Schenkus
Literature:	The teacher provides the material in the lesson. "Inside the score" is also available in the library.
Work form:	Group lessons
Assessment:	Written exam; the student has to make an auditive analysis.

	Mandatory attendance, a maximum of two out of 18 lessons may be missed. For assessment criteria, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)

ATV3 JOHN SCOFIELD/PAT METHENY (2 PERIODS)

Course title:	ATV3 John Scofield/Pat Metheny (2 periods)
Course content:	You will analyse compositions by John Scofield and Pat Metheny (mainly trio and quartet albums) for form and harmonic structures. Theoretical subjects are slash chords, form and melodic structure. The form is often influenced by motifs, which sometimes causes irregular sentences. Influences from other musical styles or outer musical influences will also be considered. You are required to participate in the discussion during every lesson.
Teachers:	Patrick Schenkus
Literature:	Material handed out by the teacher
Work form:	Group lessons
Assessment:	Written exam: one transcription or comparative analysis will be made at home and pre-analysed to prepare for the written exam. All of the analytical aspects discussed in the lessons return in the questions in the written exam. Mandatory attendance, a maximum of two out of 18 lessons may be missed. For assessment criteria, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)

ATV3 MILES DAVIS/WAYNE SHORTER (2 PERIODS)

Course title:	ATV3 Miles Davis/Wayne Shorter (2 periods)
Course content:	A comparison between the two great quintets by Miles between '55 and '65. The form experiments as well as the interaction between the members of the bands and the transitions in Miles playing style are analysed. Wayne Shorter: Early compositions for the Jazz Messengers, his own group, as well as for Miles Davis, are analysed. Focus is on the experiments in form and harmony. You are required to participate in the discussion during every lesson.
Teachers:	Patrick Schenkus
Literature:	All written material will be handed out by the teacher. Three versions of 'My Funny Valentine' are available in the Study Lab.

Work form:	Group lessons
Assessment:	Written exam: the student should prepare three versions of 'My Funny Valentine', including one transcription of the oldest version. All focus points of analysis discussed in the lessons should return in these three versions. Mandatory attendance, a maximum of two out of 18 lessons may be missed. For assessment criteria, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)

ATV3 GIL EVANS (1 PERIOD)

Course title:	ATV3 Gil Evans (1 period)
Course content:	Analysis of arrangements (Moon Dreams, Boplicity, My Ship, Jambangle, intro So What). Due to the complexity of Evans' work, most aspects of arranging will be discussed: harmonisation, re-harmonisation, orchestration, part-writing and form. An article about "Moon Dreams" for "Birth Of The Cool" album will be discussed.
Teachers:	Erik Albjerg
Literature:	Reader with scores and article on Moon Dreams should be acquired beforehand.
Work form:	Group lessons
Assessment:	Written exam: analysis of an arrangement. Every aspect of the analysis process discussed in the course must be addressed in the exam. Mandatory attendance, a maximum of one out of 9 lessons may be missed. For assessment criteria, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)

ATV3 JAZZ AUDITIVE ANALYSIS (1 PERIOD)

Course title:	ATV3 Jazz Auditive Analysis (1 period)
Course content:	Creating an analysis based solely on listening; no scores or sheet music will be used. Emphasis is on description and recognition of the formal elements of the arrangement of the recordings.
Teachers:	Erik Albjerg
Literature:	Recordings provided by the teacher (musicweb) and by students.

Work form:	Group lessons
Assessment:	Written exam and presentation: creating an aural analysis of an arrangement. Every aspect of the analysis process discussed in the course must be addressed in the exam. Mandatory attendance, a maximum of one out of 9 lessons may be missed. For assessment criteria, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)

ATV3 CHARLIE PARKER (1 PERIOD)

Course title:	ATV3 Charlie Parker (1 period)
Course content:	Analysis of the work of Charlie Parker, with the emphasis on the specific melodic, harmonic and rhythmic features. Transcriptions will be made, as well as performances of themes and solos in order to fully understand Parker's music.
Teachers:	Erik Albjerg
Literature:	Literature will be provided by the teacher.
Work form:	Group lessons
Assessment:	Written exam and presentations: analysis of a solo. Every aspect of the analysis process discussed in the course must be addressed in the exam. Mandatory attendance, a maximum of one out of 9 lessons may be missed. For assessment criteria, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)

KEYBOARD HARMONY 1

Course title:	Keyboard Harmony 1
Osiris course code:	KC-TJ-HAP1-14
Course content:	In the Keyboard Harmony 1 course, you perform diatonic exercises with triads and shell chords, and then apply them to pieces with shell chords. You also practice extensions, followed by simple pieces with extensions. The emphasis in all Keyboard Harmony courses is on the importance of good horizontal voice leading and its correct execution.
Objectives:	At the end of the course, you:

	<ul style="list-style-type: none"> ▪ are able to correctly perform good horizontal voice leading; ▪ are able to apply and perform it in prepared and unprepared pieces; ▪ are able to work with shell chords and extensions.
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.6, 1.C.1
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	-
Teachers:	Eric Gieben
Credits:	3 ECTS
Literature:	Frans Elsen: Jazzharmonie aan de piano, parts I and II
Work form:	Group lessons and self-study
Assessment:	<p>Midterm exam in January and final exam in June. The final exam consists of two parts:</p> <ol style="list-style-type: none"> 1. In the exam the student must correctly harmonise a jazz composition a prima vista using shell chords. The performance will be transcribed on the spot by the teacher and discussed with the student. 2. The student performs three relatively simple prepared pieces which have chords with extensions. <p>The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% in the final mark.</p> <p>For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.</p>
Grading system:	Final exam: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)

KEYBOARD HARMONY 2

Course title:	Keyboard Harmony 2
Osiris course code:	KC-TJ-HAP2-14
Course content:	Individual lessons in which the following subjects are taught: superimposition of thirds, superimposition of fourths, sixth-diminished scale, use of drop-2 voicings, turn arounds, tritone substitution.
Objectives:	<p>At the end of the course, you:</p> <ul style="list-style-type: none"> ▪ are able to correctly perform a good horizontal voicing;

	<ul style="list-style-type: none"> ▪ are able to apply and perform it in prepared and unprepared pieces; ▪ are able to handle chords and voicing in more complex harmonic constructions.
Programme objectives:	1.A.1, 1.A.3, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.6, 1.C.1
Type of course:	Compulsory
Level:	Bachelor II
Duration:	Lessons of 25 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	Keyboard Harmony 1
Teachers:	Eric Gieben
Credits:	3 ECTS
Literature:	Frans Elsen: Jazzharmonie aan de piano, parts I and II
Work form:	Group lessons and self-study
Assessment:	<p>Midterm exam in January and final exam in June. The final exam consists of two parts:</p> <ol style="list-style-type: none"> 1. At the end of HAP II, the student must be able to harmonise a jazz composition a prima vista and correctly use extensions. The performance will be transcribed on the spot by the teacher and discussed with the student. 2. The student will perform three prepared pieces containing chords with extensions (selected in consultation with the teacher) to an appropriate standard. <p>The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% in the final mark.</p> <p>For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.</p>
Grading system:	Final exam: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)

