



# Curriculum Handbook Bachelor of Music – Organ

Academic Year 2023/24

**Royal  
Conservatoire  
The Hague**

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

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## INTRODUCTION

The Bachelor's programme in Organ at the Royal Conservatoire is part of the country's rich tradition in organ music. The Netherlands is home to many exceptional organs from the Renaissance, Baroque, Romance and modern periods. Students in the Bachelor's course are taught by Jos van der Kooy, the organist of the Müller organ in the St. Bavo Church in Haarlem and the Cavallé-Col organ in the same city. You will learn to play on these historical instruments, as well as on the organs in the Westerkerk in Amsterdam.

The curriculum of the Bachelor's course covers a cross-section of the most important organ repertoire up to and including the most recent compositions in the 21st century. The basic skills you will have mastered by the end of the course include improvisation and harmonisation. Knowledge of the various national style periods and the associated instruments is an important element of the broader professional knowledge that will allow you to specialise later. The profession of church musician demands specific skills, such as accompaniment to congregational singing. The theory and practice of these skills are taught by the main subject teacher in one-to-one lessons. The traditional master-apprentice setting is very much alive in the organ department of the Royal Conservatoire. You will work very intensively with your organ teacher in one-to-one lessons as well as in a group setting. As students regularly act as a substitute for their teacher in church services, this means students effectively do an internship with their teacher and have one foot in the professional world already.

Students can take additional elective courses during the Bachelor's programme, such as Gregorian, style-specific improvisation, advanced lessons in basso continuo and rhetoric in order to create a personal profile. Throughout your studies, various workshops for all Bachelor and Master organ students will be organised. You will come together to learn about the construction of the organ and how to repair the basic elements. Student concerts by bachelor and master students take place annually, mainly in churches in The Hague, e.g. Evangelisch Lutherse Kerk, Oud Katholieke Kerk, Waalse Kerk, Kloosterkerk. Students can monitor the latest developments in the profession through regular master classes and lectures given by musicians and musicologists from the Netherlands and abroad.

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

## PROGRAMME OBJECTIVES BACHELOR EARLY MUSIC - ORGAN

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)<sup>1</sup>, 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 Organ.

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

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

field 'programme objectives' refers to these codes, e.g. 1.A.1, 1.B.4, 1.C.10. This means that the course contributes to obtaining the skills and knowledge described in those programme objectives. There may be several courses contributing to the same objectives.

**At the end of the Bachelor of Music in Organ programme, you:**

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

- 1.A.1. Demonstrate ability to realise, recreate, create, manipulate and/or produce music as appropriate within your discipline or genre for practical purposes and settings.
- 1.A.2. Demonstrate effective and professionally appropriate study, practice and rehearsal techniques.
- 1.A.3. Demonstrate evidence of craft skills in relation to a variety of representative repertoire, styles, etc.
- 1.A.4. Recognise, interpret, manipulate, realise and/or memorise the materials of music through notation and/or by ear<sup>2</sup>.
- 1.A.5. Engage musically in varied ensemble and other collaborative contexts, including those which go beyond the discipline of music.
- 1.A.6. Demonstrate improvisational fluency, interrogating, shaping and/or creating music in ways which go beyond the notated score.
- 1.A.7. Identify key questions about, and undertake self-reflective enquiry into, your own artistic practice.
- 1.A.8. Explore, evaluate, apply and challenge existing scholarship, research and performing practices.
- 1.A.9. Utilise appropriate oral, digital and practical formats to disseminate information and ideas about music.
- 1.A.10. Communicate information, ideas, problems and solutions to both specialist and non-specialist audiences through a range of media and presentation formats.
- 1.A.11. Use appropriate digital technology to learn, create, record, produce and disseminate musical materials.
- 1.A.12. Evidence skills in the use of new media for promotion and dissemination.
- 1.A.13. Demonstrate a range of communication, presentation and self-management skills associated with public performance.
- 1.A.14. Recognise and respond appropriately to a range of performing contexts, spaces and environments.
- 1.A.15. Recognise, reflect upon and develop your own personal learning style, skills and strategies.
- 1.A.16. Lead and/or support learning and creative processes in others, creating a constructive learning environment.
- 1.A.17. Engage with a range of audience and/or participant groups across a range of professional working contexts.
- 1.A.19. Develop artistic concepts and projects and the capacity to present these professionally to potential clients and audiences.

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

- 1.B.1. Demonstrate knowledge of practices, languages, forms, materials, technologies and techniques in music (relevant to early music), and its associated texts, resources and concepts.
- 1.B.2. Exhibit sound knowledge of the theoretical and historical contexts in which music is practiced and presented, including a range of musical styles and their associated performing traditions.
- 1.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 interpretations<sup>3</sup>.
- 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.

<sup>2</sup> Manipulate' should be understood as 'compose', 'arrange', etc. 'Musical materials' include signs, symbols and structures.

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

- 1.B.8. Demonstrate knowledge of – and ability to gather and utilise relevant information found within – libraries, internet repositories, museums, galleries and other relevant sources.
- 1.B.9. Identify a range of strategies to interpret, communicate and present ideas, problems and arguments in modes suited to a range of audiences.
- 1.B.10. Display knowledge of how technology can be used in the creation, dissemination and performance of music.
- 1.B.11. Demonstrate knowledge of appropriate communication skills and their use.
- 1.B.12. Identify a range of professional working environments and contexts, reflecting on the role of the musician in contemporary society.
- 1.B.13. Recognise the skill demands of local, national and international music markets.
- 1.B.14. Display knowledge of key financial, business and legal aspects of the music profession.
- 1.B.15. Exhibit familiarity with concepts and practices of pedagogy, in particular strategies to motivate and facilitate musical creativity and learning.

### **C. Generic outcomes**

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

## CURRICULUM OVERVIEW

code	Organ	Year 1	Year 2	Year 3	Year 4
	<b>Bachelor of Music 2023-2024</b>				
<b>KC-</b>	<b>Artistic Development</b>				
OR-ORG	Main Subject Organ, including improvisation & group lessons	17	11	16	38
OR-IOR	Improvisation Skills at the Organ	5	5	5	5
KI-PNBV	Piano	3	3	3	
CM-HOR	Harmonic Skills at the Organ	2	2	2	
OR-REP	Repertoire Class 20th and 21st Century	2	2	2	2
OR-KM	Chamber Music		1	1	
OR-BC	Basso Continuo			1	1
-	Projects	pm	pm	pm	pm
-	Masterclass	pm	pm	pm	pm
	<b>Subtotal</b>	<b>29</b>	<b>24</b>	<b>30</b>	<b>46</b>
<b>KC-</b>	<b>Musicianship Skills</b>				
AL-K1JR	First Year Choir	2			
TH-RC	Rhythm Class	3			
TH-ASA	Aural Skills and Analysis 1-2-3	9	7	5	
TH-HKS	Historical Keyboard Skills	4	4	4	
TH-KSM	Keyboard Skills and Harmony 1-2		3	3	
	<b>Subtotal</b>	<b>18</b>	<b>14</b>	<b>12</b>	<b>0</b>
<b>KC-</b>	<b>Academic Skills</b>				
OR-HOOR	Historical Development Organ	2			
TH-MG	Music History 1-2	3	2		
TH-CMS	Critical Music Studies - Classical Music 1-2-3	2	2	2	
OR-PT	Extended Programme Notes Final Presentation				2
EM-HD	Early Music Seminars	2	2	2	2
	<b>Subtotal</b>	<b>9</b>	<b>6</b>	<b>4</b>	<b>4</b>
<b>KC-</b>	<b>Professional Preparation</b>				
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	
EM-VBP	<i>Preparation for Professional Practice</i>				4
	<b>Subtotal</b>	<b>4</b>	<b>10</b>	<b>8</b>	<b>4</b>
	<b>Minors/Electives</b>				
	Minor or electives		6	6	
	External Activities - Career Development Office (CDO) or minor				6
	<b>Subtotal</b>	<b>0</b>	<b>6</b>	<b>6</b>	<b>6</b>
	<b>Total per year</b>	<b>60</b>	<b>60</b>	<b>60</b>	<b>60</b>
	<b>Total</b>				<b>240</b>

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

## COURSE DESCRIPTIONS

### ARTISTIC DEVELOPMENT

#### Main Subject Organ

<b>Course title</b>	<b>Main Subject Organ</b>
<b>Department responsible</b>	Early Music
<b>OSIRIS course code</b>	KC-OR-ORG1-21; KC-OR-ORG2-21; KC-OR-ORG3-21; KC-OR-ORG4-21
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish each year of this course before being allowed to enter the next. Please note that for being allowed to enter the 4th year of this course, you must have finished all compulsory 1st and 2nd year courses, including theory and educational courses.
<b>Course content</b>	In this course you will receive individual lessons of 60 minutes or clustered into longer sessions. The lessons take place in different churches with the appropriate instruments. During the individual lesson, you are coached by the teacher in order to learn all technical aspects and skills related to an informed stylistic approach of organ playing. Consequently organs of various types are involved in the education of the students. The study programme guides you through the main repertoire so that you can familiarise yourself with the performance in musical styles from the 16th into the 21st century, including improvisation. The teacher of the main subject also organises regular group lessons in the format of a public performance (lunch concerts) where you can evaluate the performance together. Peer learning takes place through assisting and doing the registration of the organ at recitals by fellow students and the teacher. Thus during your studies, you are introduced to important Dutch organs (see venues below). The focus is on your personal development, physical awareness and artistic growth into professional musicianship. The main subject Organ lesson includes improvisation and group lessons.
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.6, 1.A.7, 1.A.8, 1.A.10, 1.A.12, 1.A.13, 1.A.14, 1.A.15, 1.A.17, 1.A.19, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.6, 1.B.7, 1.B.8, 1.B.12, 1.C.1, 1.C.2, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.10, 1.C.11, 1.C.13, 1.C.16
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to perform on a level that can be qualified as ‘good’ according to an international level;</li> <li>▪ can act as your own teacher, by analysing what determines the quality of your playing and how to maintain it;</li> <li>▪ have developed effective practice and rehearsal techniques;</li> <li>▪ have experienced a variety of musical styles and have studied and performed representative repertoire, with knowledge of its context;</li> <li>▪ have developed artistically and can show a sense of craftsmanship, both of which enable you to relate autonomously to the music and the music profession;</li> </ul>



	<ul style="list-style-type: none"> <li>▪ can apply practical knowledge of the interactions in ensemble playing and are able to contribute in a constructive way to the whole in musical production on top of the individual achievement;</li> <li>▪ are able to communicate and cooperate at a good level with colleagues and others in the profession;</li> <li>▪ are able to reflect on your role, task and position in the profession as well as in society, and can contribute to it in a proactive way.</li> </ul>
<b>Credits</b>	17-11-16-38 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Individual lessons, group lessons, master classes, projects
<b>Literature</b>	Repertoire to be discussed with teacher
<b>Language</b>	English
<b>Scheduling</b>	60 minutes per week, 34 weeks
<b>Date, time &amp; venue</b>	Westerkerk – Amsterdam; Grote of Sint Bavokerk – Haarlem; Philharmonie – Haarlem; Lutheran Church – The Hague; Laurenskerk – Rotterdam . Schedule to be discussed with teacher.
<b>Teachers</b>	Jos van der Kooy
<b>Contact information</b>	Brigitte Rebel - Coordinator of Early Music Department (b.rebel@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	B1: Propaedeutic exam
<b>Assignment description</b>	
<b>Assignment requirements</b>	<p>15 minutes. The programme needs to consist of the following four elements:</p> <ul style="list-style-type: none"> <li>- A short piece from the 17th century by an Italian or French composer</li> <li>- J.S. Bach, one of the following: Prelude and Fugue (excluded are pieces from BWV 553 – 560) Two movements from a Triosonata BWV 525 – 530 Choralprelude with an ornamented cantus firmus from the Leipziger Choräle</li> <li>- A short piece composed between 1840 and 1920</li> <li>- A short piece composed after 1960</li> </ul>
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The (final) presentation is assessed using the Assessment Criteria Bachelor Organ that can be found in the Appendix of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with the department
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	B2: Presentation
<b>Assignment description</b>	
<b>Assignment requirements</b>	15 minutes. The student is free to choose the programme, after consultation with the main subject teacher.

<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The (final) presentation is assessed using the Assessment Criteria Bachelor Organ that can be found in the Appendix of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with the department
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	B3: Presentation
<b>Assignment description</b>	The B3 Presentation is public.
<b>Assignment requirements</b>	25 minutes, including stage changes. The student is free to choose the programme, after consultation with the main subject teacher. The student gives the details of the programme in the 'Programme for presentation/final presentation' form.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The (final) presentation is assessed using the Assessment Criteria Bachelor Organ that can be found in the Appendix of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with the department
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	B4: Final Presentation
<b>Assignment description</b>	The Final Presentation is public.
<b>Assignment requirements</b>	50 minutes, including stage changes, no interval. The programme consists of pieces from at least 2 style periods or genres. The student provides programme notes; they may take any form but must not be longer than 500 words.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	The (final) presentation is assessed using the Assessment Criteria Bachelor Organ that can be found in the Appendix of this Curriculum Handbook.
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric (using halves)
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	In consultation with the department
<b>Practical Information about Presentations and Final Presentations</b>	<ul style="list-style-type: none"> <li>Presentations and Final Presentations take place in May - June, in an external venue. The date for your (Final) Presentation will be published on ASIMUT. The date and time cannot be changed and swapping with another student is <u>not</u> allowed. However, if you need to postpone your (final) presentation due to serious circumstances, you must inform your Head of Department or coordinator as soon as possible. The Presentations and Final Presentations are usually public and announced on the KC website.</li> </ul>

	<ul style="list-style-type: none"> <li>Your department will contact you regarding when to submit your programme and other documentation with regards to your (Final) Presentation.</li> <li><b>Presentation B3:</b> <ul style="list-style-type: none"> <li>You are advised to provide the members of the committee of examiners with a programme or programme notes at the start of your presentation.</li> </ul> </li> <li><b>Final Presentation B4:</b> <ul style="list-style-type: none"> <li>If you have any requests for instruments, tuning of instruments, equipment, amplifications, lighting, etc. you need to fill out the 'Logistics Form' on the KC Portal. This form must be submitted at least three weeks before your (Final) Presentation.</li> <li>You are required to provide a set of programme notes.</li> </ul> </li> <li>Final Presentations are recorded for accreditation and quality assurance purposes. You may request a recording of your Final Presentation afterwards, via the EWP. For the overall examination regulations please see the 'Education and Examination Regulations' (EER) in the Study Guide, on <a href="http://koncon.nl">koncon.nl</a>, or on the KC Portal.</li> </ul>
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### Improvisation Skills at the Organ

<b>Course title</b>	<b>Improvisation Skills at the Organ</b>
<b>Department responsible</b>	Early Music
<b>OSIRIS course code</b>	KC-OR-IOR1-19; KC-OR-IOR2-19; KC-OR-IOR3-19; KC-OR-IOR4-19
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	Improvisation is dealt with on a theoretical and practical level. You are encouraged to suggest topics for discussion or bring compositions that you would like to work on.
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.6, 1.A.7, 1.A.8, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.6, 1.B.9, 1.C.3, 1.C.7, 1.C.10, 1.C.11
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>are able to reflect on the interpretation of organ music;</li> <li>are able to discuss your interpretation on a professional level with peers;</li> <li>are able to improvise in a given musical form;</li> <li>are able to improvise in modern free styles.</li> </ul>
<b>Credits</b>	5 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Individual and group lessons
<b>Literature</b>	Repertoire from 15th to 21st century, improvisation
<b>Language</b>	English or Dutch
<b>Scheduling</b>	This course is taught as part of the main subject lesson organ
<b>Date, time &amp; venue</b>	Westerkerk - Amsterdam, Grote of SintBavokerk - Haarlem, Philharmonie - Haarlem. Schedule to be discussed with teacher.

<b>Teachers</b>	Jos van der Kooy
<b>Contact information</b>	Brigitte Rebel – Coordinator Early Music Department (b.rebel@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	A presentation of improvisation by all bachelor and master students.
<b>Assignment requirements</b>	You are allowed to perform prepared improvisations, if preferred. The panel will consist of two organ teachers. At the end of the fourth year you must be able to improvise liturgical pieces and free pieces. Students are expected to show a higher level in their presentation each year, based on the criteria.
<b>Assignment planning</b>	Each academic year there will be a presentation of improvisation by all bachelor and master students, around April-May.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• you must demonstrate metric, rhythmic and harmonic consistency</li> <li>• you must demonstrate melodic invention</li> <li>• you must demonstrate consistency in a chosen form</li> <li>• you must demonstrate command of several styles</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Piano for Organ

<b>Course title</b>	<b>Piano for Organ</b>
<b>Department responsible</b>	Classical Music
<b>OSIRIS course code</b>	KC-KI-PNBV1-11;KC-KI-PNBV2-11;KC-KI-PNBV3-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>In this course you develop playing technique with a special focus on late Romantic and 20th century repertoire. Important elements of this three-year course:</p> <ul style="list-style-type: none"> <li>- developing 19th century playing technique;</li> <li>- playing scales and arpeggios with Czerny fingerings;</li> <li>- insight in several musical styles;</li> <li>- two-handed and one-handed polyphony;</li> <li>- sight reading;</li> <li>- accompanying a wind player, singer and/or choir.</li> </ul> <p>PROTOCOL PIANO Class protocol Beginning of the school year Once you have received your timetable get in touch with the piano teacher to whom you have been allocated within a week. Call or send an email. Even if you are unable to start</p>

	<p>straightaway you should nevertheless report to your teacher so that he or she knows you plan to come. Students failing to report to their piano teacher before 1 October run the risk of only being able to start their classes a year later.</p> <p><b>Attendance</b>  There are 34 classes a year. To sit the exam you must have an attendance of 80%, in other words 28 classes. Exceptions are only made in the case of an injury or long term illness. Attendance lists are kept. NB Classes can only be missed for a good reason and with advance notice.</p> <p><b>Notification</b>  Let your own piano teacher know if you are unable to attend. Do not wait until the class begins but notify the teacher as soon as you know you cannot make it. Try and swap with someone else. If you are ill on a day when there is a class, phone or text teachers so that they are not kept waiting in vain and can then adjust their timetable.</p> <p><b>Examination protocol</b>  <b>Exemption</b>  Exemption is only granted after a test of proficiency. Report your wish for exemption at the first class with the teacher. You will then be asked to play for a committee of three piano teachers. If you play well enough to pass the final examination with ease you will be given an exemption. You may possibly be granted exemption for part of the class but will be required to do the other parts in the final examination.</p> <p><b>Examination</b>  The final examination is in June. You will receive an invitation via the konconmail to sit the examination a month before the date at the latest. If you cannot sit the examination on the given date you have a week after the date of the notice to fix another date with the chair of the examinations committee Ms Rixt van der Kooij, <a href="mailto:r.vanderkooij@koncon.nl">r.vanderkooij@koncon.nl</a>. Exchange of examination times is allowed within the class of your own piano teacher. You can consult the piano teacher and the teacher arranges this with the chair of the examinations committee. Make sure you are on time. At least 15 minutes beforehand. There is a practice room available. If you are ill on the day of the examination or you cannot sit the examination for another reason, notify this as soon as possible to your own piano teacher. The teacher passes this on to the chair of the examination committee.</p> <p><b>Resits</b>  If you fail your final examination an estimate is made of the time you will need to attain the required standard. The resit can take place in September so that you will nevertheless be able to pass the first year (propaedeutic year). If more time is required</p>
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	<p>a resit is possible in December or a year later in June. The committee plans the resits.</p> <p>NB If you are not allowed to take an examination because you have failed to meet the attendance requirement (absent for more than 20% of classes), the new examination is considered to be a resit.</p> <p>NB If you fail an examination because your initial level was too low but you have nevertheless put in the requisite effort this is noted at your examination and the next examination will then count as the first examination.</p>
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.B.1, 1.B.2, 1.B.3, 1.C.11
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>- have developed 19th century playing technique and can apply this in playing late Romantic and 20th century repertoire;</li> <li>- have developed imagination of harmony;</li> <li>- have developed polyphonic playing technique;</li> <li>- have developed sight reading skills;</li> <li>- have developed ensemble skills at the piano.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Individual lessons
<b>Literature</b>	-
<b>Language</b>	English or Dutch
<b>Scheduling</b>	30 minutes per week, 34 weeks per academic year
<b>Date, time &amp; venue</b>	Schedule to be agreed upon with the teachers. Royal Conservatoire.
<b>Teachers</b>	Wim Voogd, Rixt van der Kooij
<b>Contact information</b>	Rixt van der Kooij (r.vanderkooij@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	B1: Exam
<b>Assignment description</b>	<p>The exam consists of two parts:</p> <p>A: performance of several works</p> <p>B: practical assignments at the piano</p> <p>NB: The choice of repertoire for the programme is discussed between teacher and student. Each year's programme (incl. practical assignments) and its execution should be of a higher level than the year before.</p>
<b>Assignment requirements</b>	<p>A: The student is required to:</p> <ul style="list-style-type: none"> <li>- play a solo piece at their own level, taking into consideration musicality, correctness and style.</li> <li>- accompany a fellow student, preferably a singer or wind player</li> <li>- play a technical or melodic study at their own level.</li> </ul> <p>The solo piece and accompaniment should be in two contrasting styles.</p> <p>B:</p> <ol style="list-style-type: none"> <li>1. a prima vista playing</li> <li>2. transpose</li> </ol>

	<p>3. harmonic reduction/harmonisation of a melody</p> <p>4. improvisation/variation</p> <p>Assignments 3 and 4 can be prepared in advance, assignments 1 and 2 are assigned on the spot.</p> <p>Total duration of the exam (A&amp;B): 15 minutes + 5 minute committee discussion</p>
<b>Assignment planning</b>	The exam takes place in June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>the ability to play in style (e.g. articulation, use of the pedal, the indicated tempo)</li> <li>musicality and expression</li> </ul> <p>the relationship between level of playing and the difficulty of the piece should correspond with each other</p> <ul style="list-style-type: none"> <li>use of fingerings</li> </ul> <p>both hands should be able to change from position and the left hand should be able to play at least in a range of a 10th</p> <p>You are being assessed on showing a significant level of improvement by a consistent exam committee for each student throughout the years.</p>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place before 1 October. If more time is needed to meet the demands the student can do the resit a year later in June. For more information see the PROTOCOL PIANO.
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	B2: Exam
<b>Assignment description</b>	<p>The exam consists of two parts:</p> <p>A: performance of several works</p> <p>B: practical assignments at the piano</p> <p>NB: The choice of repertoire for the programme is discussed between teacher and student. Each year's programme (incl. practical assignments) and its execution should be of a higher level than the year before.</p>
<b>Assignment requirements</b>	<p>A: You are required to:</p> <ul style="list-style-type: none"> <li>perform two solo pieces from contrasting style periods, at your own level;</li> <li>accompany a fellow student, a singer, wind player, string player or a piano player (four-handed piano). You are required to make another choice than at exam 1;</li> <li>play one study.</li> </ul> <p>B:</p> <ol style="list-style-type: none"> <li>a prima vista playing</li> <li>transpose</li> </ol> <p>Both practical assignments are assigned on the spot.</p> <p>Total duration of the exam (A&amp;B): 20 minutes + 5 minute committee discussion</p>
<b>Assignment planning</b>	The exam takes place in June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>the ability to play in style (e.g. articulation, use of the pedal, the indicated tempo)</li> </ul>

	<ul style="list-style-type: none"> <li>• musicality and expression</li> </ul> <p>the relationship between level of playing and the difficulty of the piece should correspond with each other</p> <ul style="list-style-type: none"> <li>• use of fingerings</li> </ul> <p>both hands should be able to change from position and the left hand should be able to play at least in a range of a 10th</p> <p>You are being assessed on showing a significant level of improvement by a consistent exam committee for each student throughout the years.</p>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place before 1 October. If more time is needed to meet the demands the student can do the resit a year later in June. For more information see the PROTOCOL PIANO.
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	B3: Exam
<b>Assignment description</b>	<p>The exam consists of two parts:</p> <p>A: performance of several works</p> <p>B: practical assignments at the piano</p> <p>NB: The choice of repertoire for the programme is discussed between teacher and student. Each year's programme (incl. practical assignments) and its execution should be of a higher level than the year before.</p>
<b>Assignment requirements</b>	<p>A: You are required to:</p> <ul style="list-style-type: none"> <li>- perform a programme at his own level, at least one level higher than exam 2, containing: <ul style="list-style-type: none"> <li>• a polyphonic solo piece;</li> <li>• a piece in sonata form;</li> <li>• a piece in contrasting style to the other pieces of the exam;</li> </ul> </li> <li>• accompany a fellow student, a singer, wind player, or piano player (four-handed piano) or perform an ensemble piece. Students are required to make another choice than at exam 1 and 2;</li> <li>• play an etude.</li> </ul> <p>All compositions should be of contrasting styles and should be of a higher level than the repertoire performed in the previous years.</p> <p>B:</p> <p>1. a prima vista playing</p> <p>The practical assignment will be assigned on the spot and needs to be performed at a higher level than in year 2.</p> <p>Total duration of the exam (A&amp;B): 25 minutes + 5 minute committee discussion</p>
<b>Assignment planning</b>	The exam takes place in June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• the ability to play in style (e.g. articulation, use of the pedal, the indicated tempo)</li> <li>• musicality and expression</li> </ul>



	<p>the relationship between level of playing and the difficulty of the piece should correspond with each other</p> <ul style="list-style-type: none"> <li>• use of fingerings</li> </ul> <p>both hands should be able to change from position and the left hand should be able to play at least in a range of a 10th</p> <p>You are being assessed on showing a significant level of improvement by a consistent exam committee for each student throughout the years.</p>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place before 1 October. If more time is needed to meet the demands the student can do the resit a year later in June. For more information see the PROTOCOL PIANO.