JAZZ SOLFÈGE 1

Course title:	Jazz Solfège 1
Osiris course code:	KC-TJ-SP1-14
Course content:	The lessons for Solfège 1 are linked to the syllabus for Jazz Music Theory 1 and Ear training 1. You develop your musical imagination by performing singing exercises with and without piano accompaniment. The exercises consist of

	building blocks from the repertoire covered in the Jazz Music Theory 1 and Ear training 1 lessons. Repertoire is also sung a prima vista.
Objectives:	At the end of the course, you are able to prepare the lead sheet score of <i>There Will Never Be Another You</i> independently: <ul style="list-style-type: none"> ▪ Melody has to be known by heart, all other parts can be put on the music stand; ▪ Piano accompaniment should be automatised for the benefit of the singing; ▪ Singing: <i>guidelines</i>, <i>bass line</i> (two-feel, walking), <i>arpeggio's</i>, <i>scales</i>, <i>improvisation etude</i>, own real-time <i>improvisation</i> or own written <i>special chorus</i>; ▪ Analysis of the content, all parts need to be understood.
Programme objectives:	1.A.1, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.C.6
Type of course:	Compulsory
Level:	Bachelor I
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	-
Teachers:	Patrick Schenkus, Erik Albjerg
Credits:	3 ECTS
Literature:	Solfège Reader and materials distributed by the teachers
Work form:	Group lessons and self-study
Assessment:	Midterm exam in January: oral test in which the student presents prepared exercises and sings an exercise a prima vista. Final exam in June: oral exam consisting of prepared exercises from the solfège worksheet and an assignment performed a prima vista. The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% in the final mark. For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of the Music Theory Department (s.konings@koncon.nl)

JAZZ SOLFÈGE 2

Course title:	Jazz Solfège 2
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Osiris course code:	KC-TJ-SP2-14
Course content:	The content of the Solfège 2 course is linked to the content of the ATV2 and Ear training 2 lessons. You develop your musical imagination with singing exercises with and without piano accompaniment. The exercises are composed of building blocks from the repertoire covered in the ATV2 and Ear training 2 lessons. In addition, repertoire is sung a prima vista.
Objectives:	At the end of the course, you are able to prepare the lead sheet score of <i>There Will Never Be Another You</i> for the second year independently. Many harmonic topics from the second-year theory are integrated in this lead sheet score. <ul style="list-style-type: none"> ▪ Melody has to be known by heart, all other parts can be put on the music stand. ▪ Piano accompaniment should be automatised for the benefit of the singing. ▪ Singing: <i>more chromatic bass line</i> (walking), <i>arpeggio's</i>, <i>scales</i>, <i>improvisation etude</i>, own real-time <i>improvisation</i> or own written <i>special chorus</i>, <i>triadic upper structures</i> ▪ Analysis of the content, all parts need to be understood.
Programme objectives:	1.A.1, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.C.6
Type of course:	Compulsory
Level:	Bachelor II
Duration:	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).
Prior qualifications/ prerequisites:	Jazz Solfège 1
Teachers:	Patrick Schenkus, Erik Albjerg
Credits:	3 ECTS
Literature:	Solfège Reader and materials distributed by the teachers
Work form:	Group lessons and self-study
Assessment:	Midterm exam in January: oral exam where the student presents prepared exercises and sings an exercise a prima vista. Final exam in June: oral exam consisting of prepared exercises from the solfège worksheet and a prima vista assignment. The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% in the final mark. For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of the Music Theory Department (s.konings@koncon.nl)

JAZZ SOLFÈGE 3

Course title:	Jazz Solfège 3
Osiris course code:	KC-TJ-SP
Course content:	In the lessons many exercises connected with upper structure and the more complex relationship between melody and harmony are sung. You accompany yourself on the piano in modulating sequences in every key. A number of assignments are performed a prima vista.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to imagine notated complex jazz music, with or without using an instrument; ▪ are able to sing complex jazz melodies a prima vista; ▪ are able to integrate practical and theoretical skills; ▪ are able to integrate material learned in General Music Theory (ATV), Ear training, Solfège and main subject lessons in a musically convincing performance of a solo with your own accompaniment.
Programme objectives:	1.A.1, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.C.6
Type of course:	Choice between Ear Training 3 and Solfege 3
Level:	Bachelor III
Duration:	Lessons of 50 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.
Prior qualifications/ prerequisites:	Jazz Solfège 2
Teachers:	Erik Albjerg
Credits:	1 ECTS
Literature:	Solfège reader and materials distributed by the teacher
Work form:	Group lessons and self-study
Assessment:	One final exam at the end of the semester: two improvisations written by the students themselves and a so-called 'special chorus' must be submitted and performed (vocal with piano). For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of the Music Theory Department (s.konings@koncon.nl)

EAR TRAINING 1

Course title:	Ear Training 1
Osiris course code:	KC-TJ-GT
Course content:	The content of the Ear Training course is linked to that of the lessons in Jazz Music Theory and Solfège. You make transcriptions of repertoire covered in Jazz Music Theory. You work with headphones and a computer (laptop)
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to make a transcription of the following components: a lead sheet (melody and chord symbols), solo improvisation and 2-part arrangement ▪ are able to integrate practical and theoretical skills and are able to transcribe independently; ▪ are able to communicate your observations about the music.
Programme objectives:	1.A.4, 1.A.11, 1.B.6, 1.C.4, 1.C.5, 1.C.6, 1.C.7
Type of course:	Compulsory
Level:	Bachelor 1
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	-
Teachers:	Patrick Schenkus, Erik Albjerg
Credits:	3 ECTS
Literature:	Materials on MusicWeb
Work form:	Group lessons and self-study
Assessment:	Midterm exam in January: written test in the Study Lab, where the student will make one transcription. Final exam in June: written exam consisting of a single lead sheet transcription assignment. The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% in the final mark. For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of the Music Theory Department (s.konings@koncon.nl)

EAR TRAINING 2

Course title:	Ear Training 2
Osiris course code:	KC-TJ-GT
Course content:	The content of the Ear Training lessons is linked to the curriculum for General Music Theory 2 and the Solfège 2 lessons. You make transcriptions of repertoire covered in the General Music Theory 2 lessons. You work with headphones and a computer (laptop)
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to make transcriptions of more complex tunes concerning harmonic topics, 3-part arrangement and form; ▪ are able to integrate practical and theoretical skills; ▪ are able to independently transcribe from recordings; ▪ are able to communicate how you experienced the music.
Programme objectives:	1.A.4, 1.A.11, 1.B.6, 1.C.4, 1.C.5, 1.C.6, 1.C.7
Type of course:	Compulsory
Level:	Bachelor 2
Duration:	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).
Prior qualifications/ prerequisites:	-
Teachers:	Patrick Schenkus, Erik Albjerg
Credits:	3 ECTS
Literature:	Materials on MusicWeb
Work form:	Group lessons and self-study
Assessment:	Midterm exam in January: written exam in the Study Lab, or with own laptop in the classroom, where the student makes a transcription. Final exam in June: written exam consisting of one transcription assignment. The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% in the final mark. For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of the Music Theory Department (s.konings@koncon.nl)

EAR TRAINING 3

Course title:	Ear Training 3
Osiris course code:	KC-TJ-GT
Course content:	Ear training 3 is an extension of Ear training 2. You make transcriptions of more complex repertoire.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to recognise, notate and play by ear and/or transpose aspects of more complex jazz music in terms of tone (melody and harmony), rhythm and form, even if the tonal aspect of the repertoire is less stable (modal, lots of modulations and parallel harmony); ▪ are able to integrate practical and theoretical skills; ▪ are able to transcribe from recordings independently; ▪ are able to communicate how you experienced the music.
Programme objectives:	1.A.4, 1.A.11, 1.B.6, 1.C.4, 1.C.5, 1.C.6, 1.C.7
Type of course:	Choice between Ear training 3 and Solfège 3
Level:	Bachelor III
Duration:	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).
Prior qualifications/ prerequisites:	Jazz - Ear Training 2
Teachers:	Erik Albjerg
Credits:	1 ECTS
Literature:	Materials on MusicWeb
Work form:	Group lessons and self-study
Assessment:	<p>One final exam at the end of the semester:</p> <ol style="list-style-type: none"> 1. oral exam where the student has to sing with recordings according to specific guidelines 2. written exam consisting of one transcription. <p>For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.</p>
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of the Music Theory Department (s.konings@koncon.nl)

JAZZ RHYTHM CLASS 1

Course title:	Jazz Rhythm Class 1
Osiris course code:	KC-TJ-RPRJ1-14
Course content:	You develop your rhythmic skills during practical and active lessons. During the lessons, you use Djembés and your own instruments, in addition to the voice or other instruments. You learn how to play rhythmically from sheet music and from memory and imagination.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to play rhythmically from sheet music and from memory and imagination; ▪ are able to read rhythm notation.
Programme objectives:	1.A.1, 1.A.4, 1.A.11, 1.B.2, 1.B.6
Type of course:	Compulsory
Level:	Bachelor I
Duration:	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).
Prior qualifications/ prerequisites:	-
Teachers:	Niels van Hoorn
Credits:	2 ECTS
Literature:	Duos, trios and quartets and univocal exercises will be distributed by the teacher. Syllabus from Niels van Hoorn and pieces from Marc Zoutendijk.
Work form:	Group lessons and self-study
Assessment:	Midterm exam in January and final exam in June: practical exam with prepared and a prima vista exercises that are performed on Djembe and the student's own instrument. The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% in the final mark. For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Grading system:	Final result: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of the Music Theory Department (s.konings@koncon.nl)

JAZZ RHYTHM CLASS 2

Course title:	Jazz Rhythm Class 2
Osiris course code:	KC-TJ-RPRJ2-14
Course content:	Practical exercises in jazz rhythm and listening to and notating practical examples.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to read complex rhythm notation a prima vista; ▪ are able to switch between different grooves; ▪ are able to notate syncopated rhythms with sixteenth notes; ▪ are able to demonstrate a mastery of metric modulations and are able to read and perform music in odd meter; ▪ are able to show that you have developed both practical skills and routine in writing and reading jazz rhythms.
Programme objectives:	1.A.1, 1.A.4, 1.A.11, 1.B.2, 1.B.6
Type of course:	Compulsory
Level:	Bachelor II
Duration:	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).
Prior qualifications/ prerequisites:	Jazz Rhythm Class 1
Teachers:	Niels Tausk
Credits:	2 ECTS
Literature:	Reader compiled by N. Tausk
Work form:	Group lessons and self-study
Assessment:	<p>Midterm exam in January and final exam in June: practical exam with prepared and a prima vista exercises that are performed on Djembe and the student's own instrument.</p> <p>The mark for the exam in January counts for 33%, and the mark for the exam in June counts for 67% in the final mark.</p> <p>For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.</p>
Grading system:	Final result: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of the Music Theory Department (s.konings@koncon.nl)

JAZZ ARRANGING 1

Course title:	Jazz Arranging 1
Osiris course code:	KC-TJ-AR1-11
Course content:	Various techniques for arranging for different ensembles are discussed; the emphasis in the first semester is on arranging for small ensembles (3-5 wind instruments plus rhythm section) and in the second semester on arranging for a Big Band.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> are familiar with and able to apply various techniques for arranging for different ensembles.
Programme objectives:	1.A.1, 1.A.4, 1.A.11, 1.B.3, 1.B.6, 1.B.7, 1.C.5, 1.C.9
Type of course:	Compulsory
Level:	Bachelor III
Duration:	Lessons of 90 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	General Music Theory 2
Teachers:	t.b.d.
Credits:	4 ECTS
Literature:	Materials handed out by the teacher
Work form:	Group lessons and self-study
Assessment:	Final Exam in June, where the student will submit two arrangements for different ensembles. For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of the Music Theory Department (s.konings@koncon.nl)

JAZZ ARRANGING 2

Course title:	Jazz Arranging 2
Osiris course code:	KC-TJ-AR

Course content:	Follow-up and expansion of Jazz Arranging 1. You make your own arrangements (and/or compositions), which if found to be suitable will be performed by the Conservatoire's Big Band.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> are familiar with arranging techniques for various ensembles and are able to apply them.
Programme objectives:	1.A.1, 1.A.4, 1.A.11, 1.B.3, 1.B.6, 1.B.7, 1.C.5, 1.C.9
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	Lessons of 90 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	Jazz Arranging 1
Teachers:	t.b.d.
Credits:	2 ECTS
Literature:	Materials handed out by the teacher
Work form:	Group lessons and individual lessons
Assessment:	Final Exam in June: The student must submit: one Big Band arrangement or two arrangements for smaller ensembles. The quality and fitness for performance of the arrangements will be assessed by the teacher. For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of the Music Theory Department (s.konings@koncon.nl)

RELATIONS JAZZ AND CLASSICAL MUSIC

Course title:	Relations Jazz and Classical Music
Osiris course code:	KC-TJ-RJK
Course content:	A systematic exploration of the relationship between jazz and classical, on the basis of a large number of pieces from both genres. Through analysis, listening, discussion and reflection, you will become familiar with classical music repertoire. By connecting these to the - more familiar - jazz styles, the underlying relationships are highlighted and placed in context.

Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ have studied relevant music literature; ▪ know the composition techniques of both classical and jazz styles; ▪ are able to analyse both classical music and jazz; ▪ are able to express your observations and, more generally: talk about music.
Programme objectives:	1.A.13, 1.A.17, 1.B.1, 1.B.3, 1.B.4, 1.B.7, 1.B.8, 1.C.4, 1.C.7
Type of course:	Compulsory
Level:	Bachelor III
Duration:	90 minutes every two weeks, 18 weeks during 2 semesters
Prior qualifications/ prerequisites:	General Music Theory 2
Teachers:	Karst de Jong
Credits:	2 ECTS
Literature:	Alex Ross, The rest is Noise; Spotify play list (Karst de Jong); hand-outs and copies of scores
Work form:	Group lesson and self-study
Assessment:	Oral presentation for the group of about 20 minutes on a topic that is relevant for the student's main course of study, chosen by the student in consultation with the teacher. For further details, please see the <i>Assessment Criteria Musicianship Skills</i> in this Curriculum Handbook.
Grading system:	Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)

MUSIC THEORY ELECTIVE

	Music Theory Elective
Osiris course code:	KC-TE-xx
Course content:	In bachelor III you have to follow a music theory elective. You will find the course descriptions of each music theory elective in the Bachelor Electives and Minors Handbook.
Objectives:	The objectives are depending on the course
Programme objectives:	The objectives are depending on the course
Type of course:	Compulsory elective
Level:	Bachelor III

Duration:	36 lessons, 2 semesters
Prior qualifications/ prerequisites:	ATV1 and 2, Ear Training 1 and 2, Solfège 1 and 2, Harmony at the Piano 1 and 2, Rhythm Class 1 and 2
Teachers:	Depending on the course
Credits:	4 ECTS
Literature:	See each separate course description
Work form:	Group lesson
Assessment:	See each separate course description
Grading system:	Exam: Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings – Head of Music Theory (s.konings@koncon.nl) Education Service Centre (studentadministration@koncon.nl)