### Harmonic Skills at the Organ

<b>Course title</b>	<b>Harmonic Skills at the Organ</b>
<b>Department responsible</b>	Early Music
<b>OSIRIS course code</b>	KC-CM-HOR1-11; KC-CM-HOR2-11; KC-CM-HOR3-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>Central element in this course is the harmonisation of melodies as they are used in the liturgical practice. Because of the stylistically very diverse (and often modal) character of these melodies, much attention is paid to stylistic harmonisation; this aspect forms an important difference with the usual keyboard harmony, that focuses on a much narrower stylistic area. The course is taught at a church organ, which makes it possible to address specific organ skills like playing different kinds of settings, e.g. playing the melody in the tenor. Other elements of this course:</p> <ul style="list-style-type: none"> <li>- Improvising choral preludes, variations and introductions</li> <li>- Transposing, modulating</li> <li>- Sight reading</li> </ul>
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.6, 1.B.1, 1.B.2, 1.B.3, 1.C.11
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to harmonise any church hymn or other liturgical melody in a stylistically satisfactory way;</li> <li>▪ are able to produce (improvise or compose) simple choral preludes in a historical style.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	Liedboek – Zingen en bidden in huis en kerk (BV Liedboek); B. Matter / P. Molenaar: In goede harmonie; H. Keller: Schule der Choralimprovisation; J.S. Bach: 389 Choralgesänge; Chr. Michel – Ostertun: Grundlagen der Orgelimprovisation.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	75 minutes per week, 36 weeks per year

<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Bert Mooiman
<b>Contact information</b>	Brigitte Rebel – Coordinator Early Music Department (b.rebel@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Individual playing exam
<b>Assignment description</b>	You have to perform a mix of prepared and unprepared elements, taken from the (liturgical) practice. The performance is assessed by two teachers, including the teacher of this course.
<b>Assignment requirements</b>	Individual playing exam of approximately 15 minutes
<b>Assignment planning</b>	During a class in June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• technical and stylistic quality of harmonizations</li> <li>• fluency in different historical styles</li> <li>• technical quality of improvised polyphony</li> <li>• artistry</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Repertoire Class 20th and 21st century

<b>Course title</b>	<b>Repertoire Class 20th and 21st century</b>
<b>Department responsible</b>	Early Music
<b>OSIRIS course code</b>	KC-OR-REP
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	You need to finish each year of this course before being allowed to enter the next.
<b>Course content</b>	You study the historical background and performing techniques of the 20th and 21st century repertoire. You will analyse repertoire that you are working on in your main subject lessons, thus combining theory with practice. You will also attend rehearsals where composers are attending, thus experiencing the working relationship between a composer and a musician.
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.7, 1.A.8, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.C.2, 1.C.3, 1.C.5, 1.C.7, 1.C.10, 1.C.11
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have analysed and studied representative organ repertoire of the 20th and 21st century;</li> <li>▪ are able to show you master the specific technical skills related to this repertoire;</li> <li>▪ have developed artistically and stylistically and expresses a sense of craftsmanship, which enables you to relate autonomously to the music and the music profession;</li> <li>▪ have developed skills of contemporary music performance;</li> <li>▪ have observed the working process between an organist and a composer.</li> </ul>

<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Individual lessons and group lessons
<b>Literature</b>	John Laukvik. Historical Performance Practice In Organ Playing Part 3. Repertoire to be discussed with teacher
<b>Language</b>	English or Dutch
<b>Scheduling</b>	This course is taught as part of the main subject lesson organ
<b>Date, time &amp; venue</b>	Schedule to be agreed upon with the teacher. Location: Westerkerk, Amsterdam
<b>Teachers</b>	Jos van der Kooy
<b>Contact information</b>	Brigitte Rebel – Coordinator Early Music Department (b.rebel@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Practical Presentation
<b>Assignment description</b>	Each academic year there will be a public presentation of repertoire by all bachelor and master students. The panel will consist of two organ teachers.
<b>Assignment requirements</b>	At the end of the fourth year you must have a repertoire consisting of a wide scope of styles. Students are expected to show a higher level in their presentation each year, based on the criteria.
<b>Assignment planning</b>	Around April-May.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• you must demonstrate that you can perform with metric and rhythmic precision, with special attention for polyrhythmic passages</li> <li>• you must demonstrate that you can adapt a piece to the organ and its acoustical environment</li> <li>• you must demonstrate knowledge of the structures of the pieces and their cultural context</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Qualifying
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Chamber Music for Organ

<b>Course title</b>	<b>Chamber Music for Organ</b>
<b>Department responsible</b>	Early Music
<b>OSIRIS course code</b>	KC-OR-KM2-11;KC-OR-KM3-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	This course deals with the standard chamber music repertoire for organ as well as more specialist compositions. This includes baroque basso continuo sonatas, duo or small ensemble repertoire and compositions for organ and vocals. Additionally, you work on classical and contemporary repertoire. You work

	with your own ensemble and can suggest repertoire. Lunch break concerts are used for performances.
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.13, 1.A.15, 1.B.2, 1.B.3, 1.B.4, 1.B.11, 1.C.3, 1.C.4, 1.C.5, 1.C.9, 1.C.11, 1.C.14, 1.C.16
<b>Course objectives</b>	At the end of this course, you: - are able to function on all aspects within an ensemble setting; - have developed musical interpretation skills and are able to show this during performances.
<b>Credits</b>	1 ECTS per academic year
<b>Level</b>	["Bachelor"]
<b>Work form</b>	Group lesson
<b>Literature</b>	To be discussed with teacher – ranging from baroque to 21st century repertoire
<b>Language</b>	English or Dutch
<b>Scheduling</b>	30 minutes per week, 36 weeks per year
<b>Date, time &amp; venue</b>	To be discussed with teacher
<b>Teachers</b>	Jos van der Kooy
<b>Contact information</b>	Brigitte Rebel – Coordinator Early Music Department (b.rebel@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	B2: Performance
<b>Assignment description</b>	You will be assessed during a performance – this could be a student concert, a main subject examination or a professional concert.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	The planning depends on the type of concert or and is discussed beforehand with the teacher.
<b>Assessment criteria</b>	- your ensemble must demonstrate the ability to adopt the acoustical environment of the church in which you are performing - you must demonstrate that you can organise an ensemble, its rehearsal and its performance - you must demonstrate that there is interactivity in your ensemble when playing
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	B3: Performance
<b>Assignment description</b>	You will be assessed during a performance – this could be a student concert, a main subject examination or a professional concert.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	The planning depends on the type of concert or and is discussed beforehand with the teacher.

<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>- your ensemble must demonstrate the ability to adopt the acoustical environment of the church in which you are performing</li> <li>- you must demonstrate that you can organise an ensemble, its rehearsal and its performance</li> <li>- you must demonstrate that there is interactivity in your ensemble when playing</li> </ul> <p>Students are expected to show a higher level in their presentation each year, based on the criteria.</p>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Basso Continuo for Organ

<b>Course title</b>	<b>Basso Continuo for Organ</b>
<b>Department responsible</b>	Early Music
<b>OSIRIS course code</b>	KC-OR-BC3-11;KC-OR-BC4-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>This course deals with acquiring fluency in playing from a figured or unfigured bass. The technical aspect (reading the figures, voice leading) is trained at the organ, using literature examples including partimenti and other historical practising materials. For the practical aspect (ensemble playing) you are expected to organise a small ensemble with at least another bass player (cello, bassoon etc.) and a solo instrument or singer. The skill of inventing a good melody on a figured bass is also developed in improvising on a ground. Special attention is paid to the technique of accompanying recitatives.</p>
<b>Programme objectives</b>	1.A.1, 1.A.2, 1.A.3, 1.A.4, 1.A.5, 1.A.12, 1.A.15, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.8, 1.C.1, 1.C.3, 1.C.4, 1.C.5, 1.C.6, 1.C.7
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to play (with preparation) basso continuo parts from the works of J.S. Bach (cantatas, passions, masses);</li> <li>▪ are able to play easier basso continuo parts a prima vista (e.g. slow movements in Händel sonatas);</li> <li>▪ are able to add figures to an unfigured bass.</li> </ul>
<b>Credits</b>	1 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	H. Keller: Schule des Generalbassspiels or another method; P.Boquet / G. Rebours: 50 Renaissance and Baroque Standards; selection from musical literature.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	75 minutes per week, 36 weeks per year
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Bert Mooiman

<b>Contact information</b>	Brigitte Rebel – Coordinator Early Music Department (b.rebel@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Performance
<b>Assignment description</b>	Performance of a baroque composition
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Performance of a baroque composition with an ensemble in June.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• fluency in reading figures</li> <li>• fluency in harmonizing unfigured basses</li> <li>• quality of voice leading</li> <li>• interaction with ensemble</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## MUSICIANSHIP SKILLS

### First Year Choir

<b>Course title</b>	<b>First Year Choir</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-AL-K1JR-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	The First Year Choir consists of all first year students from various departments. In weekly rehearsals you learn basic singing techniques and aural awareness, and work on choral repertoire. Sectional rehearsals can be part of the process. It is important to practice the repertoire at home, and be well-prepared for every rehearsal. The First Year Choir performs several times during the academic year, with two final concerts in March/April.
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.A.5, 1.A.14, 1.B.2, 1.B.3, 1.B.4, 1.C.11
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ have gained general choral singing experience;</li> <li>▪ have experience in singing and performing classical choral music;</li> <li>▪ have encountered basic singing techniques, such as posture, breath streaming, tone resonance, articulation, etc.;</li> <li>▪ have had the opportunity to improve the quality of your singing voice;</li> <li>▪ have practically applied sight-singing skills as well as listening skills and intonation;</li> <li>▪ have experienced singing as a means of musical expression;</li> <li>▪ have learned to work together with students from other departments in an artistic context.</li> </ul>

<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Choral rehearsal, section rehearsal, individual study of choral parts and concerts
<b>Literature</b>	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.
<b>Language</b>	English
<b>Scheduling</b>	Weekly rehearsals of 90 minutes, September to April
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Daniël Salbert
<b>Contact information</b>	Marijke van den Bergen (m.vdbergen@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Active participation & concert attendance
<b>Assignment description</b>	A minimum of 80% attendance at the rehearsals, concerts are compulsory.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	The First Year Choir performs several times during the academic year, with two final concerts in March/April.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• the ability to sing choir parts</li> <li>• the ability to use your voice in a proper way for choral singing</li> <li>• the ability to both follow the conductor and listen to the choir while singing</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	
<b>Re-assignment planning</b>	

## Rhythm Class 1

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

	<ul style="list-style-type: none"> <li>▪ Handing out practical exercises, to be practiced and prepared for the live class.</li> </ul> <p>The content of the live classes:</p> <ul style="list-style-type: none"> <li>▪ Performing rhythmical exercises with specific content regarding relevant rhythmic issues.</li> <li>▪ Ensemble playing of various rhythmic pieces with relevant rhythmic content.</li> <li>▪ Discussing various rhythmic difficulties by using existing literature (music samples)</li> <li>▪ Rhythmic ear training by using 'play &amp; replay'.</li> <li>▪ Rhythmical group playing (groove based)</li> </ul> <p>Content of the exams:</p> <ul style="list-style-type: none"> <li>▪ General rhythmic skill exercises: <ul style="list-style-type: none"> <li>Playing, tapping, clapping or singing: <ul style="list-style-type: none"> <li>▪ specific rhythms in the range of whole note to 32nd notes.</li> <li>▪ triplets (in the range of triplets to quintuplets)</li> <li>▪ rhythms in different meter (simple / compound / irregular)</li> <li>▪ metric modulations</li> <li>▪ polyrhythms</li> <li>▪ in time with a metronome and/or accompaniment</li> </ul> </li> </ul> </li> <li>▪ Ensemble playing exercises: <ul style="list-style-type: none"> <li>Playing, tapping, clapping or singing: <ul style="list-style-type: none"> <li>▪ relevant rhythmical ensemble pieces.</li> <li>▪ in time with a metronome and/or accompaniment (live and/or soundfile)</li> </ul> </li> </ul> </li> </ul>
<b>Programme objectives</b>	1.A.1, 1.A.4
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are experienced in playing rhythmically from sheet music and by memory</li> <li>▪ are able to read rhythm notation (individually and in groups).</li> <li>▪ are able to execute basic and advanced rhythms within a given meter (individually and in groups).</li> <li>▪ Know how to handle and approach various rhythmic issues.</li> <li>▪ have gained a strong awareness of time and timing (with or without a given (written) rhythm)</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	Duos, trios and quartets and exercises in pieces for one voice to be handed out by the teacher. Syllabus by Niels van Hoorn and compositions by Marc Zoutendijk
<b>Language</b>	English or Dutch
<b>Scheduling</b>	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)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Niels van Hoorn
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)