ACADEMIC SKILLS

HISTORICAL DEVELOPMENT

Course title:	Historical Development (Jazz)
Osiris course code:	KC-JA-HOZG (jazz voice) KC-JA-HOTR (jazz trumpet) KC-JA-HOTB (jazz trombone) KC-JA-HOSX (jazz saxophone) KC-JA-HOFL (jazz flute) KC-JA-HOCL (jazz clarinet) KC-JA-HOVF (jazz vibraphone) KC-JA-HOGT (jazz guitar) KC-JA-HOPI (jazz piano) KC-JA-HOCB (jazz double bass) KC-JA-HOEB (electric bass) KD-JA-HODR (jazz drums)
Course content:	<p>Historical Development is an introductory course of one year, that provides you with basic professional knowledge about your main subject and its context. The course aims to cover the documented history of jazz music, its tradition and developments starting from the early 20th century.</p> <p>The start of jazz as an art form co-occurred with the invention of recording technology, therefore the primary sources for jazz instrument related research are phonographic recordings. Although much less available in numbers, historically relevant film fragments will also be presented during the course. Given the fact that jazz music is relatively young, there is also a rich and lively oral tradition, through which knowledge and anecdotes have been passed on to new generations. Primary written sources for the history of jazz music and its artistic identity are biographies, studies, interviews and articles in high profile magazines.</p> <p>The course is offered in an interactive learning environment in which you are expected to regularly respond to audio and video recordings, texts, photographs, instruments etc. By working on assignments for longer time spans, you develop skills and an attitude to provide yourself with relevant and primary information in relation to your instrument and personal artistic development. You will be introduced to a professional independence while exploring relevant topics for your practice by training a critical approach towards information from the internet and other sources of reference. Many items will require you to also investigate via your instrument, so you will learn to translate research into your practice and the other way around. During your investigations you work together with other students and react to each other's contributions. At the end of the course, you will do a presentation about a chosen topic and create a short exposition in the Research Catalogue. The exposition may comprise the following elements: text, audio-visual content, recordings and other available sources on a subject that contributes to your personal artistic development. After approval this exposition will be published internally on the Research Catalogue.</p>

	The selected material should illustrate stylistic developments relevant to a particular period, a single key figure or a group of associated players. The focus should be on “lineage”: the way players were influenced by previous generations and in turn have become influential to others. Organological changes (changes to the instrument itself and related playing techniques) can be part of the research too.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> • are able to follow up your own questions related to your field/instrument/subject with search actions; • are able to share a basic knowledge of the stylistic development and technical functioning of your instrument with peers; • have acquired or know how to find basic knowledge about performance conditions and circumstances in the historical contexts of your vocal or instrumental practice.
Programme objectives:	1.A.8, 1.B.4, 1.B.7, 1.C.1, 1.C.7
Type of course:	Compulsory
Level:	Bachelor I (all instruments except vocals) Bachelor II (vocals)
Duration:	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.
Prior qualifications/ prerequisites:	-
Teachers:	Yvonne Smeets, Rik Mol, Rolf Delfos, Wim Bronnenberg, Juraj Stanik, Tony Overwater, Mark Haanstra, Eric Ineke, Felix Schlarmann, Stefan Kruger
Credits:	2 ECTS
Literature:	Audio and video recordings, biographies etc.
Work form:	Group lesson
Assessment:	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 exposition in the Research Catalogue. This exposition can be an article, a video presentation, an annotated repertoire review or a combination of these elements. Assessment criteria: <ul style="list-style-type: none"> • An active attitude and participation during the lessons. Missed lessons are compensated with catch-up assignments. • The RC exposition reveals a clear insight in the chosen subject. • The RC exposition is shaped in a communicative way in language and/or visual documentation • The RC exposition shows an awareness of the lineage and/or context of the chosen subject. • The RC exposition gives a substantial justification of the sources that are involved.
Grading system:	Pass/Fail
Language:	English or Dutch

Schedule, time, venue:	See ASIMUT schedule
Information:	Susanne Abbuehl – Head of Jazz Department (s.abbuehl@koncon.nl)

MUSIC HISTORY JAZZ

Course title:	Music History Jazz
Osiris course code:	KC-TJ-HJ1-14
Course content:	The course concentrates on the emergence of different jazz styles. The development of the music is placed in a general historical, social and cultural context. An important aspect that is studied is how improvisation and swing are shaped in the melody and rhythm sections in the different styles.
Objectives:	At the end of the course, you: <ul style="list-style-type: none"> ▪ are able to recognise different styles in the jazz repertoire from recordings; ▪ are able to use the appropriate terminology in assessing the music fragments.
Programme objectives:	1.B.1, 1.B.3, 1.B.7, 1.B.8, 1.C.1
Type of course:	Compulsory, also available as an elective
Level:	Bachelor I Elective: bachelor II-IV
Duration:	Lessons of 75 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
Prior qualifications/ prerequisites:	-
Teachers:	Loes Rusch
Credits:	3 ECTS
Literature:	Ted Gioia: <i>Jazz, a history</i> ; various articles
Work form:	Lectures and individual assignments
Assessment:	Written exam in January and in June with an aural test included. The mark for the exam in January counts for 50%, and the mark for the exam in June counts for 50% in the final mark. For further details, please see <i>Assessment Criteria Critical Jazz Studies</i> in this Curriculum Handbook.
Grading system:	Final result: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of the Music Theory Department (s.konings@koncon.nl)

ANATOMY/PHONETICS

Course title:	Anatomy/Phonetics
Osiris course code:	KC-AZ-ANFO
Course content:	<p>During group lessons all subjects concerning the speaking and singing voice are discussed in theoretical and practical work forms. Subjects are: posture, breath, articulation and articulators, anatomy of the larynx breathing apparatus, vocal tract, vocal health, care of the voice and development and pathology of the voice. Principles of healthy speaking will be practised. You will give a short presentation showing a well-supported speaking voice and clear diction.</p> <p>As part of this course you will be invited for an examination of the vocal cords by an ENT specialist.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ Understand the function of the anatomy, the physiology and the pathology of the voice- and breath system in singing and speaking; ▪ Are aware of the principles of vocal health; ▪ Are able to practice the speaking voice with the knowledge and principles of phonetics, and are able to use diction skills in proper speech.
Programme objectives:	1.A.2, 1.A.7, 1.A.20.KC
Type of course:	Compulsory
Level:	Bachelor I
Duration:	28 group lessons of 90 minutes
Prior qualifications/ prerequisites:	-
Teachers:	Martine Straesser
Credits:	2 ECTS
Literature:	Theodore Demon – Anatomy of the voice (ISBN 978-1-62317-197-1)
Work form:	Group lesson, when necessary individual lessons
Assessment:	<p>Compulsory attendance: 80% (absence in consultation with teacher)</p> <p>Two written examinations on the subjects of anatomy, physiology, development and pathology of the voice. Based on 'Anatomy of the voice' by Theodore Demon and the power-points provided by the teacher.</p> <p>The average score of exam 1 and 2 needs to be at least 5.5. to pass If the average score is below 5.5. the student will be able to take a re-exam that includes subjects of exam 1 and 2, at the end of the academic year.</p>
Grading system:	Final result: Numeric
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	Monica Damen – Head of Vocal Studies Department (m.damen@koncon.nl)

CRITICAL MUSIC STUDIES 1 & 2 (JAZZ)