<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Practical exam semester 1
<b>Assignment description</b>	Practical exam in which the elements as described under 'course objectives' are tested.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 1
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	The mark for the exam in semester 1 counts for 33% of the final mark
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Practical exam semester 2
<b>Assignment description</b>	Practical exam in semester 2, in which the elements as described under 'course objectives' are tested.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 2
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	The mark for the exam in semester 2 counts for 67% of the final mark.
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Aural Skills and Analysis 1

<b>Course title</b>	<b>Aural Skills and Analysis 1</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-ASA1-14
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	You develop your analytical and practical musicianship skills needed for high quality music making: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. You practice these musicianship skills through singing, playing and listening. The starting point is your own and other relevant repertoire, which will gradually become more complex during the course. The repertoire will be chosen from different styles and time periods. Solfège skills are developed so that the class as a group or you individually can 'sound' music through singing and/or playing, with good intonation and musical

	<p>understanding. In analysis activities, you learn to understand musical constructs and concepts from the inside of a composition. The aural skills and analysis activities are not only tools, but represent artistic value in themselves. In the beginning activities will be mainly initiated by the teacher, but you can take initiative in choosing repertoire and practical assignments.</p> <p>ASA1: General analysis course  ASA2 semester 1: Baroque and Classical  ASA2 semester 2: Classical and Early Romanticism  ASA3 semester 1: Late Romanticism and Early Modernism  ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.6, 1.C.16
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ show a reliable level of basic skills in musical literacy, analysis and musicianship;</li> <li>▪ have a basic understanding of elementary concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture);</li> <li>▪ are able to use basic music theoretical terminology for musical concepts as a beginning professional musician;</li> <li>▪ are able to connect analytical thinking and aural skills;</li> <li>▪ are able to reflect on what has been learned.</li> </ul>
<b>Credits</b>	9 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	<p>Leon Stein: Structure &amp; Style  Jeffrey Evans: Exploring Music Theory with Practica Musica</p>
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 150 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks exam weeks).
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	various theory teachers
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Solfege semester 1
<b>Assignment description</b>	Aural skills: solfege
<b>Assignment requirements</b>	
<b>Assignment planning</b>	January
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.

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

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

## Aural Skills and Analysis 2

<b>Course title</b>	<b>Aural Skills and Analysis 2</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-ASA2-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Aural Skills and Analysis 1
<b>Course content</b>	<p>Following the first year classes in Aural Skills and Analysis you further develop your analytical and practical musicianship skills needed for high quality music making: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. You practice these musicianship skills through singing, playing and listening. Your cognitive development is seen as a result of these practical skills, connected to the musical repertoire that again is gradually becoming more complex during the course. Other repertoire than your own repertoire can be studied. It will be chosen from different styles and time periods. Solfège skills are further developed so that the class as a group or you individually can 'sound' music through singing and playing, with good intonation and musical understanding. Students take initiative in choosing repertoire and designing practical assignments.</p> <p>ASA1: General analysis course</p>

	ASA2 semester 1: Baroque and Classical ASA2 semester 2: Classical and Early Romanticism ASA3 semester 1: Late Romanticism and Early Modernism ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.6, 1.C.16
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ show an intermediate level of skills in musical literacy, analysis and musicianship, and are beginning to integrate these skills in your own practising and rehearsing techniques;</li> <li>▪ have an intermediate level of understanding of concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture);</li> <li>▪ are able to use music theoretical terminology for musical concepts as a professional musician;</li> <li>▪ have knowledge of what has been learned and are able to reflect on it.</li> </ul>
<b>Credits</b>	7 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 150 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Various theory teachers
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark. Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Solfege semester 1
<b>Assignment description</b>	Aural skills: solfege
<b>Assignment requirements</b>	
<b>Assignment planning</b>	January
<b>Assessment criteria</b>	
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Dictation semester 1
<b>Assignment description</b>	Aural Skills: dictation
<b>Assignment requirements</b>	

<b>Assignment planning</b>	January
<b>Assessment criteria</b>	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Analysis exam semester 1
<b>Assignment description</b>	Written Analysis exam
<b>Assignment requirements</b>	
<b>Assignment planning</b>	January
<b>Assessment criteria</b>	
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	Solfege semester 2
<b>Assignment description</b>	Aural skills: solfege
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	
<b>Weighting</b>	22%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	See Year Schedule for exact weeks
<b>Assignment</b>	<b>Assignment 5</b>
<b>Assignment type</b>	Dictation semester 2
<b>Assignment description</b>	Aural Skills: dictation
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	
<b>Weighting</b>	22%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	See Year Schedule for exact weeks.
<b>Assignment</b>	<b>Assignment 6</b>
<b>Assignment type</b>	Analysis exam semester 2
<b>Assignment description</b>	Written analysis paper which forms the basis for a live presentation
<b>Assignment requirements</b>	Analysis Presentation/Paper: The student chooses the composition for the presentation (in agreement with the teacher) at the beginning of the second semester. The presentation and documentation show the understanding of analytical skills applicable to (relevant for) the chosen composition, and shows that the student is able to

	communicate clearly the findings of the analysis. The student is obliged to provide an annotated score. The presentation/paper includes the use of literature and/or other sources, with comments and/or own written texts/analysis. A live performance can be part of the presentation, to demonstrate a possible relation between analysis and performance. It is also possible to hand in a video-presentation.
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	
<b>Weighting</b>	23%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	May/June

### Aural Skills and Analysis 3

<b>Course title</b>	<b>Aural Skills and Analysis 3</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-ASA3-14
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Aural Skills and Analysis 2
<b>Course content</b>	<p>Building on the first and second year classes in Aural Skills and Analysis you further develop your analytical and practical musicianship skills needed for high quality music making: stylistic understanding, melodic, polyphonic, harmonic and analytical hearing, musical memory and imagination, music reading and writing skills. Other, more advanced, repertoire than your own repertoire will be studied. It will be chosen from different styles and time periods. Solfège skills are developed to a high level so that the class as a group or you individually can 'sound' music through singing and playing, with good intonation and musical understanding. You are required to take initiative in choosing repertoire and designing practical assignments.</p> <p>ASA1: General analysis course  ASA2 semester 1: Baroque and Classical  ASA2 semester 2: Classical and Early Romanticism  ASA3 semester 1: Late Romanticism and Early Modernism  ASA3 semester 2: Neo-classicism and post-war and post-modern repertoire</p>
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.A.9, 1.A.16, 1.B.1, 1.B.2, 1.B.7, 1.B.8, 1.C.6, 1.C.16
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ show a high level of skills in musical literacy, analysis and musicianship, and are able to integrate these skills in your own practising and rehearsing techniques;</li> <li>▪ have a professional understanding of concepts in music and music theory (melody, harmony, counterpoint, homophony, polyphony, (a)tonality, modality, texture);</li> <li>▪ are able to use terms for musical concepts as a professional musician;</li> <li>▪ are able to connect analytical thinking and aural skills;</li> <li>▪ are able to reflect on what has been learned.</li> </ul>

<b>Credits</b>	5 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 100 minutes per week following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks).
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Various theory teachers
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	Each part of the exams in semesters 1 and 2 counts for 1/3 of the mark for the respective semester. The average mark for semester 1 counts for 33%, and the average mark for semester 2 counts for 67% of the final mark. Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Solfege semester 1
<b>Assignment description</b>	Aural skills: solfege
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 1
<b>Assessment criteria</b>	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Dictation semester 1
<b>Assignment description</b>	Aural Skills: dictation
<b>Assignment requirements</b>	
<b>Assignment planning</b>	January
<b>Assessment criteria</b>	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Analysis exam semester 2
<b>Assignment description</b>	Written Analysis exam
<b>Assignment requirements</b>	



<b>Assignment planning</b>	January
<b>Assessment criteria</b>	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	11%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 4</b>
<b>Assignment type</b>	Solfege semester 2
<b>Assignment description</b>	Aural skills: solfege
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	22%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	See the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 5</b>
<b>Assignment type</b>	Dictation semester 2
<b>Assignment description</b>	Aural Skills: dictation
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	22%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	See the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 6</b>
<b>Assignment type</b>	Analysis exam semester 2
<b>Assignment description</b>	A written analysis paper which forms the basis for a live presentation
<b>Assignment requirements</b>	Analysis Presentation/Paper: The student chooses the composition for the presentation (in agreement with the teacher) at the beginning of the second semester. The presentation and documentation show the understanding of analytical skills applicable to (relevant for) the chosen composition, and shows that the student is able to communicate clearly the findings of the analysis. The student is obliged to provide an annotated score. The presentation/paper includes the use of literature and/or other sources, with comments and/or own written texts/analysis. A live performance can be part of the presentation, to demonstrate a possible relation between analysis and performance. It is also possible to hand in a video-presentation.

<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	Please see Guidelines for Aural Skills and Analysis 2 and 3 Exam and the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	23%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	May/June

## Guidelines for Aural Skills and Analysis 2 and 3 Exam

### Portfolio (in digital form)

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

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

Missing assignments will be marked with grade '1'

### Presentation

- The student shows the use of appropriate tools for analysis
- The student shows aural understanding of the chosen composition
- The student chooses the composition for the presentation (in agreement with the teacher) at the beginning of the second semester
- The student provides an annotated score
- The student includes literature with comments and / or own written texts /analysis
- A live performance can be part of the presentation, to demonstrate a possible relation between analysis and performance

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

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

**No presentation when there is no portfolio!**

## Historical Keyboard Skills 1

<b>Course title</b>	<b>Historical Keyboard Skills 1</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-HKS1-14
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	This course provides you with basic keyboard competencies including: note reading, clef reading, awareness of correct use of the body when playing, fingering. Throughout the year you will be exposed to simple keyboard repertoire, and when appropriate, stylistic elements will be discussed. In order to

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

	- harmonising an ostinato bass line Each part of the exam counts for 1/3 of the mark for the exam.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	67%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	Semester 2 see year schedule for exact weeks

## Historical Keyboard Skills 2

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

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

### Historical Keyboard Skills 3

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

<b>Language</b>	English
<b>Scheduling</b>	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)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Kathryn Cok, Isaac Alonso de Molina
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Exam semester 1
<b>Assignment description</b>	Practical assignment
<b>Assignment requirements</b>	
<b>Assignment planning</b>	Semester 1
<b>Assessment criteria</b>	For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	33%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	Semester 2 see year schedule for exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Exam semester 2
<b>Assignment description</b>	Four part exam: - playing a short keyboard at sight - harmonising an ostinato bass line - accompanying a basso continuo piece with a fellow student - transposing a simple piece or figured bass line Each part of the exam counts for 1/4 of the mark of the exam.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	May/June
<b>Assessment criteria</b>	For assessment criteria, please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	67%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as above
<b>Re-assignment planning</b>	Semester 2 see year schedule for exact weeks

### Keyboard Skills and Harmony 1

<b>Course title</b>	<b>Keyboard Skills and Harmony 1</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-KSH1-17
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	Following the piano lessons and aural skills lessons in the first year of the bachelor's programme, you learn to apply and recognize common harmonic structures and patterns by writing and playing cadences, sequences and other progressions. You develop your harmonic hearing and imagination, as well as a sense of voice leading, resulting in an increased awareness in the tonal language of music. During the first year, you will

	mainly explore diatonic harmony by writing and playing assignments in different textures, for example choral and/or keyboard textures.
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.B.1, 1.B.2
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to harmonise simple melodies and bass lines;</li> <li>▪ have developed harmonic hearing (incl. imagination) and awareness on a basic level;</li> <li>▪ have developed awareness in voice leading principles on a basic level;</li> <li>▪ have developed and are able to apply basic keyboard-harmony skills.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	Materials will be provided by the teacher and may include (amongst other things) exercises from: Shumway: Harmony and Ear Training at the Keyboard Brings: A New Approach to Keyboard Harmony Morris: Figured Harmony at the Keyboard
<b>Language</b>	English
<b>Scheduling</b>	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)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Arjen Berends, Inés Costales, Bert Mooiman, Santo Militello, Pim Witvrouw, Patrick van der Linden, Ward Spanjers, Ida Vujovic
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Exam
<b>Assignment description</b>	Written exam Three main assessment criteria for the written work: <ul style="list-style-type: none"> <li>• correctness of voice leading</li> <li>• choice of chords</li> <li>• musicality and creativity</li> </ul>
<b>Assignment requirements</b>	
<b>Assignment planning</b>	End of Semester 1, see the Year Schedule for the exact weeks
<b>Assessment criteria</b>	Please see the Assessment Criteria Musicianship Skills Courses in this Curriculum Handbook.
<b>Weighting</b>	The mark for assignment 1 counts for 16,5% of the final mark
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>



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

## Keyboard Skills and Harmony 2

<b>Course title</b>	<b>Keyboard Skills and Harmony 2</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-KSH2-17
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Keyboard Skills and Harmony 1
<b>Course content</b>	You learn to apply and recognize more complex harmonic structures and patterns by writing and playing cadences, sequences and other progressions. You further develop your harmonic hearing and imagination, as well as control of voice leading, resulting in an increased awareness in the tonal language of music. During the second year, you will expand your harmonic vocabulary (exploring chromatic and enharmonic harmony) by writing and playing assignments in different textures, for example choral and/or keyboard textures.
<b>Programme objectives</b>	1.A.1, 1.A.4, 1.B.1, 1.B.2
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to harmonise more complex melodies and bass lines;</li> <li>▪ have developed harmonic hearing (incl. imagination) and awareness on a more advanced level;</li> <li>▪ have developed awareness in voice leading principles on a more advanced level;</li> <li>▪ have developed and are able to apply more advanced keyboard-harmony skills.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	Materials will be provided by the teacher and may include (amongst other things) exercises from: Shumway: Harmony and Ear Training at the Keyboard Brings: A New Approach to Keyboard Harmony Morris: Figured Harmony at the Keyboard
<b>Language</b>	English
<b>Scheduling</b>	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)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Arjen Berends, Inés Costales, Bert Mooiman, Santo Militello, Pim Witvrouw, Patrick van der Linden, Ward Spanjers, Ida Vujovic
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Exam
<b>Assignment description</b>	Written exam

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

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

## ACADEMIC SKILLS

### Historical Development (Organ)

<b>Course title</b>	<b>Historical Development (Organ)</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-OR-HOOR-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>This course deals with the history of organ building and performance practice related to the repertoire from 15th to 21st century. Many issues will be discussed and demonstrated on location with the particular instruments at stake. You will learn to consult the Laukvik trilogy and other literature on the history of performance practice, organ building, and the development of the instrument.</p> <p>Theory is linked to practice: the course aims at supporting your performance practice. You are encouraged to develop an independent attitude by making your own decisions, balancing tradition and your own personal taste. Many items will require you to also investigate via your instrument, so you will learn to translate research into your practice and vice versa. For these investigations you work together with other students and react to each other's contributions. At the end of the course, you will create a short article in an encyclopaedia format about a chosen topic, which after approval will be published internally on the Research Catalogue.</p>
<b>Programme objectives</b>	1.A.8, 1.A.10, 1.B.4, 1.B.7, 1.C.1, 1.C.7
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to follow up your own questions related to your field/instrument/subject with search actions;</li> <li>▪ are able to share a basic knowledge of the organological development and technical functioning of your instrument with peers;</li> </ul>

	▪ have acquired basic knowledge about performance conditions and circumstances in the historical contexts of your instrument.
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson, individual lesson
<b>Literature</b>	Laukvik: Orgelschule zur historischen Aufführungspraxis, three volumes, also available in English, ed. Carus Stuttgart
<b>Language</b>	English or Dutch
<b>Scheduling</b>	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.
<b>Date, time &amp; venue</b>	Westerkerk - Amsterdam, Grote of Sint Bavokerk - Haarlem, Philharmonie – Haarlem - Goede Herderkerk, Schiebroek. Schedule to be discussed with the teacher.
<b>Teachers</b>	Jos van der Kooy
<b>Contact information</b>	Johannes Boer (j.boer@koncon.nl) Teunis van der Zwart – Head Early Music and Organ Department (t.vanderzwart@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Article
<b>Assignment description</b>	A short article in an encyclopaedia format about a chosen topic
<b>Assignment requirements</b>	The short article needs to be submitted on the Research Catalogue.
<b>Assignment planning</b>	The short article is due at the end of the course.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• The RC article reveals a clear insight in the chosen subject.</li> <li>• The RC article is shaped in a communicative way in language and/or visual documentation.</li> <li>• The RC article shows an awareness of the historical and/or other context of the chosen subject.</li> <li>• The RC article gives a justification of the sources that are involved.</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Music History 1

<b>Course title</b>	<b>Music History 1</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TC-MG1-17
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	n/a
<b>Course content</b>	In this first year cross-genre Music History course we will zoom in on the 20th and 21st centuries. Departing from a number of themes we will discover relevant repertoire, techniques and

	practices, as well as relevant cultural, social, economical and political circumstances. In the first semester we will be addressing a wide range of questions, including: what role does music play in political debates? How does musical notation impact the way we make and think about music? Several broad themes will form the starting point for the lectures in the 1st semester (teacher: Loes Rusch), such as Music and Technology, Music and Social Change, and Music and Writing In the 2nd semester (teacher: Aart Strootman) the focus lies on musical developments since the fall of the Berlin wall in 1989.
<b>Programme objectives</b>	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are familiar with certain important technological and cultural developments in the twentieth and twenty-first century and how these developments impacted musical practices;</li> <li>▪ are able to reflect on your own musicianship in light of the topics discussed;</li> <li>▪ are able to communicate about this with colleagues.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Lectures and individual study
<b>Literature</b>	- Rutherford-Johnson, Tim; Music after the Fall (University of California Press, 2017) - Material assigned by teacher, such as copies of score fragments and text written by composers. These materials will be handed out during the lessons and will also be shared via Teams.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	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)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Loes Rusch and Aart Strootman
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Exam semester 1
<b>Assignment description</b>	Written exam about the content of the lessons and lectures, and the assigned literature.
<b>Assignment requirements</b>	Both exams need to be passed with a minimal result of 5,5 in order to pass this course.
<b>Assignment planning</b>	Semester 1
<b>Assessment criteria</b>	
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>

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

## Music History 2

<b>Course title</b>	<b>Music History 2</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TC-MG2-17; KC-TC-MG2-20; KC-TL-MG2-11
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Music History 1
<b>Course content</b>	In this second year we offer a critical view on the panorama of the History of Western Art Music. What is a canon and how is it constructed? The two semesters are both divided in two blocks covering four stylistic periods. Besides the regular teachers several experts are invited to reflect and give insights in their field of specialization. In addition, the students will explore and present various case studies through collaborative presentations.
<b>Programme objectives</b>	1.A.10, 1.B.1, 1.B.7, 1.B.8, 1.C.4, 1.C.7
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have insight in and an overview of significant developments in music from the Middle Ages until the 21st century;</li> <li>▪ are able to critically reflect on music historiography;</li> <li>▪ are able to communicate about this to various audiences;</li> <li>▪ are able to reflect on your own musicianship in light of the topics discussed.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Lectures and individual study
<b>Literature</b>	Grout, Donald Jay, Donald Jay Grout, and Claude V. Palisca. A History of Western Music. New York: W.W. Norton & Company, 2010. Ross, Alex, The rest is noise. Material assigned by teacher, such as copies of score fragments and text written by composers. Additional materials will be handed out during the lessons and will also be shared via Teams. Possible further reading: Bohlman, Philip V., ed. The Cambridge History of World Music. Cambridge: Cambridge University Press, 2013.

	<p>Cook, Nicholas. Music: a very short Introduction, 51-73. Oxford: Oxford University Press, 1998.</p> <p>DeVeaux, Scott. 'Constructing the Jazz Tradition: Jazz Historiography,' Black American literature forum 25-3 (1991): 525-560.</p> <p>Kelly, Thomas Forrest. Early Music: A Very Short History. Oxford: Oxford University Press, 2011.</p> <p>Rutherford-Johnson, Tim. Music after the Fall: Modern Composition and Culture since 1989. Oakland, California: California University Press, 2017.</p> <p>Stanbridge, Alan. "Burns, Baby, Burns: Jazz History as a Contested Cultural Site," Jazz Research Journal 1/ 1 (2004), 82-100.</p> <p>Strohm, Reinhard. "The Balzan Musicology Project Towards a Global History of Music, the Study of Global Modernisation, and Open Questions for the Future." mu3nkologicha/Musicology 27 (2019): 1-29.</p> <p>Taruskin, Richard. Music in the Late Twentieth Century: The Oxford History of Western Music. Oxford: Oxford University Press, 2010</p>
<b>Language</b>	English or Dutch
<b>Scheduling</b>	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)
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Loes Rusch and Aart Strootman
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written exam semester 1
<b>Assignment description</b>	Written exam about the content of the lessons and lectures, and the assigned literature.
<b>Assignment requirements</b>	Both exams need to be passed with a minimal result of 5,5 and the compulsory assignments need to be completed in order to pass this course.
<b>Assignment planning</b>	Semester 1
<b>Assessment criteria</b>	Assessment criteria: With regards to essay assignments in the exam, please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Written exam semester 2



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

### Critical Music Studies 1 (Classical Music)

<b>Course title</b>	<b>Critical Music Studies 1 (Classical Music)</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-CMS1-14; KC-TM-CMS1-22
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	In the classes you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on writing, listening and reading as academic skills. A collection of texts with various topics (introductions, newspaper articles, concert reviews, etc.) will be composed by the lecturers and will be collected by each CMS1 group. Lessons will be about reading these texts, how to make a good summary, about the relevant sources and where to find them. In these lessons, students also will compile an individual listening list.
<b>Programme objectives</b>	1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have a basic understanding, through close reading, of (music) literature;</li> <li>▪ are able to find and use relevant sources</li> <li>▪ are able to reflect on audio recordings in a critical way</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	tba

<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written summary
<b>Assignment description</b>	A written summary of three of the prescribed texts
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the semester
<b>Assessment criteria</b>	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Related text
<b>Assignment description</b>	Based on the texts from assignment 1, you have to find one other related text, and must be able to justify why you choose this text
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the semester
<b>Assessment criteria</b>	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Critical review
<b>Assignment description</b>	A written critical review of an audio recording.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the semester
<b>Assessment criteria</b>	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Critical Music Studies 2 (Classical Music)

<b>Course title</b>	<b>Critical Music Studies 2 (Classical Music)</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-CMS2-20; KC-TM-CMS2-22
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Critical Music Studies 1

<b>Course content</b>	In the classes you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on using sources, critical evaluation, presenting and writing as academic skills. In Critical Music Studies 2, a theme is chosen as the starting point for the lessons and the assignments, ideally a KC project from the various departments. The teacher will invite specialists from that particular department to come and talk about the project. These guest teachers also give attention to relevant sources, and you will be encouraged to do interviews with your fellow students who participate in the project.
<b>Programme objectives</b>	1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to choose relevant sources in relation to a theme;</li> <li>▪ are able to justify how the chosen sources are related to the theme;</li> <li>▪ are able to correctly refer to various sources;</li> <li>▪ are able to give a short presentation about the theme, using the collected sources.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	tba
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Written essay
<b>Assignment description</b>	You have to choose four different and diverse sources (texts, images, auditory sources, newspapers, video, etc.) that are related to the chosen theme. You must be able to justify why you have chosen these sources and correctly use these sources in a short written essay.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the semester
<b>Assessment criteria</b>	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above

<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Presentation
<b>Assignment description</b>	A presentation about the theme, making use of four sources.
<b>Assignment requirements</b>	The presentation must have a length of 15-20 minutes
<b>Assignment planning</b>	At the end of the semester
<b>Assessment criteria</b>	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Critical Music Studies 3 (Classical Music)

<b>Course title</b>	<b>Critical Music Studies 3 (Classical Music)</b>
<b>Department responsible</b>	Theory
<b>OSIRIS course code</b>	KC-TH-CMS3-20; KC-TM-CMS3-22
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Critical Music Studies 2
<b>Course content</b>	<p>In these classes you are stimulated to become a critical thinker in relation to the repertoire you perform and in relation to the professional world you will be working in. The focus lies on critical thinking, writing and presenting as academic skills.</p> <p>In Critical Music Studies 3, you are prepared to write programme notes as will be required in the Extended Programme Notes Final Presentation course in BMus4.</p> <p>Attention is paid to research at Master level and the possibilities for publications of written work are examined. You can collaborate in small groups: for example attend the same concert, discuss the concert together and write a review individually.</p>
<b>Programme objectives</b>	1.A.8, 1.A.9, 1.A.10, 1.A.11, 1.A.12, 1.B.1, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.12, 1.C.1, 1.C.4, 1.C.5, 1.C.6, 1.C.7, 1.C.8, 1.C.11
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to design programme notes for a recital;</li> <li>▪ are able to write according to the criteria for different formats, such as concert or CD reviews, articles for a journal or a magazine, or a call for papers for a conference.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	t.b.a
<b>Language</b>	English or Dutch
<b>Scheduling</b>	Lessons of 60 minutes per week in a combination of live and online lessons, following the KC annual schedule (teaching weeks, individual support weeks and project and exam weeks) during one semester.