Course title:	Critical Music Studies 1 & 2 (Jazz)
Osiris course code:	KC-TJ-CJS
Course content:	<p>You are introduced to the various ways in which sources of jazz and other genres of music can be analysed and used in support of the practice of playing jazz. The sources can be articles, books, films and audio-visual materials, as well as jazz-related poetry, paintings and other artistic expressions. The position of jazz in the cultural landscape is dealt with as well.</p> <p>Broadening your interest, knowledge and experience is done by:</p> <ul style="list-style-type: none"> - reading and analysing various texts and make concise and critical conclusions; - listening to musical performances and making well balanced verbal analysis; - analysing the underlying theories and approaches of the various ways jazz history is described and conceived; - looking at objects of art, poetry, literature, films and other visual expression that are jazz related; - raising the critical awareness on jazz and other forms of art.
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to reflect on written texts concerning jazz and other forms of art; ▪ have a clear understanding of the various historiographical approaches in jazz; ▪ are able to verbally express personal points of view in a balanced and insightful way by making concise presentations; ▪ are able to write small essays that show critical awareness.
Programme objectives:	1.A.8, 1.A.9, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
Type of course:	Compulsory
Level:	Bachelor II and III
Duration:	75 minutes per week, 18 weeks during the 1 st semester of bachelor II and 18 weeks during the 1 st semester of bachelor III
Prior qualifications/ prerequisites:	CMS - Jazz 1: Music History Jazz CMS - Jazz 2: CMS – Jazz 1
Teachers:	Loes Rusch, guest teachers
Credits:	1 ECTS per academic year
Literature:	Various sources such as 'Thinking in Jazz', Paul Berliner; 'Sayin' something', Ingrid Monson; 'Yesterdays' by Charles Hamm; biographies such as 'Thelonious Monk' by Robin Kelly; articles from 'Jazz Research' of the Institute for Jazz Research, Graz, Austria; books and articles written by scholars such as James Lincoln Collier, Guthrie Schuller, Scott Deveaux, Ted Gioia; Gary Giddens; jazz films ('film noir') and filmed biographies; recordings and analyses in jazz journals such as JazzTimes, DownBeat, The Wire.
Work form:	Group lesson
Assessment:	A presentation in which points of view are explained; participation in discussions and debates; writing of a short essay in which an analysis is made of a piece of music or a work of art related to jazz.

	For further details, please see <i>Assessment Criteria Critical Jazz Studies</i> in this Curriculum Handbook.
Grading system:	Numeric
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Suzanne Konings - Head of Music Theory Department (s.konings@koncon.nl)

PRODUCTION FINAL PRESENTATION

Course title:	Production Final Presentation
Osiris course code:	KC-JA-PT
Course content:	You are responsible for the production of the public final presentation at the end of the course. This includes making proper arrangements for sound, lighting and staging, and informing the audience about the content of the programme. This can be done with a printed programme for the audience, containing notes about the composers, arrangers and performers, as well as any other appropriate background information, but other forms of information through announcements and presentation are also welcome.
Objectives:	At the end of this course, you: <ul style="list-style-type: none"> ▪ are able to produce an audio-visually attractive final presentation in the form of a public concert that meets professional standards; ▪ are able to present the programme, its rationale and its context in an attractive way to a wider audience; ▪ are able to explain the programme at such a way that a non-professional understands what will be played.
Programme objectives:	1.A.1, 1.A.5, 1.A.9, 1.A.11, 1.A.12, 1.A.13, 1.A.17, 1.A.19, 1.B.3, 1.B.8, 1.C.2, 1.C.9, 1.C.11
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	Two plenary sessions with all 4 th year bachelor students; individual sessions with teachers
Prior qualifications/ prerequisites:	-
Teachers:	Main subject teachers, teachers of the course 'Preparation for Professional Practice'
Credits:	2 ECTS
Literature:	t.b.a.
Work form:	Plenary sessions and individual sessions
Assessment:	The production of the final presentation is assessed at the presentation itself but is graded separately. Assessment criteria:

	<ul style="list-style-type: none"> • attendance at the plenary and individual sessions • the overall quality of the audio-visual presentation • the adequate informing of the audience with an informative programme (or oral presentation, video etc.) containing notes on composers, performers and other relevant background information. <p>The quality of the production is also taken into account in the overall numeric grading of the final presentation.</p>
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule, individual sessions by appointment
Information:	Susanne Abbuehl – Head of Jazz Department (s.abbuehl@koncon.nl)

PROFESSIONAL PREPARATION

TUTORING

Course title:	Tutoring
Osiris course code:	KC-AL-PF
Course content:	<p>First-year students entering the Royal Conservatoire are assigned a tutor. You remain with this tutor for the first three years of the bachelor's course. The tutor's role is to help you to reflect on your study and to monitor your study progress.</p> <p>In order to become independent reflective practitioners students need self-regulation skills and habits. The tutor can offer you several tools to develop these skills, based on your needs and preferences. In the tutoring toolbox there are 4 categories for tools: foundation, intention, attention and reflection. In the course of the study year you and your tutor will decide together which tools are interesting and relevant to explore. Each study year all 4 categories should be represented in your development and habits. Evidence of this can be shown 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, which meets the requirement of all 4 categories.</p> <p>The tutor will have consultations with students individually and in small groups. The tutor is also available to you on request. Consultations with the tutor are confidential. Study progress will be an important topic in private consultations. The tutor will consult with the head of department or coordinator about study related issues, without revealing any sensitive information. Students are encouraged to take responsibility and initiative and increasingly take ownership of their development.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to reflect on your study progress and communicate about it with others; ▪ are able to reflect on your personal and artistic growth; ▪ have learned self-regulation tools and habits and are able to strategically put them to use in your own practice.
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
Type of course:	Compulsory
Level:	Bachelor I-III
Duration:	<p>Group meetings: to be decided by the tutor</p> <p>Private meetings: by appointment (at least two, but more individual meetings can take place if required)</p>
Prior qualifications/ prerequisites:	You need to finish each year of this course before being allowed to enter the next.
Tutors:	Daniël Brügger, Carolien Drewes, Noa Frenkel, Manon Heijne, Miro Herak, Jarmo Hoogendijk, Bert Kraaijpoel, Anne La Berge, Gabriel Paiuk, Roger Regter, Quirijn van Regteren Altena, Ana Sanchez Donate, Yvonne Smeets, Julia Stegeman, Rixt van der Kooij, Susan Williams
Credits:	2 ECTS per academic year

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.
Work forms:	Group and individual meetings
Assessment:	<p>At the end of each academic year, your tutor will assess your development related to your self-regulation skills and habits, on the basis of the following criteria:</p> <ul style="list-style-type: none"> • Evidence that you have monitored and improved your personal development in a professional, autonomous and critical manner. • Evidence of activities, exploration and/or habits in each of the 4 categories of the tutoring toolbox; foundation, intention, attention and reflection. <p>If your participation in the course and development of your self-regulation skills and habits are regarded as sufficient, you will pass the course.</p>
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	<p>During the first year the tutors will organise a number of group sessions. As for the individual meetings, both you and your tutor can take the initiative.</p> <p>Two group meetings and two individual appointments with your tutor (one in November/December and one in April) at the Royal Conservatoire or online.</p>
Information:	Yvonne Smeets – coordinator Tutoring (y.smeets@koncon.nl)

EDUCATIONAL SKILLS 1

Course title:	Educational Skills 1
Osiris course code:	KC-ED-ES1
Course content:	<p>During this course you will experience learning processes from different perspectives and learn about the various roles of musicians in an educational context.</p> <p>You will approach skills and 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 also acquire knowledge about learning processes, creating positive learning environments, and the teacher-pupil relationship. With your fellow students, you will practise providing and receiving feedback and instruction, coached by Educational Skills teachers. You will explore and practise different tools as well as work forms that musicians can use in an educational context. Furthermore, you will discover how education plays an important role in the present-day field of work and visit an educational activity together with a fellow student.</p> <p>There are two parallel strands of lessons:</p> <ul style="list-style-type: none"> - Methods and Didactics (lessons about education in relation to your own discipline) - Pedagogy (self-study of material about teaching and learning processes)

Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have an understanding of musical learning processes; ▪ are capable of reflecting on how you practise and are able to set goals; ▪ understand the characteristics of a positive learning environment; ▪ know how to formulate clear questions and give clear instructions; ▪ understand how pupils need a customised approach, based on differences between pupils; ▪ possess basic skills in providing instruction and feedback and in using simple work forms; ▪ have knowledge of and are able to employ a number of methods designed to develop skills; ▪ are aware of how you can use your artisticity in an educational context; ▪ have an impression of the role of education in the present-day field of work.
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
Type of course:	Compulsory
Level:	Bachelor II
Duration:	12 weeks, semester 1 Methods and Didactics, 12 lessons of 60 minutes Pedagogy, self-study (approx. 8 hours)
Prior qualifications/ prerequisites:	-
Teachers:	Various
Credits:	3 ECTS
Literature:	Pedagogy materials shared in Teams
Work form:	Group lessons and self-study
Assessment:	<p>1) 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 your teacher's feedback about your exploration of teaching skills, such as providing instructions and feedback and using work forms, with fellow students during the Methods and Didactics lessons.</p> <p>2) A written assignment about topics covered during the Pedagogy lessons.</p> <p>Assessment criteria (reflective report):</p> <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. <p>Both the reflective report and the written assignment will have to be passed in order to pass this course.</p>
Grading system:	Pass/Fail

Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen (m.vdbergen@koncon.nl)

EDUCATIONAL SKILLS 2

Course title:	Educational Skills 2
Osiris course code:	KC-ED-ES2
Course content:	<p>In this course you reflect upon and analyse the skills needed for your discipline, and you explore various methods to develop and teach these skills at different levels. General educational skills that have been covered in Educational Skills 1, like interacting with different types of pupils, formulating questions and giving instructions will be put into practice during the Methods and Didactics lessons. You will also get acquainted with tools to teach and develop an understanding of music theory on various levels with a musically practical approach.</p> <p>Together with your Methods and Didactics teacher and your fellow students you will get the opportunity to put all these skills into practise by working with test pupils.</p> <p>After having visited the educational field in Educational Skills 1, you will do online research on projects in the educational field, for example in your own country. You will analyse an education activity or project of your choice that you consider to be an inspiring example.</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 discipline) - Music Theory in Education (lessons about teaching and understanding music theory with a musically practical approach)
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have an understanding of the various stages of the learning process in your own discipline; ▪ have knowledge of repertoire and methodological materials; ▪ have knowledge of and are able to employ various methods for developing a variety of skills; ▪ possess basic skills to formulate clear questions and give apt instructions; ▪ are able to take into account the characteristics of a pupil in your approach; ▪ know a variety of tools to develop and teach the understanding of music theory with a musically practical approach; ▪ are able to design a framework for an annotated repertoire list; ▪ have a clearer picture of education in the educational field and the various roles of musicians within.

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
Type of course:	Compulsory
Level:	Bachelor II
Duration:	12 weeks, semester 2 Methods and Didactics, weekly lessons of 60 minutes Music Theory in Education, 6 lessons of 60 minutes
Prior qualifications/ prerequisites:	Educational Skills 1
Teachers:	Various
Credits:	3 ECTS
Literature:	Susan Williams, Quality Practice
Work form:	Group lessons, self-study and peer learning in teaching experiences
Assessment:	<p>1) Framework for an annotated repertoire list (33,3%) 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.)</p> <p>2) Description of the practical use of music theory work forms (33,3%)</p> <p>3) Reflective report on your teaching experiences with your test pupils and your analysis of a project or activity in the educational field (33,3%)</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • ability to recognise the level of methods and techniques (1); • understanding of the use of music theory work forms (2); • awareness of the characteristics and competences of a test pupil (3); • ability to formulate clear questions, give apt instructions and employ work forms to develop a variety of skills, including music theory (3); • level of reflective thinking about music education and past and future teaching experiences (3).
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen (m.vdbergen@koncon.nl)

EDUCATIONAL SKILLS 3

Course title:	Educational Skills 3
Osiris course code:	KC-ED-ES3

Course content:	<p>In this course you will not only attend lessons, but you will also teach your own pupil throughout the semester. Your focus will be on the use of teaching materials, planning and preparing lessons, handling your pupil's homework and putting to practice acquired knowledge and skills explored in Educational Skills 1 and 2. During this process you will prepare and evaluate the lessons together with a fellow student and receive coaching from your teachers.</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.</p> <p>There are three parallel strands:</p> <ul style="list-style-type: none"> - Internship (15 weekly lessons with one pupil, together with a fellow student) - 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)
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ have a deeper knowledge of musical development and are able to apply methodical thinking in practice in various roles and situations; ▪ you have basic knowledge on how to lead and teach a group; ▪ are able to apply musical material in a flexible manner for a pupil and for a group of pupils; ▪ are able to teach a pupil for a semester and know how to employ objectives, lesson plans, methods and homework assignments.
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
Type of course:	Compulsory
Level:	Bachelor III
Duration:	<p><u>15 weeks, semester 1</u></p> <p>Internship, weekly lessons of 50 minutes (or shorter, depending on the age of your pupil)</p> <p>Methods, Didactics & Coaching, 15 lessons of 60 minutes</p> <p>Ensemble Teaching, 6 lessons of 90 minutes</p>
Prior qualifications/ prerequisites:	Educational Skills 2
Teachers:	Various
Credits:	4 ECTS
Literature:	t.b.d.
Work form:	Group lessons, self-study and internship with peer learning
Assessment:	<p>1) Teaching report (66%)</p> <p>Your report must include:</p> <ul style="list-style-type: none"> ○ a learning trajectory of a series of lessons for your pupil; ○ video material of one or more lessons you taught;

	<ul style="list-style-type: none"> ○ material used for group teaching; ○ a reflective report on your teaching experiences during your internship and your teaching experience in the educational field. <p>2) Presentation (33%)</p> <p>A 10-minute presentation, on the development of your educational skills related to your own teaching and on musicians' activities in the educational field. Your presentation will be followed by questions from teachers and fellow students.</p> <p>Assessment criteria (teaching report):</p> <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 for one or more pupils; • understanding of group dynamics; • reflective thinking about music education and past and future teaching experiences. <p>Assessment criteria (presentation):</p> <ul style="list-style-type: none"> • ability to address an audience in an engaging manner; • ability to give a clear picture of your teaching experiences; • ability to put your knowledge about educational skills in context, related to your own experiences; • ability to answer critical questions.
Grading system:	Qualifying result
Language:	English
Schedule, time, venue:	See ASIMUT schedule
Information:	Marijke van den Bergen (m.vdbergen@koncon.nl)

CAREER SKILLS: START-UP!