<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	tba
<b>Contact information</b>	Suzanne Konings – Head of Music Theory Department (s.konings@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Programme notes
<b>Assignment description</b>	Design programme notes for your BMus3 recital, taking into account your own artistic reflection on the programme
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the semester
<b>Assessment criteria</b>	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Written work
<b>Assignment description</b>	Choose a format that could be published (concert or CD review, magazine article, call for papers) and use this format as a model for a new text about a chosen topic. The text is to be submitted on the Research Catalogue.
<b>Assignment requirements</b>	
<b>Assignment planning</b>	At the end of the semester
<b>Assessment criteria</b>	Assessment criteria: Please see the Assessment Criteria Critical Music Studies at the end of this curriculum handbook.
<b>Weighting</b>	50%
<b>Grading scale</b>	Numeric
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Extended Programme Notes Final Presentation

<b>Course title</b>	<b>Extended Programme Notes Final Presentation</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-AZ-PT-16; KC-KI-PT-16
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	As part of your bachelor's Final Presentation, you need to develop a set of programme notes, written in your own words.
<b>Programme objectives</b>	1.A.8, 1.A.9, 1.A.10, 1.A.19, 1.B.1, 1.B.2, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.C.1, 1.C.6, 1.C.8, 1.C.11
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ are able to programme a final presentation in the form of a concert and explain the artistic and programmatic choices that have been made;</li> </ul>

	<ul style="list-style-type: none"> <li>▪ are able to reflect on your artistic development;</li> <li>▪ are able to put the concert programme into a wider context and underpin the programme with information relevant to the music presented;</li> <li>▪ are able to present the programme, its rationale and its context in an attractive way to a wider public.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor;
<b>Work form</b>	Individual coaching
<b>Literature</b>	t.b.a.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	t.b.a
<b>Date, time &amp; venue</b>	
<b>Teachers</b>	Various
<b>Contact information</b>	Classical Music students: Marlon Titre (m.titre@koncon.nl) Vocal Studies students and Choral Conducting students: Marjolein Niels (m.niels@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Programme notes
<b>Assignment description</b>	The quality of the programme notes will be assessed during the final presentation by the committee of examiners.
<b>Assignment requirements</b>	<p>Your programme notes should contain:</p> <ul style="list-style-type: none"> <li>• a reflection on your artistic development over the past years, and your future artistic visions;</li> <li>• relevant information on the compositions on the programme and the performers;</li> <li>• information about the historical context of the programme;</li> <li>• information on the rationale for the choice of repertoire.</li> </ul>
<b>Assignment planning</b>	
<b>Assessment criteria</b>	
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Early Music Seminars

<b>Course title</b>	<b>Early Music Seminars</b>
<b>Department responsible</b>	Early Music
<b>OSIRIS course code</b>	KC-EM-HD1-20; KC-EM-HD2-11; KC-EM-HD3-20; KC-EM-HD4-20
<b>Type of course</b>	Compulsory course also available as elective
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	A series of seminars with a wide variety of capita selecta on knowledge, research and performance in early music. Preparing literature on the topic is a vital part of the seminars. Each time a guest will be invited as curator of the seminar to shape the session in accordance with the content. In addition, members of the teaching staff and researchers connected to the school

	could offer relevant expertise. A panel discussion and Q&A are a fixed item on the agenda, where students are invited to participate actively. A work session of repertoire at stake and its context could be part of the programme of the day. The annual programme will be announced at the beginning of the academic year. It will be possible to participate in early music seminars online.
<b>Programme objectives</b>	1.A.7, 1.A.8, 1.A.9, 1.A.10, 1.B.1, 1.B.2, 1.B.3, 1.B.4, 1.B.7, 1.B.8, 1.B.9, 1.B.11, 1.C.1, 1.C.5, 1.C.6, 1.C.8, 1.C.11
<b>Course objectives</b>	At the end of this course, you: <ul style="list-style-type: none"> <li>▪ have gained insight into current knowledge and developments in the field of early music;</li> <li>▪ are able to critically reflect on these;</li> <li>▪ can articulate your opinion on these matters with basic argumentation.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lesson
<b>Literature</b>	Literature preparation, to be announced.
<b>Language</b>	English
<b>Scheduling</b>	7 seminars of 2 hours each, divided over two semesters
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Invited experts
<b>Contact information</b>	Brigitte Rebel, Coordinator Early Music Department (b.rebel@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course. Attendance: You need to attend 6 out of 7 seminars. Bachelor III & IV, and Master I & II students are required to prepare questions, and actively take part in the discussions.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Critical Reflections
<b>Assignment description</b>	Bachelor I & II: Two written critical reflections per academic year. Bachelor III & IV: Three written critical reflections per academic year.
<b>Assignment requirements</b>	Each critical reflection should have a minimum of 300 words. Deadlines: Each semester you are required to submit a minimum of 50% of the critical reflections (meaning 2 at the end of the first semester in the case of 3 required reflections)
<b>Assignment planning</b>	Deadline 1st semester: 15 February Deadline 2nd semester: 15 May
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• insight into current knowledge and developments in early music</li> <li>• critical thinking</li> <li>• clarity of argumentation and opinion</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above

<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
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## PROFESSIONAL PREPARATION

### Tutoring

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



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

### Educational Skills 1

<b>Course title</b>	<b>Educational Skills 1</b>
<b>Department responsible</b>	Education
<b>OSIRIS course code</b>	KC-ED-ES1-19; KC-ED-ES1-22
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>Teaching can be an inspiring process for both teacher and learner. The Education Programme will invite you to experience how you can pass on your passion for music to others.</p> <p>Educational Skills 1 is the first part of a three-part programme, which runs over two years and contains three semesters: Educational Skills 1, 2 and 3.</p> <p>At the end of the Educational Programme you will have expanded your knowledge of the present-day work field of</p>

	<p>musicians, and developed basic skills to set up your own teaching practice.</p> <p>You will explore learning processes from different perspectives and learn about the various roles of musicians in an educational context.</p> <p>In Educational Skills 1 you practise work forms, used for giving instruction and feedback, with fellow students.</p> <p>You will acquire knowledge about the learning process in relation to your own development as a student and musician, as well as from a teaching perspective. You will learn about teacher-pupil interaction and about creating positive learning environments. With your fellow students, you will practise providing and receiving feedback and instruction, coached by Educational Skills teachers. Furthermore, you will visit an educational activity and discover how education plays an important role in the present-day field of work.</p> <p>This course consists of two strands:</p> <ul style="list-style-type: none"> <li>- Methods and Didactics (lessons about education in relation to your own instrument)</li> <li>- Pedagogy (self-study of material about teaching and learning processes)</li> </ul>
<b>Programme objectives</b>	1.A.2, 1.A.7, 1.A.15, 1.B.12, 1.B.15, 1.C.1, 1.C.3, 1.C.7, 1.C.8
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>• demonstrate a basic understanding of your own musical learning process;</li> <li>• demonstrate an awareness of the development of instrument-related motorical skills;</li> <li>• have engaged with fellow students to explore your passion for learning and playing music;</li> <li>• display an awareness of the characteristics of a positive learning environment;</li> <li>• understand some well-known theories about learning and teaching;</li> <li>• can utilize basic skills in providing instruction and feedback and are able to use simple activating work forms;</li> <li>• deepened your awareness of the broad employability of artists in an educational context.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor
<b>Work form</b>	Group lessons and self-study
<b>Literature</b>	Pedagogy materials shared in Teams
<b>Language</b>	English
<b>Scheduling</b>	<p>semester 1</p> <p>Methods and Didactics: 12 lessons of 60 minutes + educational field visit</p> <p>Pedagogy: self-study (approx. 8 hours)</p>
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Various
<b>Contact information</b>	Marijke van den Bergen (m.vdbergen@koncon.nl))
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.

Assignment	Assignment 1
Assignment type	Methods & Didactics reflective report
Assignment description	Reflective report about your own musical development, your teaching experiences during the course and your educational field visit. This report should also include a description of feedback you received from your teacher, for instance about how you provided instructions and used work forms, with fellow students during the Methods and Didactics lessons.
Assignment requirements	700 words, minimum Active participation in the lessons / attendance 80%
Assignment planning	The report is due in January
Assessment criteria	Assessment criteria (reflective report): <ul style="list-style-type: none"> <li>• level of understanding of and reflective thinking about (your) musical learning processes and about artisticity in music education</li> <li>• ability to provide instruction and feedback and to use simple work forms</li> <li>• observation and reflection on educational field visit</li> </ul>
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in the last week of January
Assignment	Assignment 2
Assignment type	Pedagogy essay
Assignment description	An essay describing your views, examples of learning and teaching practices or illustrations of topics that have been presented in the course.
Assignment requirements	750-1250 words
Assignment planning	The essay is due in December
Assessment criteria	Assessment criteria (essay): <ul style="list-style-type: none"> <li>• degree of theoretical and practical understanding</li> <li>• degree of argumentation</li> <li>• quality of writing</li> </ul>
Weighting	50%
Grading scale	Pass/Fail
Re-assignment description	Same as assignment(s) above
Re-assignment planning	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## Educational Skills 2

Course title	<b>Educational Skills 2</b>
Department responsible	Education
OSIRIS course code	KC-ED-ES2-19; KC-ED-EDS-20
Type of course	Compulsory course
Prerequisites	Educational Skills 1
Course content	Educational Skills 2 is the second part of a three-part programme, which runs over two years and contains three semesters: Educational Skills 1, 2 and 3.

	<p>In Educational Skills 2 you analyse the skills needed to play your own instrument, furthermore you explore various ways to teach these skills to a pupil. General educational skills that have been covered in Educational Skills 1, such as interacting with different types of pupils, formulating questions and giving instructions will be put into practice during this course. Together with your Methods and Didactics teacher and your fellow students you will have the opportunity to put these skills into practice by working with test pupils. You will also follow lessons on the practical application of music theory in the educational context and design your own flash card/music theory exercise.</p> <p>After having visited the educational field in Educational Skills 1, you will investigate another specific music education activity in a different setting. This assignment will be related to the Methods &amp; Didactics lessons and the assignment type will be specified by your M&amp;D-teacher.</p> <p>There are two parallel strands of lessons:</p> <ul style="list-style-type: none"> <li>- Methods and Didactics (lessons about teaching in relation to your own instrument)</li> <li>- Music Theory in Education (lessons about teaching and understanding music theory with a musically practical approach)</li> </ul>
<b>Programme objectives</b>	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
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>• have an understanding of the stages of learning in your own discipline;</li> <li>• engage with test pupils in an inspirational manner when teaching music;</li> <li>• understand the importance of taking into account the level and needs of a pupil in your approach;</li> <li>• are able to design/use a framework for an annotated repertoire list;</li> <li>• are able to provide instruction and feedback and to use various work forms;</li> <li>• are able to apply the flash card you designed for Music Theory in Education in practice;</li> <li>• recognize different approaches in the field of music education.</li> </ul>
<b>Credits</b>	3 ECTS
<b>Level</b>	Bachelor;
<b>Work form</b>	Group lessons, self-study and peer learning in teaching experiences
<b>Literature</b>	Susan Williams, Quality Practice
<b>Language</b>	English
<b>Scheduling</b>	<p>semester 2</p> <p>Methods and Didactics: 12 lessons of 60 minutes + educational field visit</p> <p>Music Theory in Education: 6 lessons of 60 minutes</p>
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Various

<b>Contact information</b>	Marijke van den Bergen (m.vdbergen@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. The average of all assignments will have to be a passing mark in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Framework for an annotated repertoire list
<b>Assignment description</b>	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).
<b>Assignment requirements</b>	
<b>Assignment planning</b>	The assignments are due in June
<b>Assessment criteria</b>	Ability to recognise the level of methods and techniques
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Music theory exercise / flash card, designed by yourself
<b>Assignment description</b>	You will design a music theory exercise / flash card, including a quick application guide and will put this in practice.
<b>Assignment requirements</b>	Active participation / attendance 80%
<b>Assignment planning</b>	The assignment is due in April
<b>Assessment criteria</b>	Understanding of the use of music theory work forms
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 3</b>
<b>Assignment type</b>	Reflective report
<b>Assignment description</b>	Reflective report on your teaching experiences with your test pupils and an analysis of your educational field visit.
<b>Assignment requirements</b>	700 words, minimum Active participation in the lessons / attendance 80%
<b>Assignment planning</b>	The assignments are due in June
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• awareness of the level and needs of a test pupil</li> <li>• ability to formulate clear questions, give apt instructions and employ work forms to develop a variety of skills, including music theory</li> <li>• level of reflective thinking about music education and past and future teaching experiences</li> </ul>
<b>Weighting</b>	33,3%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Educational Skills 3

<b>Course title</b>	<b>Educational Skills 3</b>
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<b>Department responsible</b>	Education
<b>OSIRIS course code</b>	KC-ED-ES3-19
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Educational Skills 2
<b>Course content</b>	<p>Educational Skills 3 is the last part of a three-part programme, which runs over two years and contains three semesters: Educational Skills 1, 2 and 3.</p> <p>In Educational Skills 3 you will explore how to pass on your passion for learning and playing music by teaching your own pupil throughout the semester. Your focus will be on the use of teaching materials, planning and preparing lessons, and putting to practice acquired knowledge and skills explored in Educational Skills 1 and 2. During the process of preparing and evaluating your lessons you will receive coaching from your teacher and feedback from fellow students.</p> <p>In the Ensemble Teaching lessons you will develop skills specific for working with groups: how to musically lead a group of pupils, how to select, adapt or create apt material and how to recognise and handle group dynamics. In this semester the educational field visit will be related to group teaching. You will put this into practice by working with a group of amateur musicians.</p> <p>There are three parallel strands of lessons:</p> <ul style="list-style-type: none"> <li>- Internship (15 weekly lessons, in which you teach one pupil)</li> <li>- Methods, Didactics &amp; Coaching (lessons about teaching in relation to your internship, including coaching time)</li> <li>- Ensemble Teaching (lessons about teaching and leading groups with students of your own department plus a practical assignment in the workplace)</li> </ul>
<b>Programme objectives</b>	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
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>• will have taught your internship pupil for a semester and are able to employ objectives, a lesson plan, methods and homework assignments;</li> <li>• displays understanding of the importance of creating an inspiring learning environment and of ways to achieve this;</li> <li>• are able to show understanding of the musical learning process of your pupil;</li> <li>• are able to select appropriate repertoire and methodological materials for your pupil;</li> <li>• are able to write a short arrangement for a group of pupils;</li> <li>• have learned some basic conducting techniques, worked with a group of amateurs and provided them with instruction and feedback;</li> <li>• are able to reflect upon your own learning process as a teaching musician;</li> <li>• recognize music-education related possibilities and demonstrate skills relevant to the workplace</li> </ul>
<b>Credits</b>	4 ECTS
<b>Level</b>	Bachelor;

<b>Work form</b>	Group lessons, self-study and internship with coaching
<b>Literature</b>	t.b.d.
<b>Language</b>	English
<b>Scheduling</b>	Semester 1 Internship: 15 lessons of 50 minutes (or shorter, depending on the age of your pupil) Methods, Didactics & Coaching: <ul style="list-style-type: none"> <li>coaching through watching video material together and/or through visits from your MD&amp;C-teacher to your internship lessons</li> <li>amount of lessons depending on your above mentioned coaching setup</li> </ul> Ensemble Teaching: 6 lessons of 90 minutes + 1 work field experience
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	Various
<b>Contact information</b>	Marijke van den Bergen (m.vdbergen@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Methods, Didactics & Coaching
<b>Assignment description</b>	Teaching report & presentation
<b>Assignment requirements</b>	Teaching report: <ul style="list-style-type: none"> <li>a learning trajectory of a series of lessons for your pupil;</li> <li>video material of one or more lessons you taught;</li> <li>a reflection on your teaching experiences during Educational Skills 3</li> </ul> Presentation: <p>During the final lesson Methods, Didactics &amp; Coaching, you will give a 10-minute presentation on your internship, in a format to be decided by your teacher. After the presentation you will receive feedback and answer questions about your presentation from your teacher and from fellow students</p>
<b>Assignment planning</b>	The teaching report and presentation are due in January.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>methodical insight</li> <li>using a considered approach when teaching</li> <li>being able to employ objectives, lesson plans, methods and homework assignments</li> <li>ability to choose apt musical material</li> <li>reflective thinking about music education and past and future teaching experiences</li> <li>ability to give a clear picture of your teaching experiences and to answer critical questions</li> </ul>
<b>Weighting</b>	66%
<b>Grading scale</b>	Qualifying
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>Assignment</b>	<b>Assignment 2</b>
<b>Assignment type</b>	Ensemble Teaching

<b>Assignment description</b>	Arranging and Leading
<b>Assignment requirements</b>	A short arrangement of a piece of music for a group of pupils; Working with a group of amateur musicians during a rehearsal. Active participation / attendance 80%
<b>Assignment planning</b>	The arrangement is due in December.
<b>Assessment criteria</b>	<ul style="list-style-type: none"> <li>• ability to choose and adapt material for a group of amateurs</li> <li>• understanding of group dynamics</li> <li>• ability to lead an amateur group rehearsal</li> </ul>
<b>Weighting</b>	33%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

### Career Skills: Start-Up!

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



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

## Career Skills: Entrepreneurial Bootcamp

<b>Course title</b>	<b>Entrepreneurial Bootcamp</b>
<b>Department responsible</b>	Various
<b>OSIRIS course code</b>	KC-AL-EB-20
<b>Type of course</b>	Compulsory course
<b>Prerequisites</b>	Non applicable
<b>Course content</b>	<p>In an intensive week, you will work in small groups to prepare short musical performances or musical interventions. These performances will be created for and presented in specific social contexts with the aim to reach out to new audiences. Performances can take place in unusual venues and spaces thus exploring new markets for and exposure of musical creations. You will run your own 'businesses' and acquire hands-on experiences with career skills such as project management, communication and presentation. You will film your performances and interventions and present your projects to an audience of first year Bachelor students at the end of this week.</p> <p>This course is part of the Career Skills courses. These courses prepare you for the professional world by offering you the opportunity to acquire skills for your future career. Recurring topics are communication, self-management, artistic identity, and becoming aware of career possibilities.</p>
<b>Programme objectives</b>	1.A.5, 1.A.13, 1.A.14, 1.A.17, 1.A.19, 1.B.12, 1.C.4, 1.C.11, 1.C.13, 1.C.14
<b>Course objectives</b>	<p>At the end of this course, you:</p> <ul style="list-style-type: none"> <li>▪ are able to take initiative and recognise opportunities as a performing musician;</li> <li>▪ have explored your artistic identity in a social context;</li> <li>▪ have developed your collaborative skills;</li> <li>▪ have developed your communication skills.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor;
<b>Work form</b>	Workshops, laboratory, coaching
<b>Literature</b>	A list of resources and information about how to set up as an independent artist can be found at the <a href="#">Career Development Office and Podiumbureau page</a> on the KC Portal.
<b>Language</b>	English
<b>Scheduling</b>	A five day intensive course, plus two online meetings
<b>Date, time &amp; venue</b>	Two online meetings for preparation, a five day intensive course from Monday 28 August to Friday 1 September 2023 from 09:00 till 22:00 every day, venue t.b.a.
<b>Teachers</b>	Renee Jonker and others
<b>Contact information</b>	Isa Goldschmeding (i.goldschmeding@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Participation
<b>Assignment description</b>	80% attendance
<b>Assignment requirements</b>	

<b>Assignment planning</b>	
<b>Assessment criteria</b>	<p>Focus/open attitude: ability to concentrate, willingness to expand your horizons</p> <p>Group skills: working together, allowing others to contribute, sharing ideas with others, assisting others, providing and being open to receiving positive feedback, exhibiting respect for others.</p> <p>Attendance (at least 80%): includes punctuality.</p>
<b>Weighting</b>	100%
<b>Grading scale</b>	Participation sufficient/insufficient
<b>Re-assignment description</b>	In consultation with the department
<b>Re-assignment planning</b>	In consultation with the department

### Career Skills: Meet the Professionals

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

	<ul style="list-style-type: none"> <li>▪ have discovered / can identify different career paths within the music industry;</li> <li>▪ can describe how these professionals have used a variety of skills and strategies to accomplish their professional goals;</li> <li>▪ can critically reflect on career choices and strategies given by professionals;</li> <li>▪ are able to start mapping out individual career paths for yourself.</li> </ul>
<b>Credits</b>	2 ECTS
<b>Level</b>	Bachelor;
<b>Work form</b>	Reading material, group sessions
<b>Literature</b>	Publications will be made available once the visiting guests are announced. A list of resources and information about how to set up as an independent artist can be found at the <a href="#">Career Development Office and Podiumbureau page</a> on the KC Portal.
<b>Language</b>	English
<b>Scheduling</b>	Two semesters: three interviews per semester, a total of six sessions with different guests. Some interviews are with individual guests, some sessions have the format of a panel discussion.
<b>Date, time &amp; venue</b>	Live in one of the KC studio's in Amare Semester I dates: TBD Semester II dates: TBD
<b>Teachers</b>	Various professionals from the music industry Interviews conducted by Amber Rap, KC Alumni Office.
<b>Contact information</b>	Amber Rap (a.rap@koncon.nl)
<b>Assessment</b>	This course is assessed using the following assignment. The assignment will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Reflective assignment
<b>Assignment description</b>	A reflective assignment, individually or in small groups of students. Your reflective report should cover all sessions.
<b>Assignment requirements</b>	<p>You are required to include answers to all questions below in your reflection:</p> <ol style="list-style-type: none"> <li>1. What are my key take-aways from the course as a whole?</li> <li>2. What were my key learnings from each individual session?</li> <li>3. In the personal stories that I heard, what particular situation, opportunity or action really spoke to me and why?</li> <li>4. What realisations have I had since then and how do I feel about those?</li> <li>5. Do they require action and if so, how would I approach this?</li> <li>6. What short term small steps can I take now for the coming year inspired by the sessions?</li> </ol> <p>If written: approx. 1500-2000 words. By way of vlog or video: 10-15 min, podcast 15-20 min.</p>
<b>Assignment planning</b>	The reflective assignment is due by the end of April.
<b>Assessment criteria</b>	<p>Awareness of career paths of professionals</p> <p>Skills and strategies of professionals</p> <p>Authenticity of reflection</p> <p>Critical thinking (e.g. connection and application to your personal situation)</p>
<b>Weighting</b>	100%

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

### Career Skills: Preparation for Professional Practice (Early Music)

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

<b>Level</b>	Bachelor
<b>Work form</b>	Individual supervision as well as group sessions
<b>Literature</b>	To be determined by the teacher. A list of resources and information about how to set up as an independent artist can be found at the <a href="#">Career Development Office and Podiumbureau page</a> on the KC Portal.
<b>Language</b>	English or Dutch
<b>Scheduling</b>	2 semesters
<b>Date, time &amp; venue</b>	See ASIMUT
<b>Teachers</b>	TBC (Classical Music and Conducting), Manon Heijne (Vocal Studies), Rebecca Huber (Early Music), Felix Schlarmann (Jazz), Daan van Aalst (Art of Sound), possibly guest teachers.
<b>Contact information</b>	PPP teachers as mentioned above
<b>Assessment</b>	This course is assessed using the following assignments. All assignments will have to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	Personal Activities Plan
<b>Assignment description</b>	<p>Personal Activities Plan, consisting of:</p> <ol style="list-style-type: none"> <li>1) A SWOT analysis (approx. 500 words)</li> <li>2) Professional materials (CV, biography, publicity photo and website or other online presence)</li> <li>3) Reflection (approx. 300 words)</li> </ol> <p>Reflect on your time and your development as a bachelor student. How have the 5 domains of the bachelor curriculum shaped you as the person/musician you are today? What are your plans for lifelong learning?</p> <ol style="list-style-type: none"> <li>4) Artistic vision (500-1000 words)</li> </ol> <p>By answering the following four questions, describe your personal artistic vision:</p> <ul style="list-style-type: none"> <li>- Describe what characterises you as a musician in terms of skills, motivations and interests.</li> <li>- What kind of musician would you like to become?</li> <li>- What are your career aspirations?</li> <li>- What do you need to work on in order to become this musician?</li> </ul> <ol style="list-style-type: none"> <li>5) Future plans or Master Project Plan (approx. 500-750 words)</li> </ol> <p>Option A: Your future plans. Look at your SWOT analysis, reflection and your artistic vision. What are your future plans? Write down your ambitions, strategies and short-term / long-term goals and produce a plan describing how you intend to achieve these.</p> <p>Option B: The Master Project Plan. If you plan to apply for the Master of Music programme at the Royal Conservatoire you are required to write a Master Project Plan. This is a realistic study plan in which you describe your idea for your Master Project, explaining how your artistic development goals, your chosen research topic and ideas for your professional integration activities will come together.</p>
<b>Assignment requirements</b>	Compulsory attendance at sessions: 80%.
<b>Assignment planning</b>	Your Personal Activities Plan is due in March. The teacher will confirm the deadline.