Course title:	Start-Up!
Osiris course code:	KC-AL-FYF
Course content:	<p>Start-Up! has two main goals:</p> <ol style="list-style-type: none"> 1. Helping you build a broad network of fellow students; 2. Making a smooth start at the Royal Conservatoire. <p>Start-Up! introduces new students to the Royal Conservatoire and its practical, educational, creative, social and artistic possibilities. During a full week of music making, attending lectures, cooperating and exploring future educational opportunities, Start-Up! engages you right from the start. Start-Up! consists of daily rehearsals with the First Year Choir, as well as many workshops, lectures, meetings and performances.</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.
Objectives:	At the end of this course, you: <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.
Programme objectives:	1.A.5, 1.C.4, 1.C.11, 1.C.13
Type of course:	Compulsory
Level:	Bachelor I
Duration:	One week full-time
Prior qualifications/ prerequisites:	
Teachers:	A large variety of teachers from the Royal Conservatoire and from the professional field related to your future practice.
Credits:	2 ECTS
Literature:	Start-Up! brochure and http://intranet.koncon.nl/firstyears
Work forms:	Plenary sessions, workshops, group lessons
Assessment:	A minimum of 80% attendance
Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	Monday to Friday during the first week of the academic year, at the Royal Conservatoire, The Hague
Information:	Caroline Cartens (startup@koncon.nl)

CAREER SKILLS: ENTREPRENEURIAL BOOTCAMP

Course title:	Entrepreneurial Bootcamp
Osiris course code:	KC-AL-EB

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.</p>
Objectives:	<p>At the end of this course, you will:</p> <ul style="list-style-type: none"> ▪ be able to work together in a small group of musicians; ▪ be able to create a musical performance or intervention that will add meaning to the social context in which it is performed; ▪ have learned to collaborate, to become creative and productive; ▪ be able to pitch and present your ideas, communicate with new audiences and to document your project.
Programme objectives:	1.A.1, 1.A.5, 1.A.6, 1.A.10, 1.A.13, 1.A.14, 1.A.15, 1.A.16, 1.A.17, 1.A.19, 1.B.9, 1.B.10, 1.B.11, 1.B.12, 1.C.4, 1.C.5, 1.C.8, 1.C.11, 1.C.13, 1.C.14
Type of course:	Compulsory
Level:	Bachelor II
Duration:	A five day intensive course, plus two online meetings
Prior qualifications/ prerequisites:	-
Teachers:	Renee Jonker and others
Credits:	2 ECTS
Literature:	-
Work forms:	Workshops, laboratory, coaching
Assessment:	80% attendance
Grading system:	Participation sufficient/insufficient
Language:	English
Schedule, time, venue:	Two online meetings for preparation, a five day intensive course from Monday 30 August to Friday 3 September 2021 from 09:00 till 22:00 every day, venue t.b.a.
Information:	Isa Goldschmeding (i.goldschmeding@koncon.nl)

CAREER SKILLS: MEET THE PROFESSIONALS

Course title:	Meet the Professionals
Osiris course code:	KC-AL-AE

Course content:	<p>In this course, you have the opportunity to meet professional musicians and become familiar with their career paths. You will learn what career choices these musicians have made and what professional skills they have found useful and necessary. The course takes the form of online plenary sessions and webinars in which they discuss the way they have realised their professional goals. The events will include topics such as online reputation management, networking and business development.</p> <p>You are requested to study literature and/or video registrations (publications and concerts by course leaders or others) in anticipation of the sessions. You are welcome to partake individually or in small groups. 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.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ become familiar with different career paths of professional musicians; ▪ gain insights in the way these musicians have used a variety of skills and strategies to accomplish their professional goals; ▪ critically reflect on career choices and strategies by professionals; ▪ are able to start mapping out individual career paths for yourself.
Programme objectives:	1.A.7, 1.A.10, 1.A.15, 1.B.7, 1.B.9, 1.B.12, 1.B.13, 1.B.14, 1.C.1, 1.C.2, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11, 1.C.16
Type of course:	Compulsory
Level:	Bachelor III
Duration:	Two semesters: one plenary webinar with one (or two) course leaders and three supporting webinars with musicians per semester.
Prior qualifications/ prerequisites:	
Teachers:	Various alumni and other professional musicians
Credits:	2 ECTS
Literature:	Publications will be made available once the visiting guests are announced.
Work forms:	Reading material, plenary session/webinar, webinars/events, one assignment (written, vlog, podcast or video).
Assessment:	<p>Active participation in the group activity during the sessions. A reflective assignment, done individually or in small groups of students. If written: approx.1500-2000 words. By way of vlog or video: 10-15 min, podcast 15-20 min.</p> <p>Assessment criteria:</p> <ul style="list-style-type: none"> • quality of participation during the group activities (participation) • analytical insight in the reading materials (final assignment) • application of concepts from the reading materials to an individual or hypothetical case (final assignment) <p>All elements of assessment have to be passed in order to pass the course.</p>
Grading system:	Pass/Fail
Language:	English
Schedule, time, venue:	Online in Teams or offline at KC. Semester I dates: TBD

	Semester II dates: TBD
Information:	Amber Rap (a.rap@koncon.nl)

CAREER SKILLS: PREPARATION FOR PROFESSIONAL PRACTICE

Course title:	Preparation for Professional Practice
Osiris course code:	KC-JA-VBP
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. Particularly during the fourth and final year of the programme, you need to carefully consider your future as a professional musician. This course is designed to help you to make the transition from 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 (PAP). The PAP must include a well-written curriculum vitae and a personal strengths/weaknesses analysis as an aid to planning a future professional career. An extensive explanation of what a PAP could contain can be found in the document 'Guidelines for writing a Personal Activities Plan (PAP)', which can be found in the Student Administration section of the Intranet. Departments may choose to set other requirements. <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career.</p>
Objectives:	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> ▪ are able to critically reflect on your future career plans; ▪ are able to independently search for information about the music profession and know where to go for advice; ▪ are able to reflect on your role, task and position in the profession as well as in society, and can contribute to it.
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
Type of course:	Compulsory
Level:	Bachelor IV
Duration:	2 semesters

Prior qualifications/ prerequisites:	-
Teachers:	Anton van Houten (Classical Music and Conducting), Manon Heijne (Vocal Studies), Rebecca Huber (Early Music), Yvonne Smeets (Jazz), Daan van Aalst (Art of Sound), possibly guest teachers.
Credits:	4 ECTS
Literature:	To be determined by supervisors; a link to literature and web-based information sources is referred to in 'Guidelines for writing a Personal Activities Plan (PAP)'.
Work form:	Individual supervision as well as group sessions
Assessment:	<p>Compulsory attendance at sessions: 80%. You must hand in your Personal Activities Plan before the designated deadline to the course teacher. For further requirements, please see 'Guidelines for writing a Personal Activities Plan (PAP)' and/or the information provided by the course teacher.</p> <p>Assessment criteria:</p> <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
Grading system:	Pass/Fail
Language:	English or Dutch
Schedule, time, venue:	See ASIMUT schedule
Information:	PPP supervisors as mentioned above

ELECTIVES AND MINORS

For the course descriptions of all electives and minors, please see the Bachelor Electives and Minors Handbook on www.koncon.nl/electives.