<b>Assessment criteria</b>	Assessment criteria (Personal Activities Plan): <ul style="list-style-type: none"> <li>• the ability to reflect critically on yourself and your field</li> <li>• the ability to reflect on your present and future career, practices, skills and needs</li> <li>• showing knowledge and ability in working on professional identity and visibility, both conceptually as well as practically</li> <li>• understanding how to get 'from dream to production', using a variety of concepts, beliefs and tools</li> </ul>
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks

## ELECTIVES AND MINORS

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

### External Activities - Career Development Office (CDO)

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

	<ul style="list-style-type: none"> <li>- creating an own ensemble, band, or individual performing profile, investing time in promoting own activities/programmes via performances and other demonstrable actions.</li> <li>- making a website and engaging with online media platforms such as Instagram or Facebook.</li> <li>- engaging in challenging activities such as (online) competitions/masterclasses.</li> <li>- engaging in creative collaborations, active participation in productions or in environments which extend technical ability, awareness and opportunity.</li> <li>- broadening of repertoire through engagement with unfamiliar genres.</li> <li>- involvement with management duties such as organisation, publicity etc. for own activities or as part of an internship for external (music) organisations.</li> <li>- setting up your own teaching practice or participate in other educational activities</li> <li>- producing online content (recordings, tutorials, etc.)</li> <li>- small scale research activities</li> </ul> <p>Further information: Bachelor II-III: elective Bachelor IV: compulsory for students not completing or continuing a KC minor (Please note: sonology students may choose CDO as elective in Bachelor IV but only for a minimum of 2 and a maximum of 4 ECTS)</p>
<b>Programme objectives</b>	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
<b>Course objectives</b>	<p>Following these activities, you:</p> <ul style="list-style-type: none"> <li>▪ are able to take initiatives with regard to your employment;</li> <li>▪ are capable of reflecting on and learning from your experiences in the field;</li> <li>▪ have developed administrative and management skills with regard to your own professional activities.</li> </ul>
<b>Credits</b>	Bachelor II-III: a minimum of 2 and a maximum of 4 ECTS per academic year Bachelor IV: 6 ECTS (Please note: sonology students may choose CDO as elective in Bachelor IV but only for a minimum of 2 and a maximum of 4 ECTS)
<b>Level</b>	Bachelor
<b>Work form</b>	Individual work; work relevant towards the achieving of career aims
<b>Literature</b>	See <a href="#">CDO portal pages</a> for recommendations and further information.
<b>Language</b>	English
<b>Scheduling</b>	n/a
<b>Date, time &amp; venue</b>	n/a
<b>Teachers</b>	<p>Tba (vocal studies) Rik Mol (jazz) Wouter Verschuren (early music) Hans Zonderop (classical music) Jaïke Bakker (conducting) Peter Adriaansz (composition) Kees Tazelaar (sonology)</p>
<b>Contact information</b>	Dominy Clements (D.Clements@koncon.nl)



<b>Assessment</b>	This course is assessed using the following assignment. The assignment needs to be passed in order to pass this course.
<b>Assignment</b>	<b>Assignment 1</b>
<b>Assignment type</b>	External activities
<b>Assignment description</b>	Evaluation of activities on the basis of the submitted form, with the addition of materials relevant to the activities (promotional materials, programmes, recordings etc.). Bachelor IV CDO forms must be submitted by 1 May 2024. See the appendix for further information and the assessment criteria below.
<b>Assignment requirements</b>	<p>Procedure</p> <p>When you apply for CDO credits for activities outside the conservatoire, you need to do this via a form which will be presented as an assignment in MS Teams. You will need to fill in the information sections of the form once each activity has been completed, and also upload any relevant materials (promotional materials, programmes, recordings etc.). You will also need to fill in the reflective section of the form describing your most significant work experiences during the academic year, and what you gained from participating in them. The completed form then has to be submitted for approval by the CDO, after which the relevant number of study credits will be allocated to each task (see appendix).</p> <p>Allocation of CDO credits is done by a teacher nominated by the Head of Department. In case of any disagreement or conflict the results will be evaluated by the Head of Department. CDO credits are based on a standard of 1 ECTS = 28 hours work.</p>
<b>Assignment planning</b>	<p>Bachelor II and III students: you can obtain CDO credits from activities from 01-09-23 to 31-08-24.</p> <p>Bachelor IV students: you can normally obtain CDO credits from activities from 01-09-23 to 01-05-24 (deadline for completing your CDO requirement). Bachelor IV CDO assignments must be submitted by 1 May 2024. If the activity occurs outside those dates it will not be valid for the 23/24 academic year.</p>
<b>Assessment criteria</b>	<p>Assessment criteria including Pass/Fail indications:</p> <ul style="list-style-type: none"> <li>● Basic information (hours invested etc.)</li> </ul> <p>Pass: Times and dates clearly indicated and hours invested are accurate and divided where necessary.</p> <p>Fail: Not credible, unclear or absent, project dates are outside the enrolment period or academic year.</p> <ul style="list-style-type: none"> <li>● Learning experience/ability to reflect</li> </ul> <p>Pass: Much information about and reflection on learning experiences during project/activity. Perspective on plans for future projects/activities with points for improvement where necessary.</p> <p>Fail: Little or no information about content and lack of reflection with regard to what has been learned during the project or activity.</p> <ul style="list-style-type: none"> <li>● Project content</li> </ul> <p>Pass: Challenging project that has a relevant connection to the course or study. Student has been involved in many aspects of the project (organisation/promotion/management etc.).</p> <p>Fail: Level is too low or not relevant to the course or study. Passive rather than active involvement in masterclasses.</p> <ul style="list-style-type: none"> <li>● Proofs/ publicity material (where possible)</li> </ul>

	Pass: Programme, rehearsal/teaching schedule, attractive photos, sound or video recordings etc. included with submission. Fail: Photos, programme or other proofs not present.
<b>Weighting</b>	100%
<b>Grading scale</b>	Pass/Fail
<b>Re-assignment description</b>	Same as assignment(s) above
<b>Re-assignment planning</b>	Re-assignments take place in semester 2, see the Year Schedule for the exact weeks
<b>APPENDIX</b>	<p><b>INDICATIONS OF CREDIT (ECTS) ALLOCATION AND RESTRICTIONS FOR ACTIVITIES UNDER THE CDO. LIST OF <u>EXAMPLES</u>:</b></p> <p>GENERAL: CDO credits are allocated on the basis of estimated contact time. Preparation time is usually seen as part of the main subject study.</p> <ul style="list-style-type: none"> <li>- Activities need to be at the level of the course, e.g. playing along with an amateur orchestra as a tutti string player or singing in an amateur choir will not usually qualify for ECTS.</li> <li>- Teaching for a few hours per week for a year = on average 3 ECTS.</li> <li>- Making a website = maximum 2 ECTS.</li> <li>- 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.</li> <li>- In principle, participating in KC activities/projects is not eligible for ECTS – participation is indicated in the SVO.</li> <li>- Participating in exams or presentations of student colleagues within the curriculum (e.g. final presentations of drama lessons) does not qualify for ECTS.</li> <li>- Passive attendance of masterclasses does not qualify for ECTS.</li> </ul> <p>CLASSICAL:</p> <ul style="list-style-type: none"> <li>- One week working with a professional orchestra/ensemble = 2 ECTS.</li> <li>- NJO (National Youth Orchestra) winter tour = 3 ECTS.</li> <li>- EuYO/Gustav Mahler orchestras etc. = 5 ECTS.</li> </ul> <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"> <li>- One year rehearsing with a permanent ensemble = 3 ECTS.</li> <li>- One week with a professional orchestra (ca 15 hours rehearsal &amp; 6 hours concerts) = 2 ECTS.</li> </ul> <p>VOCAL STUDIES:</p> <ul style="list-style-type: none"> <li>- 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.</li> <li>- Solo work with an amateur organisation is seen as at a suitable level but, bearing in mind the standard nature of the repertoire = on average 0,5 ECTS.</li> <li>- Solo work with a professional ensemble/organisation (depending on the repertoire) = up to 2 ECTS.</li> </ul>

	- Participation in competitions or masterclasses is seen as part of the usual main subject activities. Value depends on level, degree of involvement etc. = average 1 ECTS.
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## ASSESSMENT CRITERIA

### ASSESSMENT CRITERIA MUSICIANSHIP SKILLS COURSES

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

Very good	9-10	<ul style="list-style-type: none"> <li>○ Rare musicianship for this level.</li> <li>○ Original improvisation.</li> <li>○ Exceptional accuracy demonstrated in performance.</li> <li>○ Fluent and confident realisations of assignments.</li> <li>○ Exceptional application of high level of aural ability.</li> <li>○ Accurate throughout.</li> <li>○ Musically perceptive.</li> <li>○ Confident response in assignments.</li> <li>○ Highly accurate notes and intonation.</li> <li>○ Fluent rhythmic accuracy.</li> <li>○ Demonstrates a very high level of understanding of musical concepts.</li> <li>○ Demonstrates a very high level of aural awareness and musical literacy.</li> </ul>
Good	8	<ul style="list-style-type: none"> <li>○ Musicianship skills of a consistently good level.</li> <li>○ Controlled and assured improvisations with ability to lead and to be led.</li> <li>○ Although not without fault, a generally high level of accuracy is maintained throughout in the assignments.</li> <li>○ Good overall aural ability demonstrated.</li> <li>○ Strengths significantly outweigh weaknesses.</li> <li>○ Musically aware.</li> <li>○ Secure response in assignments.</li> <li>○ Largely accurate notes and intonation.</li> <li>○ Good sense of rhythm and stable pulse.</li> <li>○ Demonstrates a good level of understanding of musical concepts.</li> <li>○ Demonstrates a good level of aural awareness and musical literacy.</li> </ul>
Sufficient	5,5-7	<ul style="list-style-type: none"> <li>○ 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.</li> <li>○ Errors do not significantly detract.</li> <li>○ Acceptable overall aural ability demonstrated.</li> <li>○ Strengths just outweigh weaknesses.</li> <li>○ Cautious response in assignments.</li> <li>○ Generally correct notes and sufficiently reliable intonation to maintain tonality. Overall rhythmic accuracy and generally stable pulse.</li> <li>○ Demonstrates an acceptable level of aural awareness, musical literacy and ability to discuss musical concepts, although there may be some inaccuracies.</li> </ul>
Not sufficient	5 or lower	<ul style="list-style-type: none"> <li>○ The work and the performance does not reveal sound musicianship skills. Inconsistent and too often flawed.</li> <li>○ Faltering improvisations often outside of the prescribed parameters.</li> <li>○ Limited ability to hear and reproduce elements of music.</li> <li>○ Little grasp of the assignments.</li> <li>○ Weaknesses outweigh strengths.</li> <li>○ Uncertain or vague response in assignments.</li> <li>○ Frequent note errors and insufficiently reliable intonation to maintain tonality. Inaccurate rhythm and irregular pulse.</li> <li>○ Demonstrates a limited level of aural awareness, musical literacy and ability to discuss musical concepts.</li> <li>○ No work offered.</li> </ul>

## ASSESSMENT CRITERIA CRITICAL MUSIC STUDIES

Very good	9-10	<ul style="list-style-type: none"> <li>○ Shows a deep understanding of the topic with fully developed arguments.</li> <li>○ Very good articulation of position or arguments.</li> <li>○ Presents evidence that is relevant and accurate to support arguments.</li> <li>○ Fully discusses implications of the argument or position.</li> <li>○ There is logic in the progression of ideas.</li> <li>○ Comprehensive knowledge of the topic, a sustained high level of critical analysis combined with a genuine originality of approach.</li> <li>○ Always contributes to the discussion in class by raising thoughtful questions, analysing relevant issues, building on other's ideas.</li> </ul>
Good	8	<ul style="list-style-type: none"> <li>○ Shows a good understanding of the topic, but not always fully developed arguments.</li> <li>○ Good articulation of position or arguments.</li> <li>○ Presents evidence that is mostly relevant and mostly accurate.</li> <li>○ Adequately discusses implications of the argument or position.</li> <li>○ There is logic in the progression of ideas.</li> <li>○ Consistent and fluent discussion of the topic.</li> <li>○ Contributes to the discussion in class by raising thoughtful questions, analysing relevant issues, building on other's ideas.</li> </ul>
Sufficient	5,5-7	<ul style="list-style-type: none"> <li>○ Shows a superficial understanding of the topic, and no arguments.</li> <li>○ Articulation of position or arguments that may be unfocused or ambiguous.</li> <li>○ Does not present evidence that is very relevant and accurate, but is able to comment when asked about this.</li> <li>○ Ideas may be somewhat disjointed or not always flow logically, making it a bit difficult to follow.</li> <li>○ Weaknesses in understanding and discussing the topic.</li> <li>○ Rarely contributes to the discussion in class by raising thoughtful questions, analysing relevant issues, building on other's ideas.</li> </ul>
Not sufficient	5 or lower	<ul style="list-style-type: none"> <li>○ Shows no understanding of the topic and no arguments.</li> <li>○ No articulation of position or arguments.</li> <li>○ Presentation of evidence that is irrelevant and inaccurate, and is not able to comment when asked about this.</li> <li>○ 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.</li> <li>○ No work offered.</li> </ul>

## ASSESSMENT CRITERIA BACHELOR ORGAN / EARLY MUSIC – MAIN SUBJECT

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

## 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