EXTERNAL ACTIVITIES – CAREER DEVELOPMENT OFFICE (CDO)

Course title:	External Activities - Career Development Office (CDO)
Osiris course code:	KC-B-AL-CDO(4)
Course content:	<p>In this course, you can obtain credits for your professional activities which take place <i>outside</i> 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 a minor in year 4.</p> <p>You are asked to fill in a form which includes a reflective section, and upload any supporting materials. The CDO will process the forms and the CDO teachers will allocate the relevant credits. The CDO has the administrative task of processing these credits.</p> <p>Proactive engagement with the field of work can take numerous forms, including:</p> <ul style="list-style-type: none"> - gaining experience/working with orchestras, professional choirs, jazz ensembles of various sizes or other professionally active organisations. - creating an own ensemble, band, or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions. - making a website and engaging with online media platforms such as Instagram or Facebook. - engaging in challenging activities such as (online) competitions/masterclasses. - engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity. - broadening of repertoire through engagement with unfamiliar genres. - 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

	<ul style="list-style-type: none"> - producing online content (recordings, tutorials, etc.) - small scale research activities
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.
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
Type of course:	Bachelor II-III: elective Bachelor IV: compulsory for students not completing a minor
Level:	Bachelor II-IV
Duration:	<p>Please note: Bachelor II and III students: you can obtain CDO credits from activities from 01-09-21 to 31-08-22. Bachelor IV students: you can normally obtain CDO credits from activities from 01-09-21 to 01-05-22 (deadline for completing your CDO requirement). If the activity occurs outside those dates it will not be valid for the 21/22 academic year.</p>
Prior qualifications/prerequisites:	-
Teachers:	Rita Dams (vocal studies) Yvonne Smeets (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Wim Vos (conducting) Martijn Padding (composition)
Credits:	Bachelor II-III: a minimum of 2 and a maximum of 4 ECTS per academic year Bachelor IV: 6 ECTS
Literature:	See CDO web pages for recommendations (https://cdo-kc.jouwweb.nl/)
Work form:	Individual work; work relevant towards the achieving of career aims
Assessment:	<p>Evaluation of activities on the basis of the submitted form, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). See the appendix for further information and the assessment criteria below.</p> <p>Procedure When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented as an assignment in MS Teams. You will need to fill in the information sections 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>

	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.	
Assessment criteria:	Pass	Fail
<ul style="list-style-type: none"> • <i>Basic information (hours invested etc.)</i> 	Times and dates clearly indicated and hours invested are accurate and divided where necessary.	Not credible, unclear or absent, project dates are outside the enrolment period or academic year.
<ul style="list-style-type: none"> • <i>Learning experience/ability to reflect</i> 	Much information about and reflection on learning experiences during project/activity. Perspective on plans for future projects/activities with points for improvement where necessary.	Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.
<ul style="list-style-type: none"> • <i>Project content</i> 	Challenging project that has a relevant connection to the course or study. Student has been involved in many aspects of the project (organisation/promotion etc.).	Level is too low or not relevant to the course or study. Passive rather than active involvement in masterclasses.
<ul style="list-style-type: none"> • <i>Proofs/ publicity material (where possible)</i> 	Programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission.	Photos, programme or other proofs not present.
Grading system:	Pass/Fail	
Language:	English or Dutch	
Schedule, time, venue:	-	
Information:	Dominy Clements (D.Clements@koncon.nl)	
Appendix:	<p><u>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF EXAMPLES:</u></p> <p>GENERAL: CDO ECTS credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main 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 does not qualify for ECTS. - Teaching for a few hours per week for a year = on average 3 ECTS. Maximum credits for teaching are set at 4 ECTS per year (bachelor) and 6 ECTS (master). - 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. 	

	<ul style="list-style-type: none"> - 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>- Events planned but cancelled due to the COVID-19 pandemic can be considered for CDO credits. Students are also encouraged to include online activities and any other innovative work undertaken during lockdown conditions, or while the options for performance at venues with live audiences are scarce.</p> <p>CLASSICAL:</p> <ul style="list-style-type: none"> - One week working with a professional orchestra/ensemble = 2 ECTS. - NJO (National Youth Orchestra) winter tour = 3 ECTS. - EuYO/Gustav Mahler orchestras etc. = 5 ECTS. <p>CONDUCTING:</p> <p>The Conducting Department is almost exclusively involved with the directing of ensembles, orchestras and choirs in order to gain experience and grow artistically. Students must organise their own feedback beyond their own teacher: i.e. people with whom they work and who encounter them as a conductor.</p> <ul style="list-style-type: none"> - One year rehearsing with a permanent ensemble = 3 ECTS. - One week with a professional orchestra (ca 15 hours rehearsal & 6 hours concerts) = 2 ECTS. <p>VOCAL STUDIES:</p> <ul style="list-style-type: none"> - Working on a production with a professional choir, depending on its duration, number of concerts and type of repertoire (e.g. a cappella, large-scale symphonic or contemporary) = between 2 and 4 ECTS. - Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average no more than 0,5 ECTS. - Solo work with a professional ensemble/organisation (depending on the repertoire) = up to 2 ECTS. - Participation in competitions or masterclasses is seen as part of the usual main subject activities. Value depends on level, degree of involvement etc. = average 1 ECTS.
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APPENDIX 1: ASSESSMENT CRITERIA

ASSESSMENT CRITERIA: BACHELOR JAZZ – MAIN SUBJECT

PRISMA Assessment Criteria

	Performance	Rhythm	Instrument	Student	Music	Artistry
10	Exceptionally compelling ability to engage an audience, natural and inspired interaction with musicians and audience	Distinct use of rhythmic interpretation variation and articulation in an authentic style	Sophisticated and secure instrumental control enabling all musical intentions	Illuminates authentic qualities, proactive feedback seeking, growth and entrepreneurial mindset	Excellent sense of musical structure with a very high level of fluency, highly creative and imaginative musical language	Captivating original programme of an exceptionally high artistic standard
9-9,5	Compelling ability to engage an audience, excellent communication and interaction with musicians and audience	Advanced rhythmic awareness, flexible and secure rhythmic interpretation variation and articulation	Very good level of instrumental control, freedom in the use of the instrument	Highlights strengths, active initiative and takes ownership of development, seeks and applies feedback	Very good sense of musical structure with a flexible and personal style and an authentic musical language	Artistically meaningful program, original, creative and authentic, very high artistic standard
8-8,5	Convincing interaction and communication with musicians and audience	Solid rhythmic articulation and awareness, good rhythmic interpretation	Clear and convincing control of the instrument	Emphasizes strengths, applies feedback, capable in initiative and responsibility	Good sense of musical structure with flexible and solid harmonic and melodic connections	Attractive programme with artistic radiance and original elements, promising artistry
7-7,5	Satisfying musical interaction and effective communication with musicians and audience	Appropriate and consistent rhythmic interpretations and articulation	Comfortable control of the instrument, despite some inconsistencies	Awareness of stronger and weaker aspects, takes necessary initiative and responsibility	Satisfying sense of musical structure, appropriate melodic-harmonic connection although some problems occur	Varying programme with some original elements of diverse artistic level
5,5-6,5	Basic performance and interaction skills, able to meet musicians and audience	Basic but solid awareness of pulse and rhythmic elements, although problems occur	Basic security of instrumental skills, with occasional limitations	Uses feedback to build awareness of strengths and weaknesses, little initiative or responsibility	Basic sense of musical structure and melodic-harmonic connections, standard musical language with limitations	Standard programme of a good artistic level
0-5	Performance and communication below standard, inadequate in sharing music with musicians and audience	Inconsistent and limited rhythmic awareness, erratic rhythmic performance	Inadequate control of instrument, seriously impinges the capacity to project musical intentions	Insufficient awareness of capabilities and development, defensive attitude, lack of initiative and responsibility	Limited sense of musical structure, ample hesitations of musical flow, lacking stylistic awareness	Predictable programme lacking artistry

ASSESSMENT CRITERIA: MUSICIANSHIP SKILLS COURSES

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

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 (JAZZ)

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.

APPENDIX 2: GRADING SCALES



GRADING SCALES

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

QUALIFYING RESULTS

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

NUMERIC RESULTS

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

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

PARTICIPATION RESULTS

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

PASS/FAIL

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